ROCKSTAR GAMES PRESENTS

# L.A. NOIRE

Basics

## Movement

### ON FOOT

| ACTION(S) | XBOX ONE / XBOX 360 | PS4 / PS3 | SWITCH |
|---|---|---|---|
| Movement/Manipulate Clue | Left Stick | Left Stick | Left Stick |
| Rotate Camera | Right Stick | Right Stick | Right Stick |
| Enter-Exit Vehicle/Partner Drives (Hold) | Ⓨ | △ | X |
| Leave Clues Analysis/Reload | Ⓑ | ○ | B |
| Interact/inspect/Investigate Clue | Ⓐ | ✕ | A |
| Talk/Interrogate/Ask Partner for Help | Ⓧ | □ | Y |
| Enter-Exit Cover | RB | R1 | R |
| Run/Shoot (with weapon drawn) | RT | R2 | ZR |
| Look Behind | Right Stick Button | R3 | Right Stick Button |
| Discard Found Weapon | LB | L1 | L |
| Aim Weapon | LT | L2 | ZL |
| Bring up Notebook/Exit Notebook | View/Back | Touchpad/Select | Minus Button (-) |
| Navigate Notebook Options | D-pad | Dir. Buttons | Up & Down Arrows |
| Call Partner | D-pad Right | Right | Right Arrow DB |
| Zoom Out Mini-map | D-pad Down | Down | Down Arrow DB |
| Pause Game | Menu/Start | Options/Start | Plus Button (+) |
| toggle camera zoom | D-pad Left | Left | Left Arrow DB |

### SPRINTING

You can run away from crime scenes. Sprinting is also possible when on foot during chase sequences. At these times, tap the "Tackle" button—this only works when "Tackle" is displayed onscreen, once you get close to the suspect.

### CLAMBERING

Leap over small fences and clamber over taller ones. You can scale pipes, ladders, and get over just about any object that's waist-high. Just tilt the Left Control Stick where you want to go and Cole takes care of the rest. Climbing multiple levels of fire escapes has never been easier.

## DRIVING

| ACTION(S) | XBOX ONE / XBOX 360 | PS4 / PS3 | SWITCH |
|---|---|---|---|
| Steering | Left Stick | Left Stick | Left Stick |
| Rotate Camera | Right Stick | Right Stick | Right Stick |
| Change Camera | D-pad left (xbox one) / D-pad Up (xbox 360) | D-pad left (PS4) / D-pad Up (PS3) | Left Arrow DB |
| cinematic camera | D-pad up (xbox one only) | D-pad up (ps4 only) | Up Arrow DB |
| Respond to Dispatch Call | Ⓐ | ✕ | A |
| Handbrake | Right Bumper | R1 | R |
| Accelerate | Right Trigger | R2 | ZR |
| Look Behind | Right Stick Button | R3 | Right Stick Button |
| Brake | Left Trigger | L2 | ZL |
| Siren/Horn | Left Stick Button | L3 | Left Stick Button |

### USING THE SIREN

To reduce the amount of damage to your vehicle, injuries to policemen or civilians, and city damage, use your siren when driving quickly through the city. You will notice traffic pulling out of your way and intersection traffic will stop to allow clear passage.

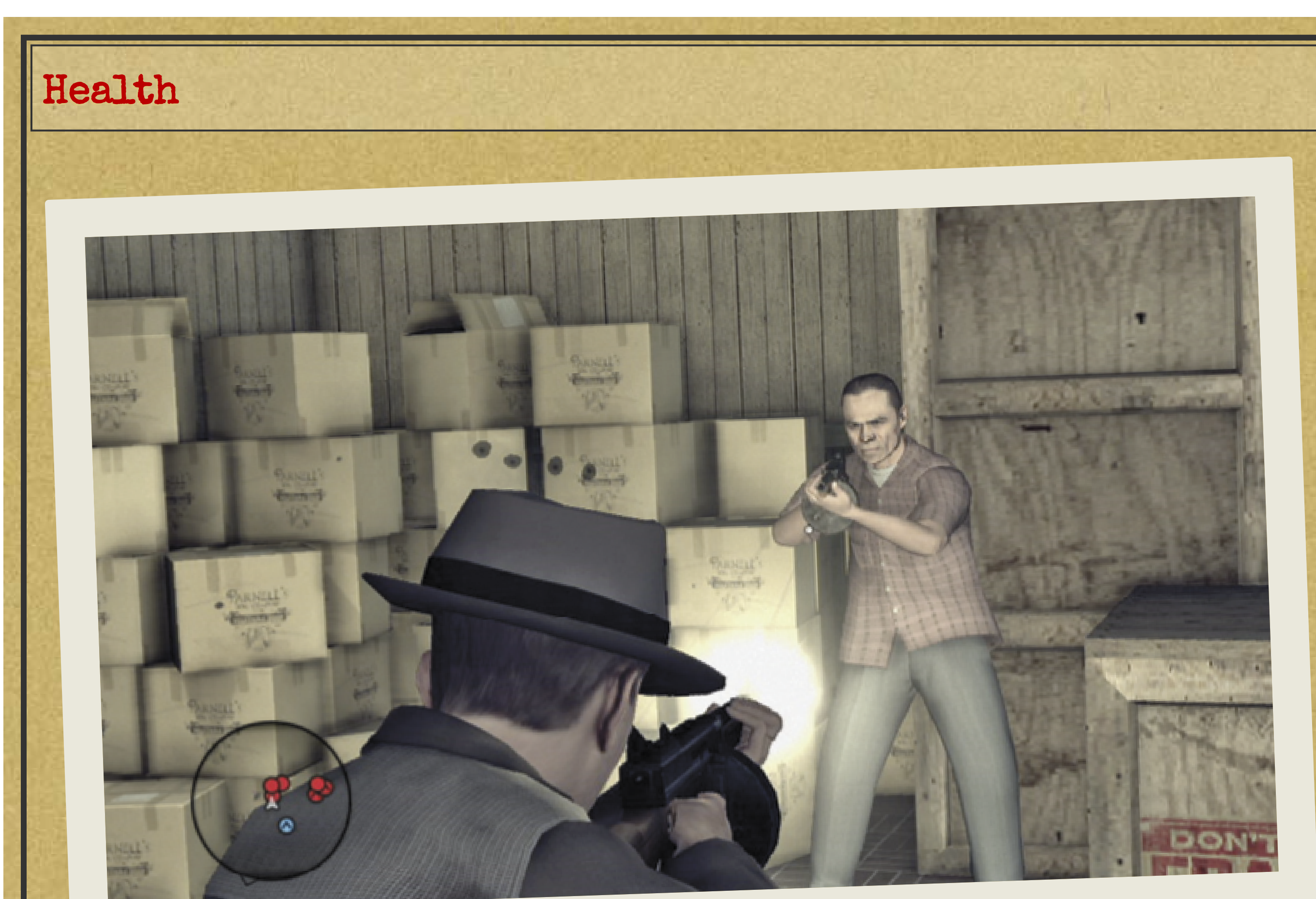
### PARTNER DRIVE-BYS

You cannot shoot out the window of your vehicle, but your partner can. To improve his aim, drive close to the side of the suspect's vehicle so your partner can easily aim out the window and shoot either driver's side tire. After hitting both tires, the suspect usually wrecks.

### FIGHTING

| ACTION(S) | XBOX ONE / XBOX 360 | PS4 / PS3 | SWITCH |
|---|---|---|---|
| Punch | Ⓐ | ✕ | A |
| Dodge/Hold to Block | Ⓧ | □ | Y |
| Grapple Moves | Ⓨ | △ | X |
| Lock onto Target | Left Trigger | L2 | ZL |
| Finishing Move | Ⓑ | ○ | B |

### Health

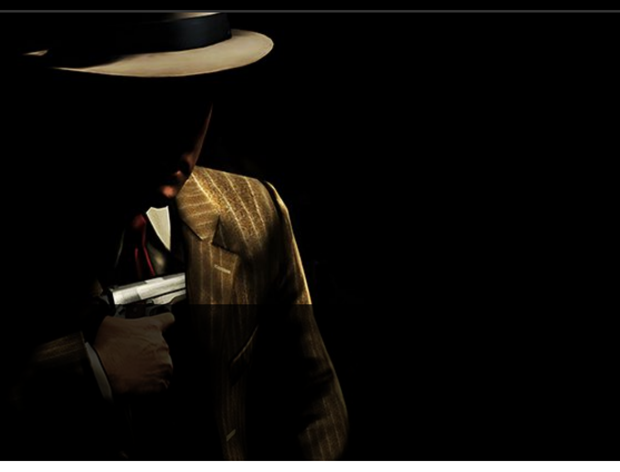


As you take damage from fists, bullets, or fire, the color in the game begins to fade to black and white. The more color that drains, the closer you are to death. To reverse these effects, escape the danger and wait until color returns before putting yourself in harm's way again.

PRIMA GAMES

ROCKSTAR GAMES PRESENTS

# L.A. NOIRE



Basics

## Nintendo Switch Controls

### TOUCH CONTROLS

| ACTION | INPUT |
|---|---|
| **GENERAL MOVEMENT** | |
| Movement | Single tap on screen |
| Rotate camera | Tap the screen and drag your finger |
| Interact with NPC/item | Double tap on the NPC/Item |
| Move camera away from character | Pinch two fingers inward |
| Move camera in closer to the character | Spread two fingers apart |
| Cancel/Back out | Two finger screen tap |
| Skip cut-scene | Two finger tap the touch screen during cut-scene |
| **DRIVING** | |
| Enter/Exit vehicle | Double tap on vehicle |
| Partner drive | Tap and hold on vehicle |
| **INVESTIGATE** | |
| Selecting between multiple objects during investigation | Tap to select an object |
| Select Clue on an object | Double tap on object |
| Further investigate object | Double tap object |
| Rotate clue to look at detail | Tap and drag |
| Cancel investigation of object | Two finger screen tap |
| **INTERROGATION** | |
| Select Good Cop | Tap on Good Cop |
| Select Bad Cop | Tap on Bad Cop |
| Select Accuse | Tap on Accuse |
| Look at interviewee | Swipe up on the screen when looking at the Notebook during interrogation |
| **NOTEBOOK** | |
| Select item | Double tap on Notebook entry |
| Turn page | Swipe finger across screen left/right |
| Cancel & Close Notebook | Two finger screen tap |
| **MAP** | |
| Bring up map | Single tap on mini-map |
| Place way point | Double tap on the map |
| Move around the map | Touch and drag |
| Zoom in/Zoom out | Pinch or Pull apart fingers |
| Exit map | Two finger screen tap |
| **MENU** | |
| move between entries | swipe up/down |
| Select | Single tap |
| Confirm select | Double tap selection |
| Cancel | Two finger tap |
| Change parameter | swipe left/right |

### MOTION CONTROLS

| ACTION | INPUT |
|---|---|
| Enable motion controls (Gyroscope Mode) | Detach Joy-Con™ controllers & Press SL or SR * |
| **GENERAL MOVEMENT & DRIVING** | |
| Adjust camera | Move Joy-Con (R) Left, Right, Up, or Down |
| **SHOOTING** | |
| Reload | Tap the IR Camera under Joy-Con (R) |
| Aim | Move Joy-Con (R) |
| Fire weapon | Hold ZL to target and press ZR |
| **FIGHTING** | |
| Punch | Swing left and right with Joy-Con (R) |
| Dodge attack | Swing the Joy-Con (l) in any direction |
| Lock on | ZL |
| **INVESTIGATION** | |
| Choose objects/Select body part | Move Joy-Con (R) |
| Pick up/Select items or body part | A |
| Cancel/Put object down | Gently shake Joy-Con (R) |
| Manipulate object | Rotate Joy-Con (R) |
| Camera zoom in on clue | Hold Joy-Con (R) steady when you feel rumble |
| **INTERROGATION** | |
| View Notebook | minus button (-) |
| Use intuition point | L |
| Look at interviewee | Right Stick |
| Cancel | B |
| **NOTEBOOK** | |
| Select item | Move Joy-Con (R) + A |
| Turn pages | ZL & ZR |
| Cancel/Close book | B, minus button (-), ZL |

* Either select Gyroscope in the Controls menu and choose the On option. Or, Press SL/SR on either Joy-Con to enable Gyroscope Controls (if the option is off in the Controls menu)

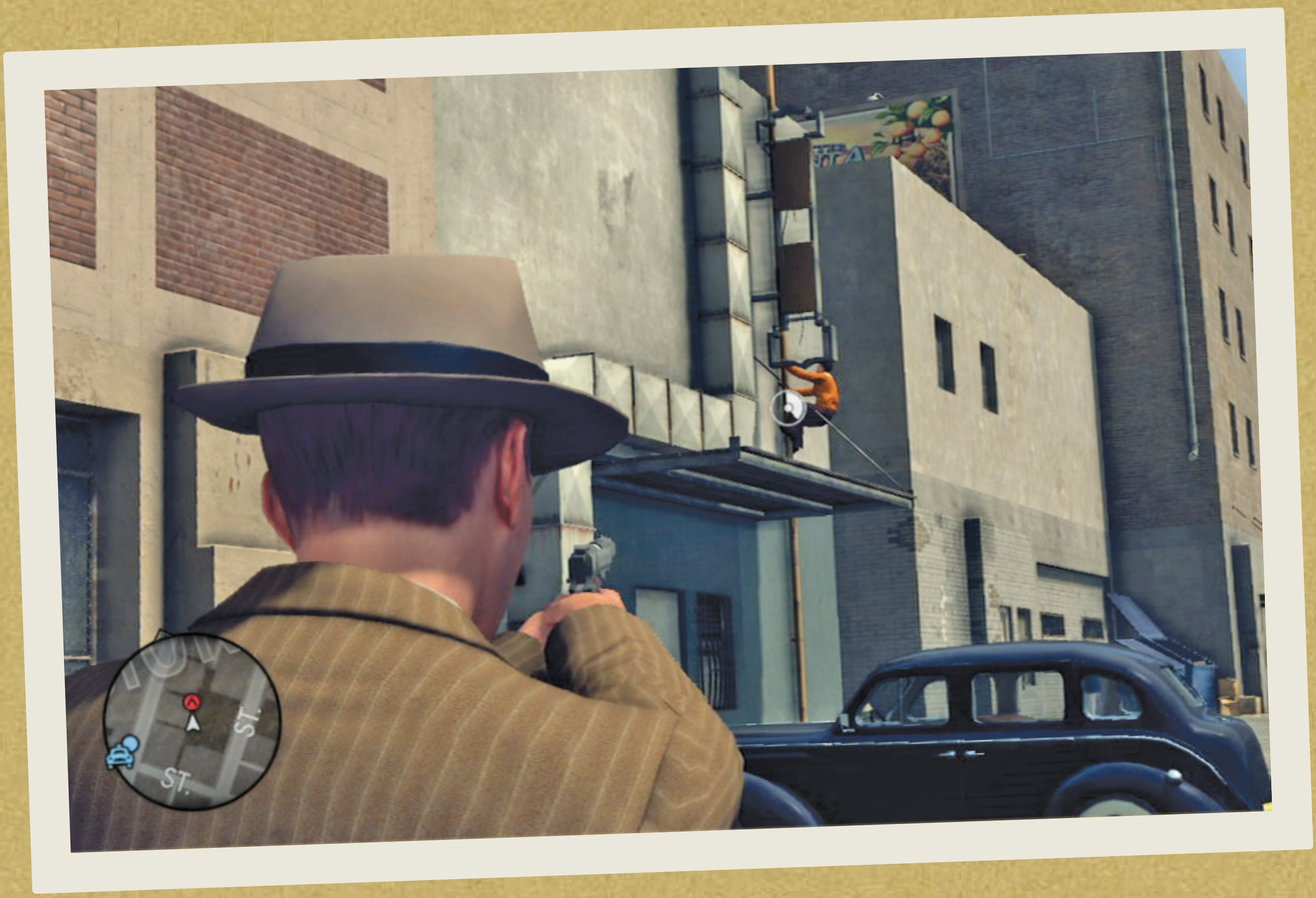
ROCKSTAR GAMES PRESENTS
L.A. NOIRE

Basics

# Weapons

There are eleven useable weapons in *L.A. Noire*. You are automatically given a service gun with unlimited ammo. Other weapons can be found during a gun battle or in the trunks of police cars during raids and other skirmishes.

## Shooting & Warning Shots



Weapons can be fired only during gun battles.Otherwise, Cole keeps them holstered. You are occasionally presented with the option of using warning shots on some fleeing suspects.

### COLT 45

Your service weapon. It has unlimited ammo.

### COLT 38

Only available in “Armed and Dangerous”. You must drop your shotgun to use it.

### ITHACA FULL STOCK SHOTGUN

Given to you automatically during “Armed and Dangerous”. This shotgun is available (alongside the drummed Thompson) in police vehicle trunks that carry weapons.

### M1 GARAND RIFLE

This .30 caliber rifle was standard issue for the US Armed Forces from 1936 to 1957. You can get the M1 Garand from fallen enemies. The enemy at the end of Fallen Idol carries one.

### M1 THOMPSON

A more common weapon that can be found during several cases, including Street Crime missions.

### NICKEL PLATED PISTOL

Replaces Cole Phelps’ default handgun when wearing The Sharpshooter outfit. Identical to the default handgun, except it is nickel plated.

### CHICAGO PIANO

You can find the Chicago Piano in the trunk of any police vehicle that yields weapons. This weapon is used by Mickey Cohen’s gangsters and Leland Monroe’s gunmen and thus can be collected from their bodies.

### BROWNING AUTOMATIC RIFLE

Claim the BAR in “Manifest Destiny”, “A Polite Invitation”, and “A Different Kind of War”. This powerful, long-range, assault rifle packs an enormous punch per round.

### FN BROWNING

Jack Kelso’s default pistol; used in “A Polite Invitation”. It’s his default weapon, so it has unlimited ammo.

### FLAMETHROWER

Find this in a weapons cache in the sewer tunnels during “A Different Kind Of War”.

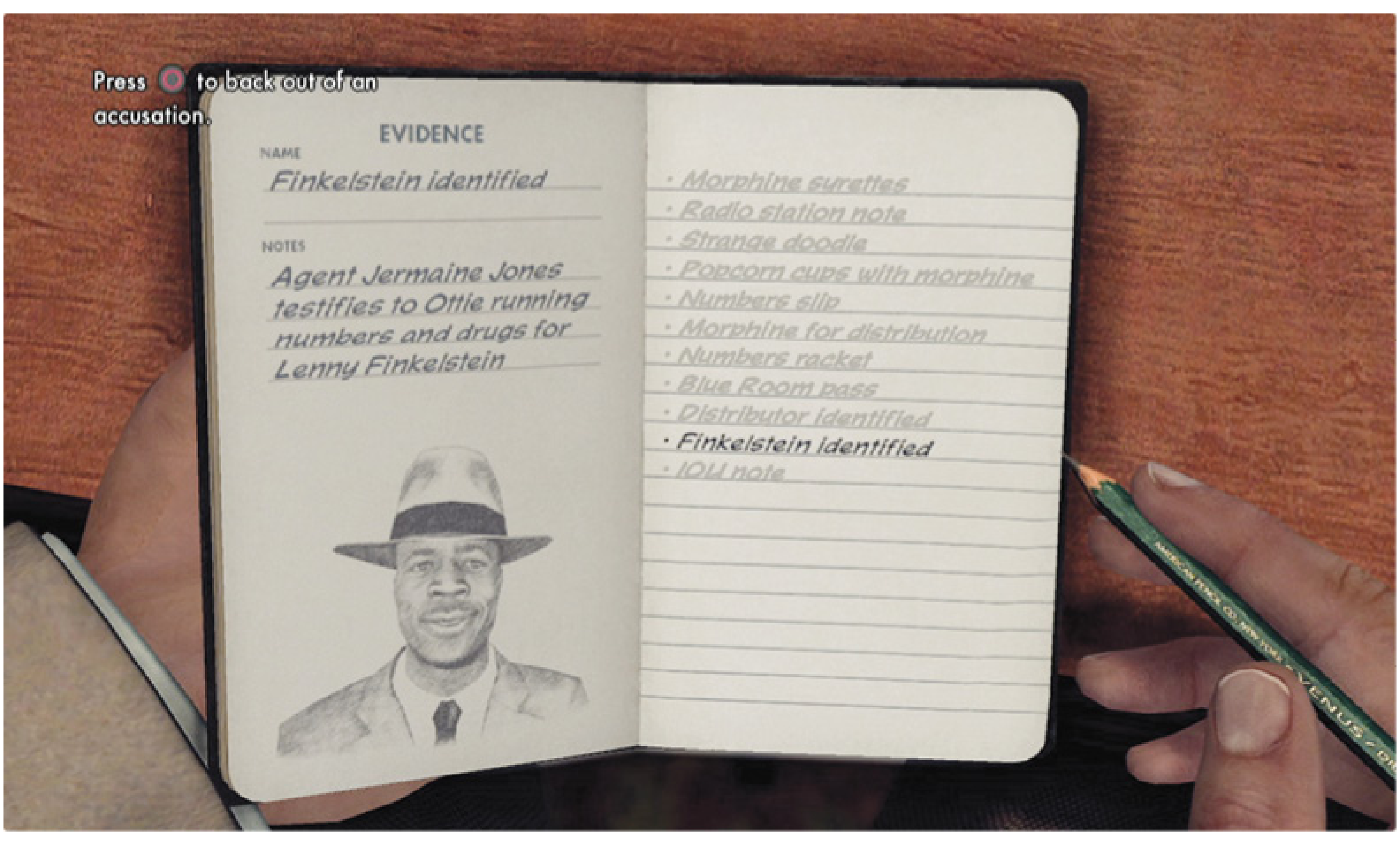
# Detective Work

Attention to detail is mandatory to climb the ranks of the police department. This includes being thorough at crime scene investigations, observantly collecting clues and statements, and most importantly, being sharp and firm during interrogations.

HERMAN POLITZ

## CRIME SCENE

You must thoroughly search crime scenes to find all the clues that can be used to undeniably solve the case. The important ones enter your notebook automatically. You can review these clues at any time by accessing the notebook. If you're ever confused about what to do next, ask your partner for a tip. He may suggest where to go next or even tell you to find a phone to call R&I. Of course, you can also read this guide whenever you need a nudge in the right direction.



Press ○ to back out of an accusation.

EVIDENCE

NAME
Finkelstein identified

NOTES
Agent Jermaine Jones testifies to Ottie running numbers and drugs for Lenny Finkelstein

- Morphine surettes
- Radio station note
- Strange doodle
- Popcorn cups with morphine
- Numbers slip
- Morphine for distribution
- Numbers racket
- Blue Room pass
- Distributor identified
- Finkelstein identified
- IOU note

## COLLECTING EVIDENCE

A distinctive melody plays while investigating the crime scene. When that music stops, you've either walked away from the relevant zone or you have found all the clues.

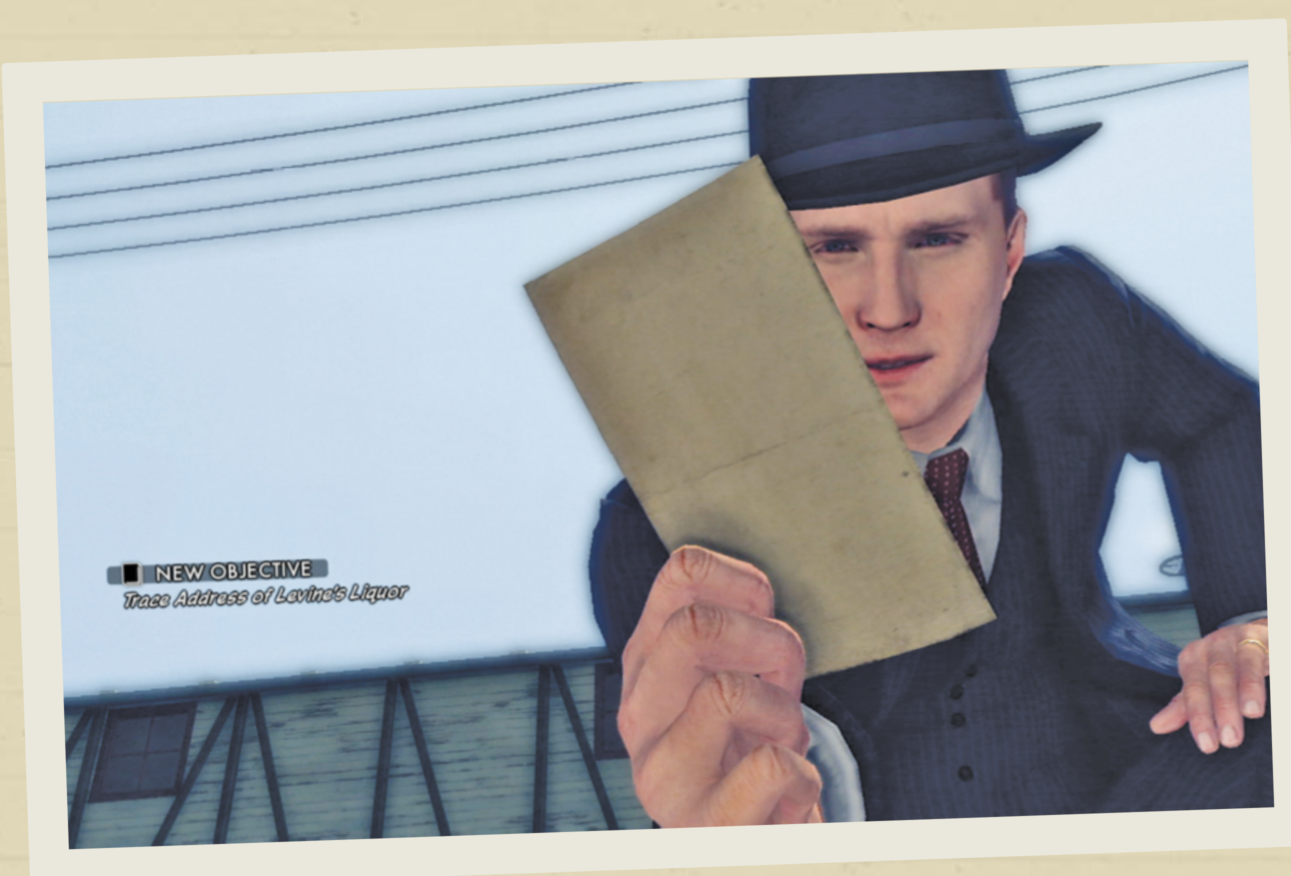
If the music stops abruptly, then you've wandered off the crime scene, maybe unwittingly. If the music ends with a crescendo and chiming, then you've found all the clues — as long as Clue Music is set to Auto in the Pause menu.

To find clues, thoroughly explore the entire crime scene and stop near anything that produces a chime from the soundtrack or a vibration from the controller. Press the Investigate button to pick up the possible clue.

## EXAMINING OBJECTS

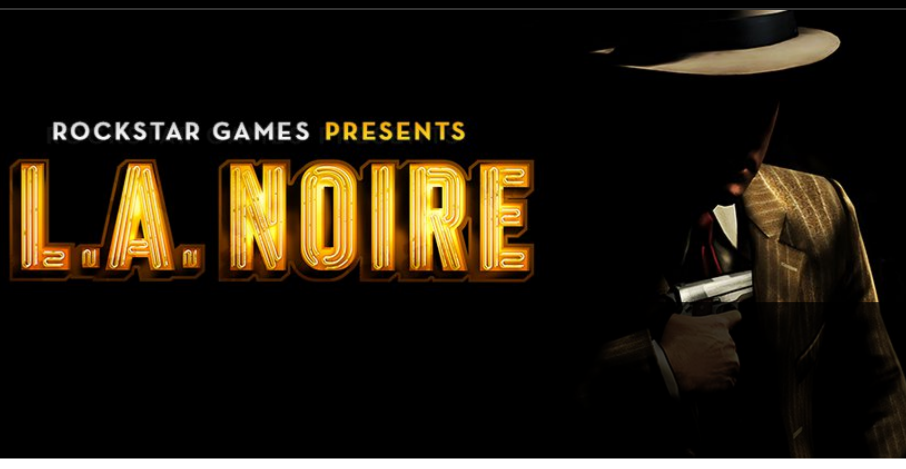
Manipulate the lifted object in Phelps' hand, looking for writing or other marks to determine if it's important to the case. If so, the controller may vibrate for even closer examination. Hone in on the vibration to make it strong enough to trigger a new spot of interest.

### IT'S COLE'S GAME



You manipulate held objects by turning Cole's wrist as he holds the object. To execute a successful closer view, you must turn Cole's wrist in the correct position so the markings align with his line of sight (not necessarily your own line of sight).

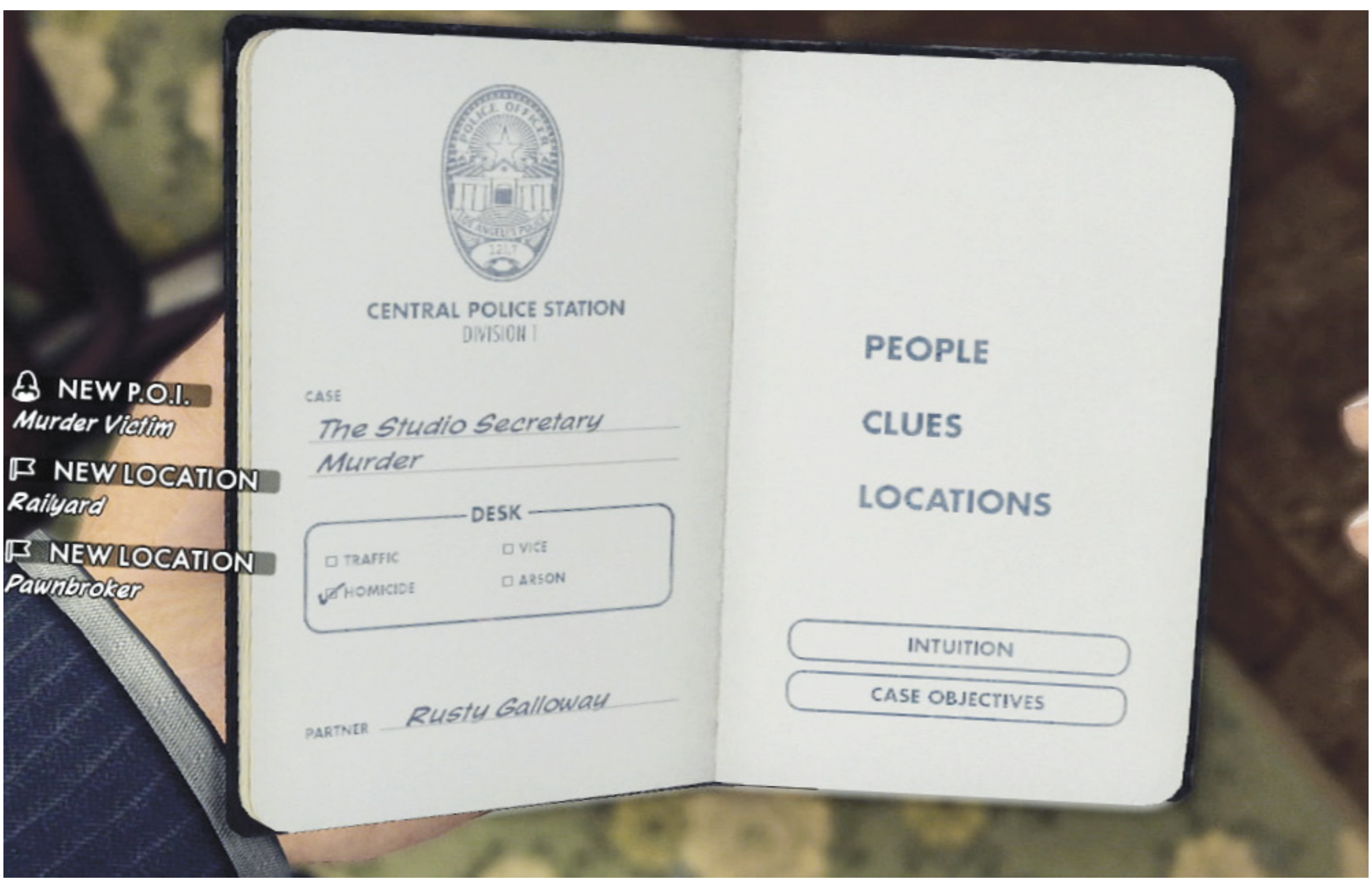
This often triggers a zoomed view or prompts you to perform another number of actions, like flip a page or lift a secret compartment. When you find something interesting by fingering through book pages, confirm the point position to unlock even more clues from text or illustrations.



Basics

# The Notebook

The notebook is automatically updated with Person(s) of Interest (P.O.I.), Clues, and Locations instantly as they are discovered. Some clues are given automatically at the beginning of a case after your captain explains the case to you. The notebook also keeps track of the captain's case objectives and contains the questions to ask suspects during interrogations.


NEW P.O.I.
Murder Victim
NEW LOCATION
Railyard
NEW LOCATION
Pawnbroker

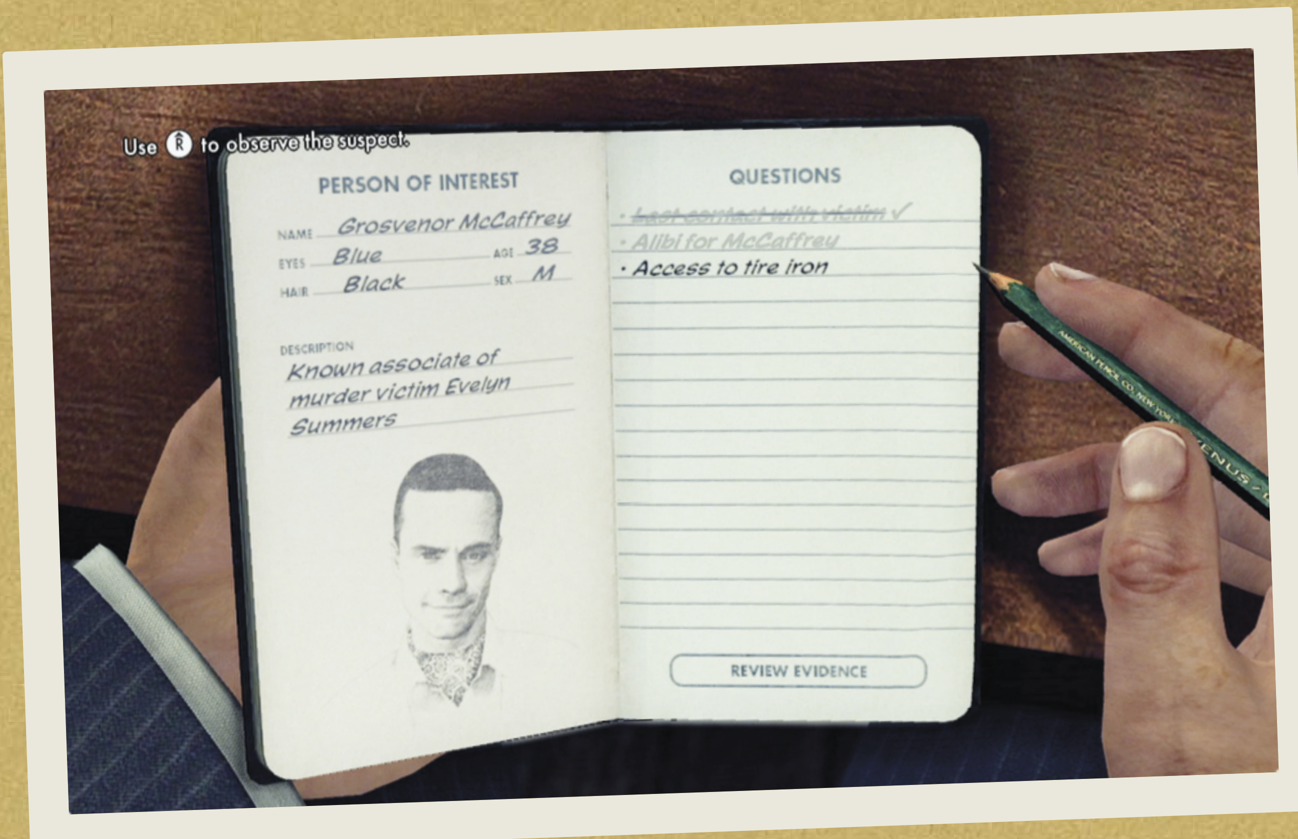
CENTRAL POLICE STATION
DIVISION 1

CASE The Studio Secretary Murder

DESK
☐ TRAFFIC ☐ VICE
☑ HOMICIDE ☐ ARSON

PARTNER Rusty Galloway

## Question Order


Use Ⓡ to observe the suspect.

PERSON OF INTEREST
NAME Grosvenor McCaffrey
EYES Blue AGE 38
HAIR Black SEX M
DESCRIPTION Known associate of murder victim Evelyn Summers

QUESTIONS
- ~~Last contact with victim~~ ✓
- ~~Alibi for McCaffrey~~
- Access to tire iron

The order in which the questions line up in your notebook is often determined by when you discovered the clues linked to those questions. So your question sequence may not exactly match the lists featured in this guide.

## PEOPLE

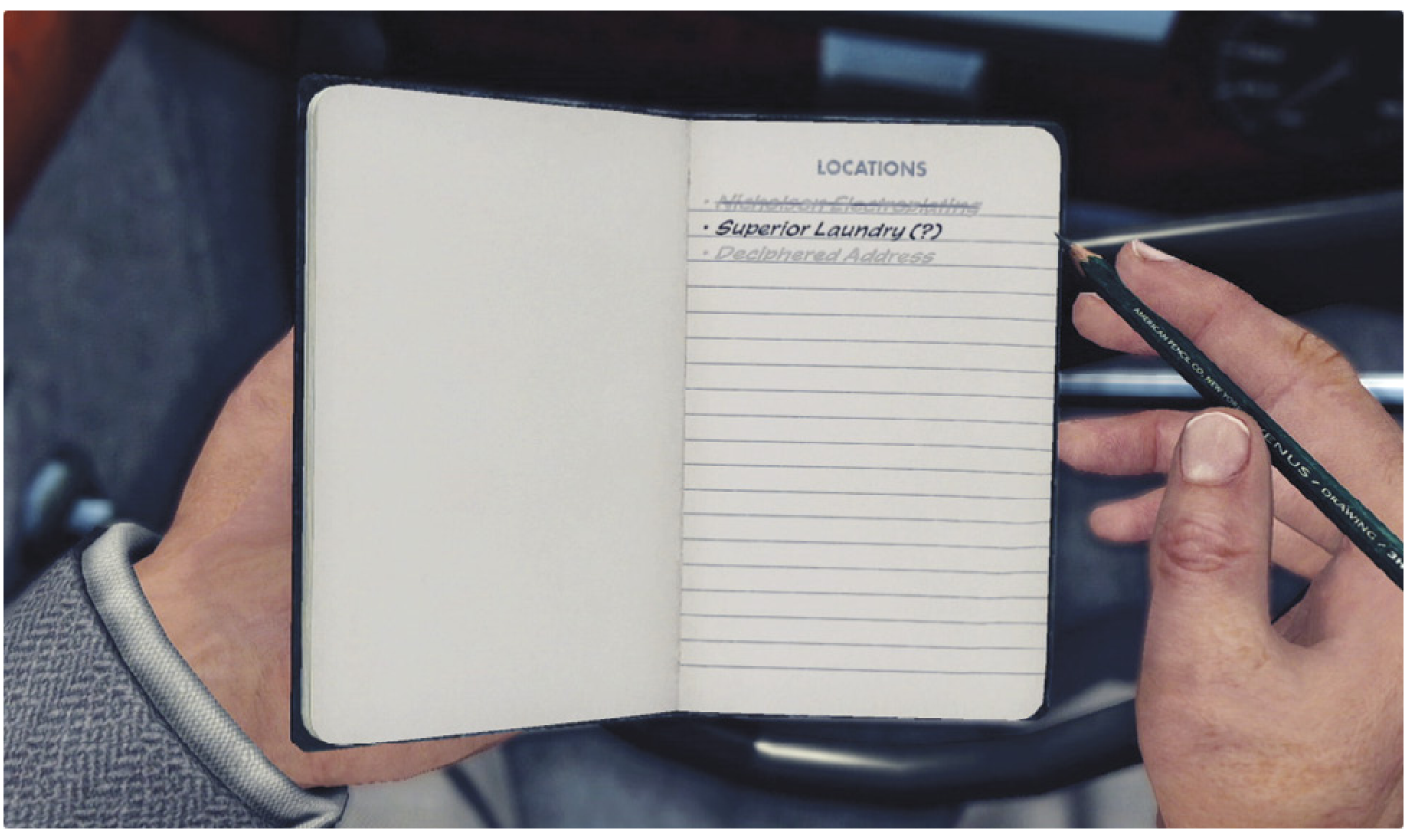
A Person of Interest (P.O.I.) is usually any name learned during the course of an investigation. They're all new people to you. Everyone is suspect. As you learn more information about a P.O.I., the notebook automatically updates their file.

## CLUES

Clues become evidence when entered into the notebook, but not all clues make it in there—only those pertinent to the case get inked. Sometimes you uncover more information and a clue is simply updated. This evidence is essential when accusing someone of lying during an interrogation.

## LOCATIONS

Locations are added when one of these events occurs: crime happens, you discover actual addresses, suspect names another establishment or residence. Once these locations are written in your notebook, you can select them to set a destination. This allows you to follow a flag blip on your mini-map to that location. You can also take advantage of fast travel by letting your partner drive.


LOCATIONS
- ~~Nickelson Electroplating~~
- Superior Laundry (?)
- ~~Deciphered Address~~

Some locations may have a "?" beside them. You cannot select these locations as destinations. You must first find the address. Getting on the nearest phone or gamewell and calling R&I usually solves this problem.

## WAYPOINT

You can place a waypoint (small gray circle) at any location on the map. A directional blip will then appear on the mini-map to guide you there. You can also fast travel to waypoints. This is how we suggest using our maps to quickly find hidden goodies.

ROCKSTAR GAMES PRESENTS
L.A. NOIRE

## Basics

# Interrogation

| ACTION(S) | XBOX ONE/ XBOX 360 | PS4 / PS3 | SWITCH |
|---|---|---|---|
| good cop | A | ✕ | A |
| bad cop | X | □ | Y |
| accuse | Y | △ | X |
| View Notebook | view/BACK | touchpad/SELECT | minus button (-) |
| Use Intuition Point | Left Bumper | L1 | L |

*In VR, look at the selection and accept it.*

Your notebook opens automatically at the beginning of an interrogation and reveals the questions that arise from the clues you've discovered. You can ask the questions in any sequence; there's no "correct" order.

## GOOD COP, BAD COP, ACCUSE

After the suspect answers a question, it's up to you to read facial expressions, body movements, and ticks, as well as listen to the tone of the suspect's voice, to decide if he or she is telling the truth or if you doubt it. Answering Good Cop and Bad Cop correctly usually leads to the witness sharing a little more information somewhat cooperatively.

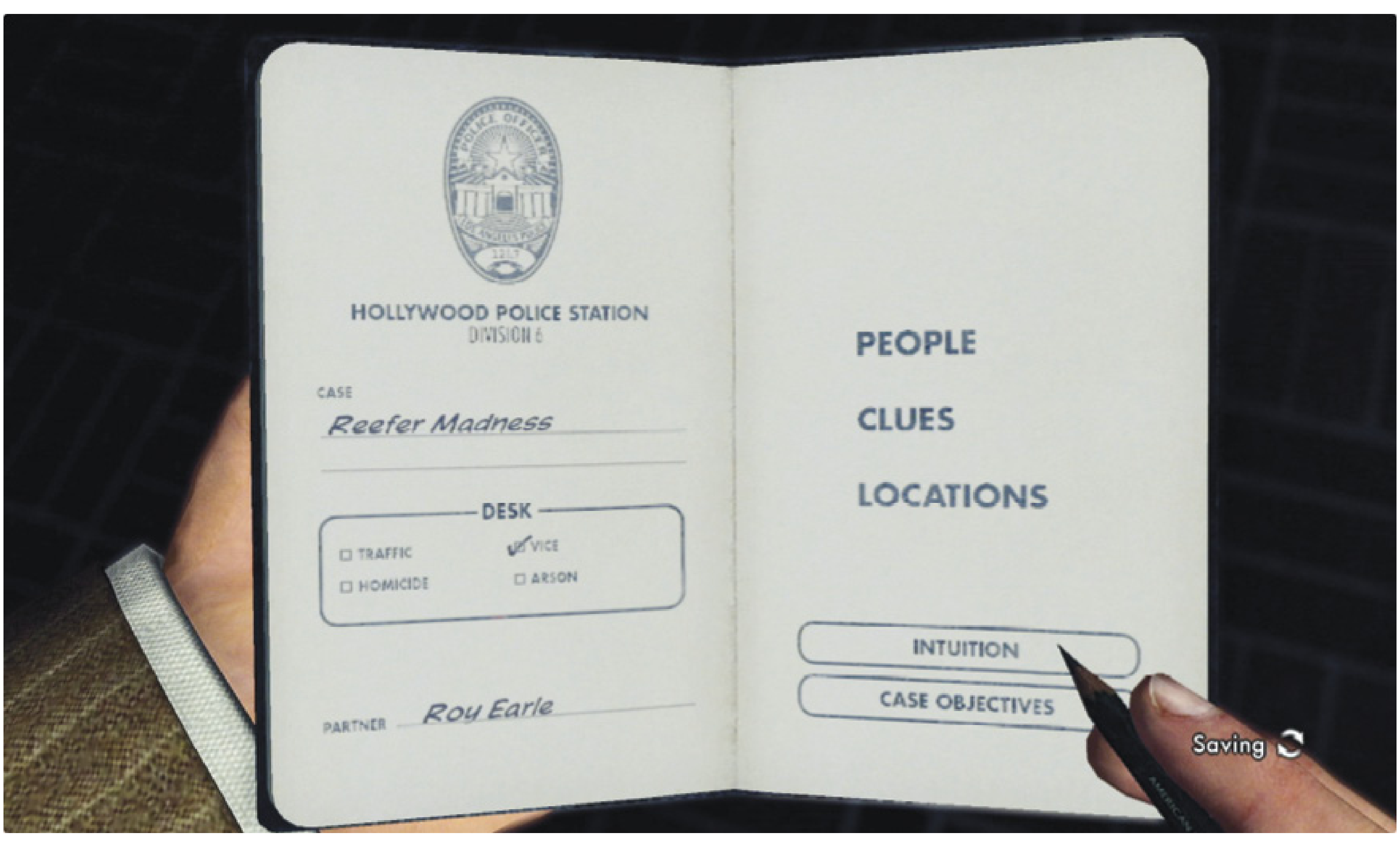
If you think the suspect is not being truthful and you actually have evidence to back it up, select Accuse. After the accusation, the suspect will challenge you to prove it. Do this by selecting the correct evidence from your notebook. If you cannot prove your accusation with evidence, you lose your control of the conversation and will not get a positive response that could lead to another clue.

### BACKING OUT OF QUESTIONS

You can always back out of a situation when you call someone a liar, but haven't yet selected bad evidence.

# Intuition & Rank

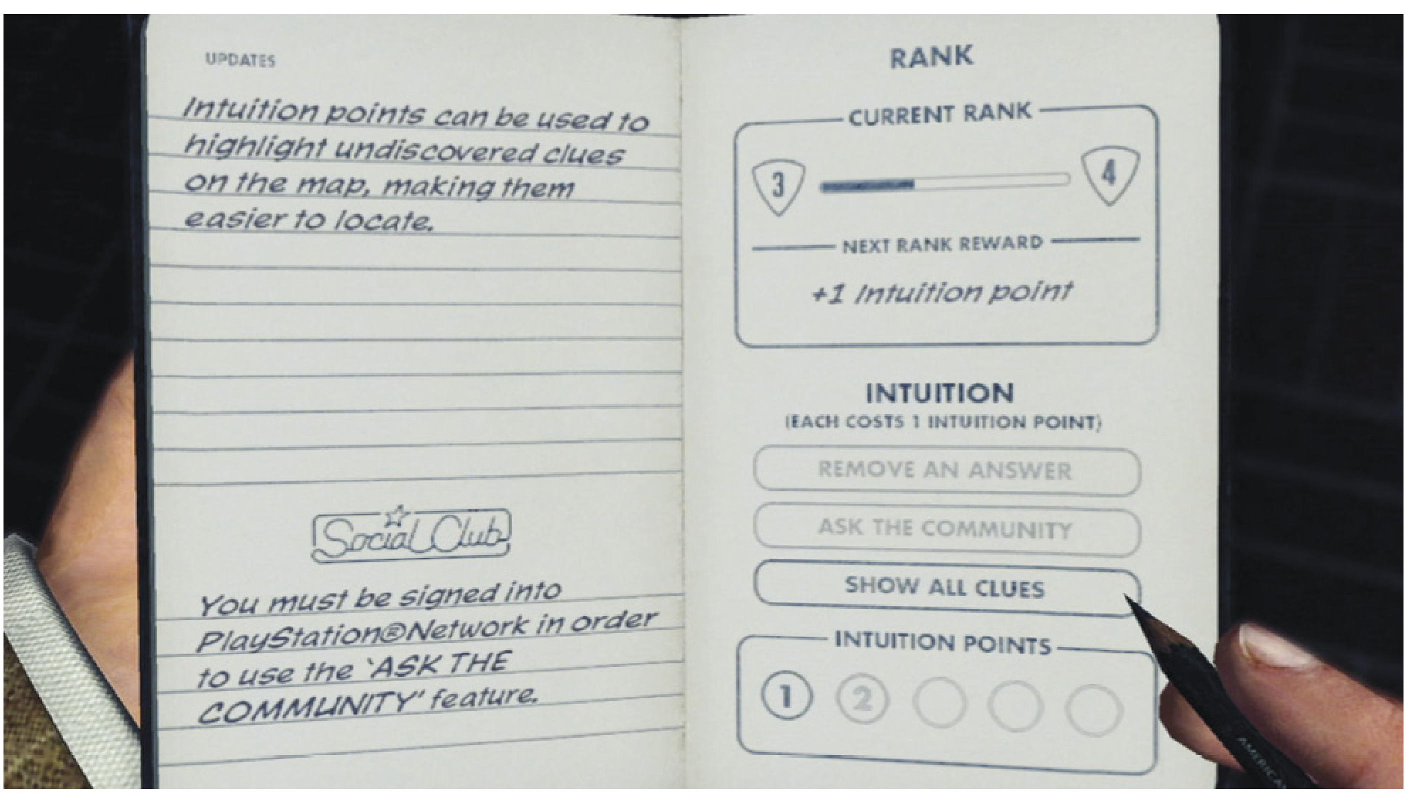
"Intuition" is a selectable option in your notebook (Intuition is not part of *The VR Case Files*). Selecting this takes you to the Rank page. As you progress through the game, you earn experience for performing certain tasks like collecting Film Reels, acing interrogations, or discovering Landmarks. All these things give you varying amounts of experience, which in turn contributes to Rank.


HOLLYWOOD POLICE STATION
DIVISION 6
CASE
Reefer Madness
DESK
☐ TRAFFIC
☑ VICE
☐ HOMICIDE
☐ ARSON
PARTNER
Roy Earle
PEOPLE
CLUES
LOCATIONS
INTUITION
CASE OBJECTIVES
Saving

There is a maximum of 20 Ranks. Each level is achieved by filling the Rank gauge with the requisite amount of experience points. Reaching key Rank stages unlocks Outfits and Hidden Vehicle locations on the map. You also earn one Intuition point each time you increase your Rank.

## USING INTUITION

You can hold up to five Intuition points during a case. One point can be used for these purposes: "Remove An Answer" during an interrogation, "Show All Clues" when on the crime scene, or "Ask The Community" to view the answers with percentage of popularity. On the next page, we provide details on each of these options.



UPDATES

Intuition points can be used to highlight undiscovered clues on the map, making them easier to locate.

You must be signed into PlayStation®Network in order to use the 'ASK THE COMMUNITY' feature.

Social Club
RANK
CURRENT RANK
3
4
NEXT RANK REWARD
+1 Intuition point
INTUITION
(EACH COSTS 1 INTUITION POINT)
REMOVE AN ANSWER
ASK THE COMMUNITY
SHOW ALL CLUES
INTUITION POINTS
1
2

### EXPERIENCE EARNINGS

| TASK AWARDED | EXPERIENCE AWARDED |
|---|---|
| Answer one Question Correctly | 5 |
| Acquire a Single Film Reel | 5 |
| Discover a Landmark | 5 |
| Complete a Street Crime case | 15 |
| Collect a Hidden Shield | 5 |

### RANK AWARDS

| RANK | REQ. XP | ACCUM. XP | UNLOCKS |
|---|---|---|---|
| 1 | Starting Rank | N/A | – |
| 2 | 15 | N/A | – |
| 3 | 20 | (35) | Sword of Justice Outfit |
| 4 | 25 | (60) | – |
| 5 | 30 | (90) | 5 Hidden Vehicles Revealed |
| 6 | 35 | (125) | – |
| 7 | 40 | (165) | – |
| 8 | 45 | (210) | Sunset Strip Outfit |
| 9 | 50 | (260) | – |
| 10 | 55 | (315) | 5 Hidden Vehicles Revealed |
| 11 | 60 | (375) | – |
| 12 | 65 | (440) | – |
| 13 | 70 | (510) | The Outsider Outfit |
| 14 | 75 | (585) | – |
| 15 | 80 | (665) | 5 Hidden Vehicles Revealed |
| 16 | 85 | (750) | – |
| 17 | 90 | (940) | – |
| 18 | 95 | (1035) | Hawkshaw Outfit |
| 19 | 100 | (1135) | – |
| 20 | 105 | (1140) | – |

### REMOVE AN ANSWER

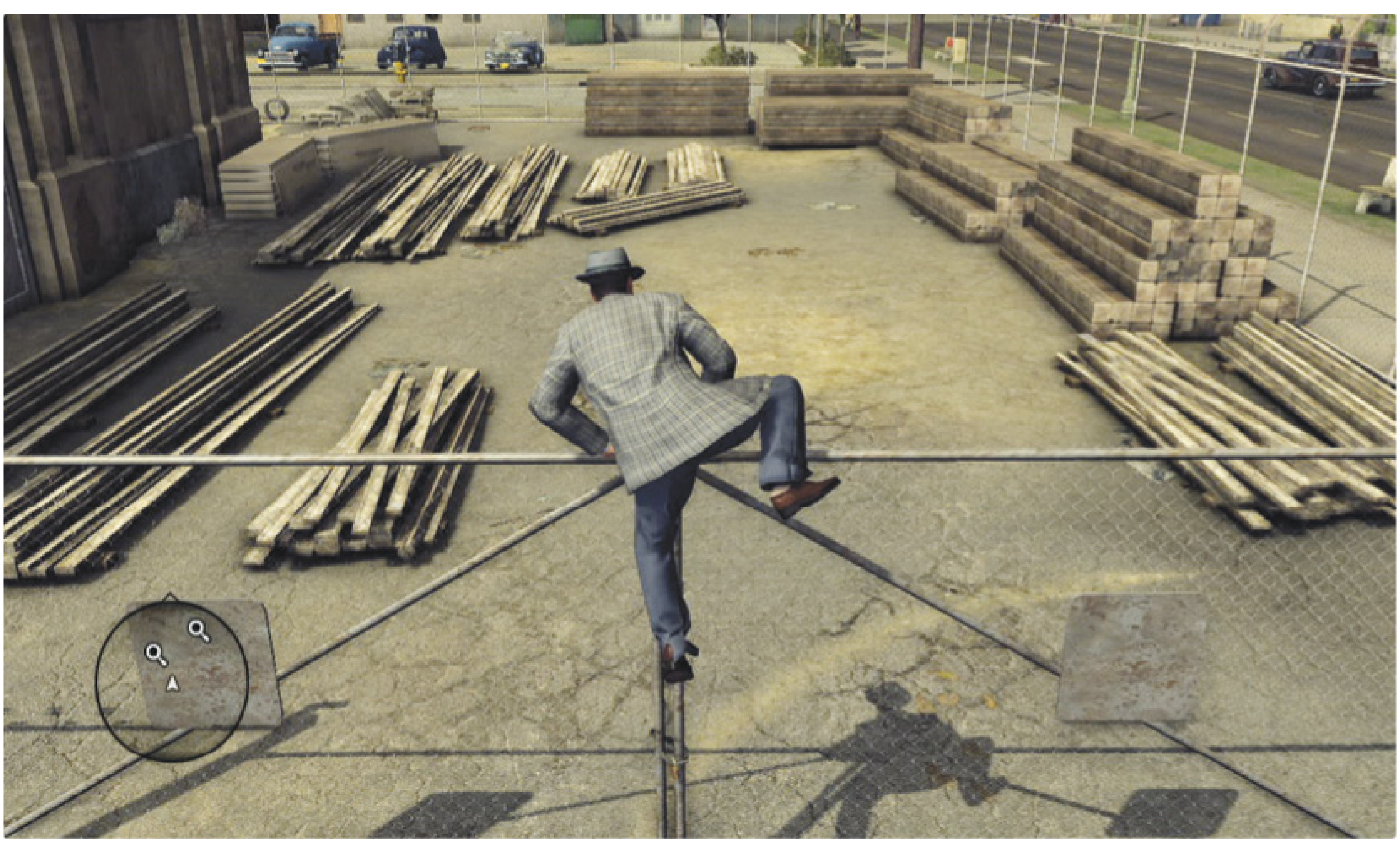
One Intuition point can be used to "Remove An Answer" during an interrogation with a suspect. You have three answer choices: Good Cop, Bad Cop, or Accuse. Taking away one of these improves your odds of choosing correctly.

### ASK THE COMMUNITY

You can also use a point to "Ask The Community", which allows you to view the answers in order of popularity as chosen by those players logged into the Rockstar Social Club (Ask the Community is not part of *The VR Case Files*). You must be connected to Social Club to view these stats on Nintendo Switch, PlayStation 4, and Xbox One.

### SHOW ALL CLUES

While at the crime scene, you can open the notebook and choose this option to reveal the remaining clues at the scene, indicated by magnifying glass icons on the mini-map. Note that some of them may not necessarily be key clues that end up in your notebook.



### Investigation Music Tip

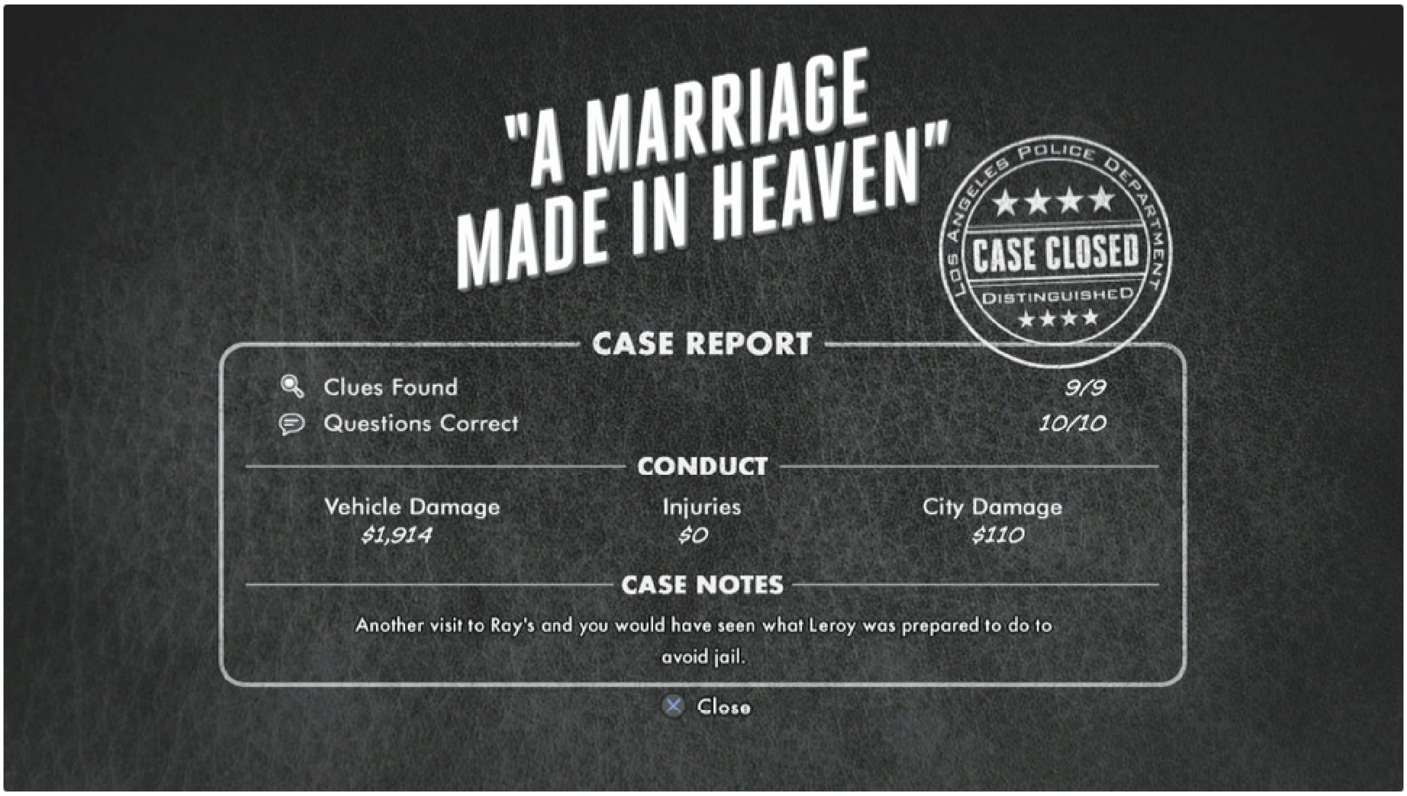
You know there are more key clues when the investigation music continues to play. This soundtrack crescendos and chimes just before stopping completely, signifying that you've found all the clues on the scene.

ROCKSTAR GAMES PRESENTS
L.A. NOIRE

Basics

# The Case Report

At the end of a case, you receive a Case Report that provides an overall grade (one to five stars) of your accomplishment. This score is determined by the number of clues you find, questions you get correct, and your conduct during the case.



"A MARRIAGE MADE IN HEAVEN"

LOS ANGELES POLICE DEPARTMENT
★★★★
CASE CLOSED
DISTINGUISHED
★★★★

CASE REPORT

| | |
|---|---|
| Clues Found | 9/9 |
| Questions Correct | 10/10 |

CONDUCT

| Vehicle Damage | Injuries | City Damage |
|---|---|---|
| $1,914 | $0 | $110 |

CASE NOTES

Another visit to Ray's and you would have seen what Leroy was prepared to do to avoid jail.

## CLUES FOUND & QUESTIONS CORRECT

Finding all the clues and answering all the interrogation questions correctly is the best way to achieve a good score at the end of a case. However, performing badly in the Conduct category could hurt all the flawless sleuthing you've done.

## CONDUCT

Damaging your vehicle, wrecking city and civilian property, and running over pedestrians or police officers negatively reflect on your final case score. There are three categories of conduct tallied on the final score screen, they are: Vehicle Damage, Injuries, and City Damage. The higher the dollar amount in these categories, the more likely your final score will be negatively affected.

ROCKSTAR GAMES PRESENTS
L.A. NOIRE

## The Assigned Cases

## THE "PERFECT" PATH

*L.A. Noire*'s main story takes place over the course of 26 police cases, each one a separate "mission" but all linked by a multi-layered central plot. The first four cases are tutorial missions that introduce your main character, Cole Phelps, and the basics of gameplay. You must then complete 22 deep, complex, richly detailed cases as Phelps works his way through four divisions or "desks" of the Los Angeles Police Department: Traffic, Homicide, Administrative Vice, and Arson.

Our walkthrough details the ideal path through each case. We'll guide you through every crime scene investigation and all witness/suspect interviews with a perfect score: find all key clues and assess every interview response correctly. It's important to note, however, that each case offers multiple ways to a successful conclusion. You can "solve" a case without getting a perfect score in the Case Report at mission's end.

So we highly recommend forging ahead through your current case, even if in-game music cues indicate that you're missing a clue at a location or one of your interview assessments was incorrect. You can often complete a case even after missing a few clues or misjudging an interviewee's responses to your interrogation. Sometimes a "mistake" leads to an alternate way of solving the case.

### VR The VR Case Files:

Seven of these assigned cases are playable in L.A. Noire: The VR Case Files, which are indicated by a special VR icon. We have included tips throughout these cases that are specific to the VR version of the game.

Complete the first three Patrol cases to earn a promotion to the Traffic desk. The remaining four divisions include one case each that unlocks as you complete the previous one.

## THE STORY

Our story opens with a voiceover narrator giving an overview of Los Angeles in 1947. It sets a classic noire tone:

*"A city on the verge of greatness. A new type of city, based not on the man but on the automobile. The car—the symbol of freedom and vitality".*

Atten
USE
DELIV

*"Where every man can own his own home, and have room to breathe, and not be overlooked by his neighbors. A city where a man's home is his castle. A quarter acre of the dream made possible by victory".*

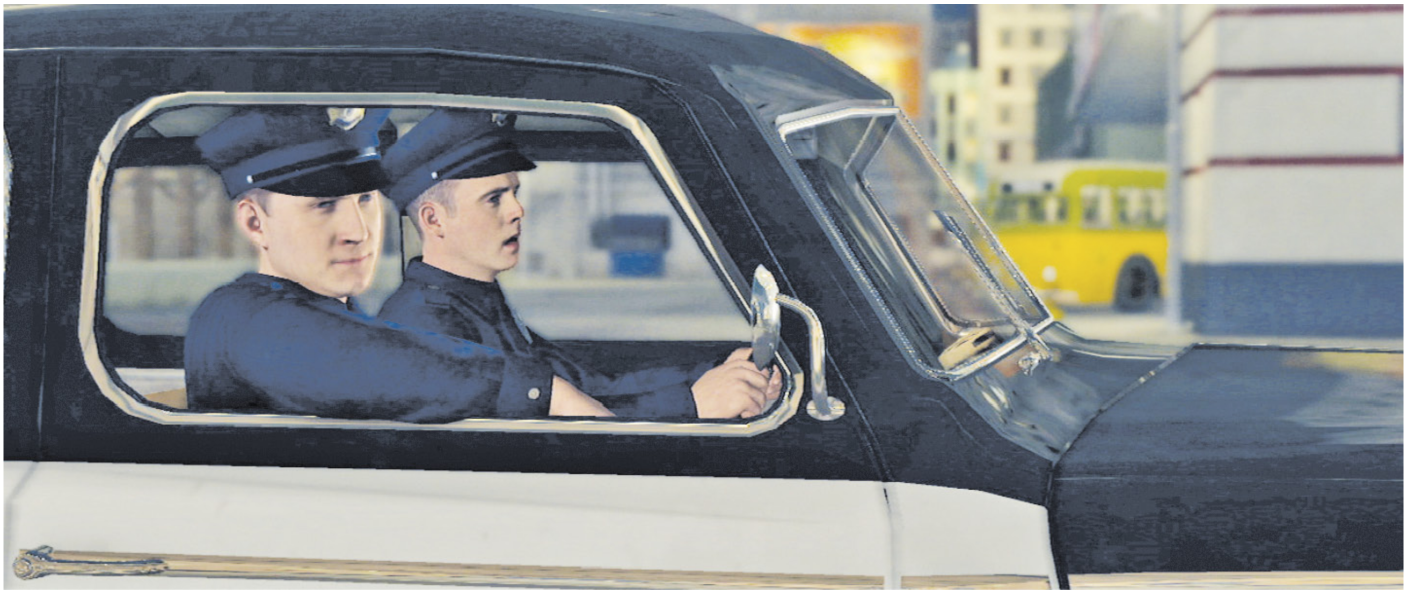
*"The city of opportunists. The city of dreams where Hollywood will shape the thoughts and desires of the entire planet".*

*"A city of pioneers. A city of dreamers".*

*"A city of undercurrents, where not everything is as it seems. A twentieth century city that will become a model for the world. A city that has no boundaries. That will stretch as far as the eye can see".*

Patrol Cases

# Overview



The game designates this first set of four missions as tutorial cases. These teach you the basics of gameplay in *L.A. Noire*. As the game opens, your character is Officer Cole Phelps, a young patrol cop based in the Los Angeles Police Department's Wilshire Division. Your partner is Officer Ralph Dunn, and your unit's call sign is 14 Adam.

In 1947, the L.A.P.D. designates each two-man unit of uniformed officers with the letter A combined with the team's beat number—for Phelps and Dunn, the beat is 14. Using the L.A.P.D. phonetic alphabet, their patrol car is thus referred to as "14 Adam".

## What Is KGPL?

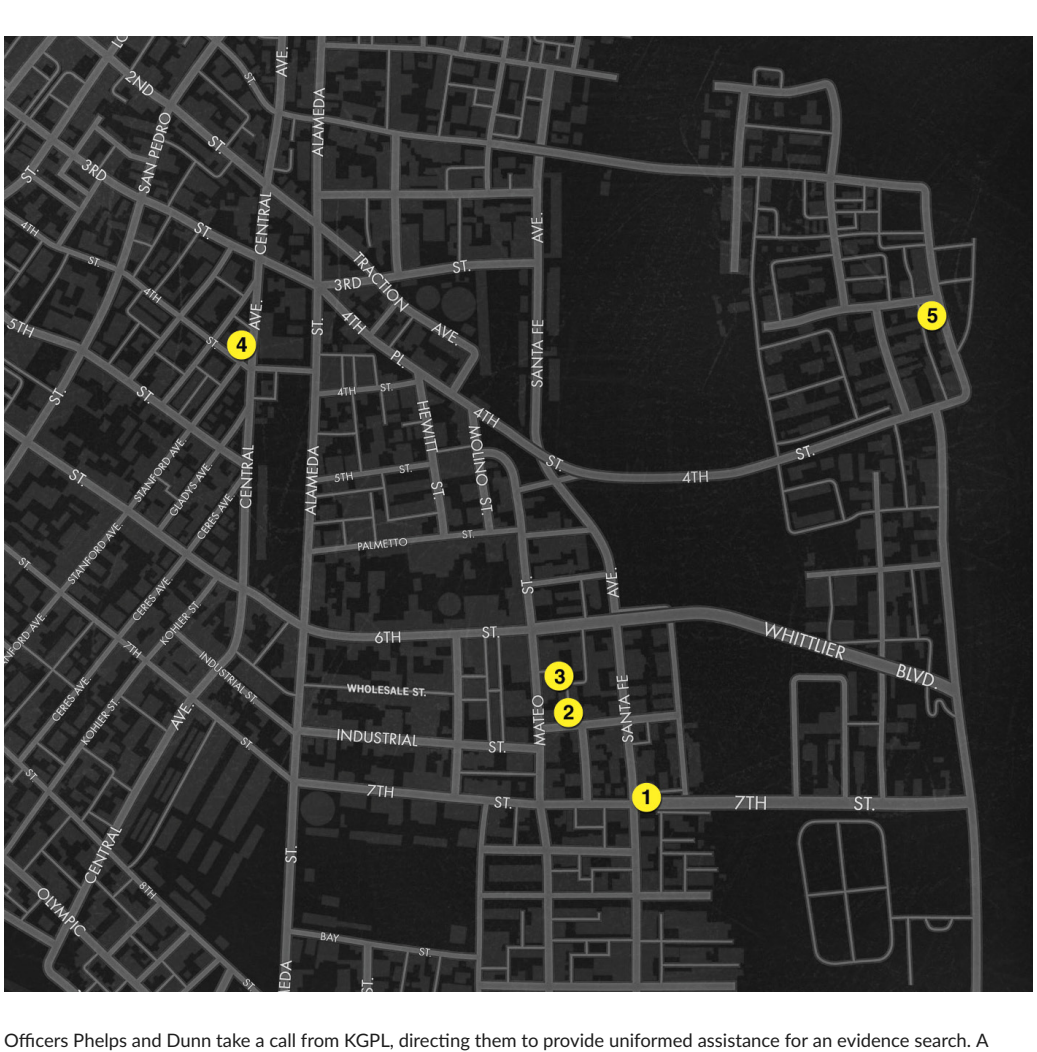
Throughout *L.A. Noire*, the L.A.P.D. communicates with its two-man units via radio. The police radio station is known by the call letters KGPL, operating at 1730 kHz, just above the commercial radio broadcasting frequencies.

ROCKSTAR GAMES PRESENTS

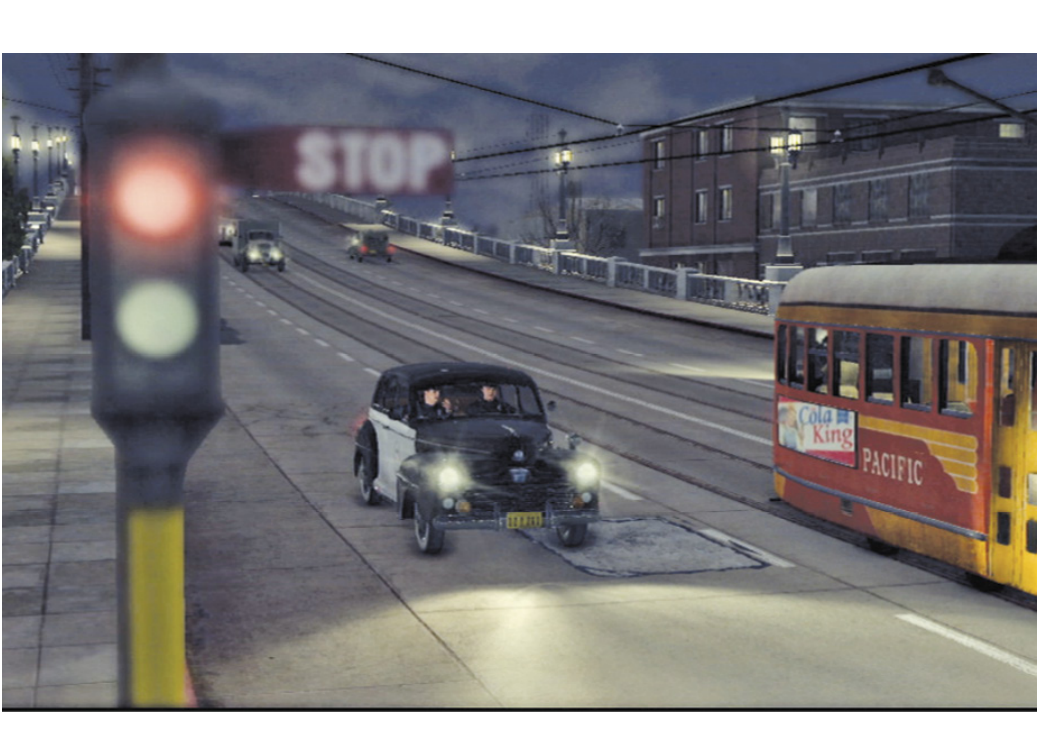
L.A. NOIRE

Patrol Cases

# CASE# AP001: Upon Reflection (VR)



Officers Phelps and Dunn take a call from KGPL, directing them to provide uniformed assistance for an evidence search. A detective unit ("16 William") is investigating a shooting in an alley between Sixth and Industrial Streets, down in L.A.'s warehouse district by the river. Onscreen, your first objective appears: "Investigate Crime Scene".



### L.A.P.D. Codes

The L.A.P.D. designates all detective units with the letter W, or "William". A Code 2 means "respond immediately to location, no lights or siren, obey all traffic laws".

### Objectives

- Investigate Crime Scene.
- Investigate Gun Store.
- Investigate Schroeder's Apartment.
- Search Schroeder's Apartment.

### CASE REPORT

**Total Number of Key Clues:** 4

**Total Number of Interview Questions:** N/A

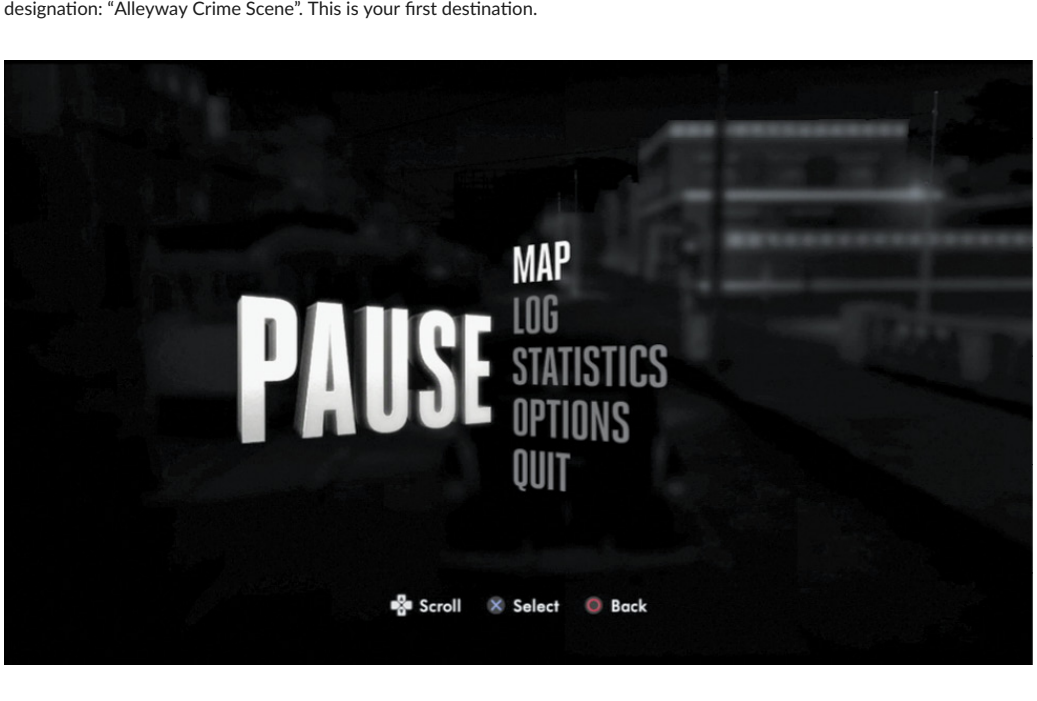
### Fail Conditions

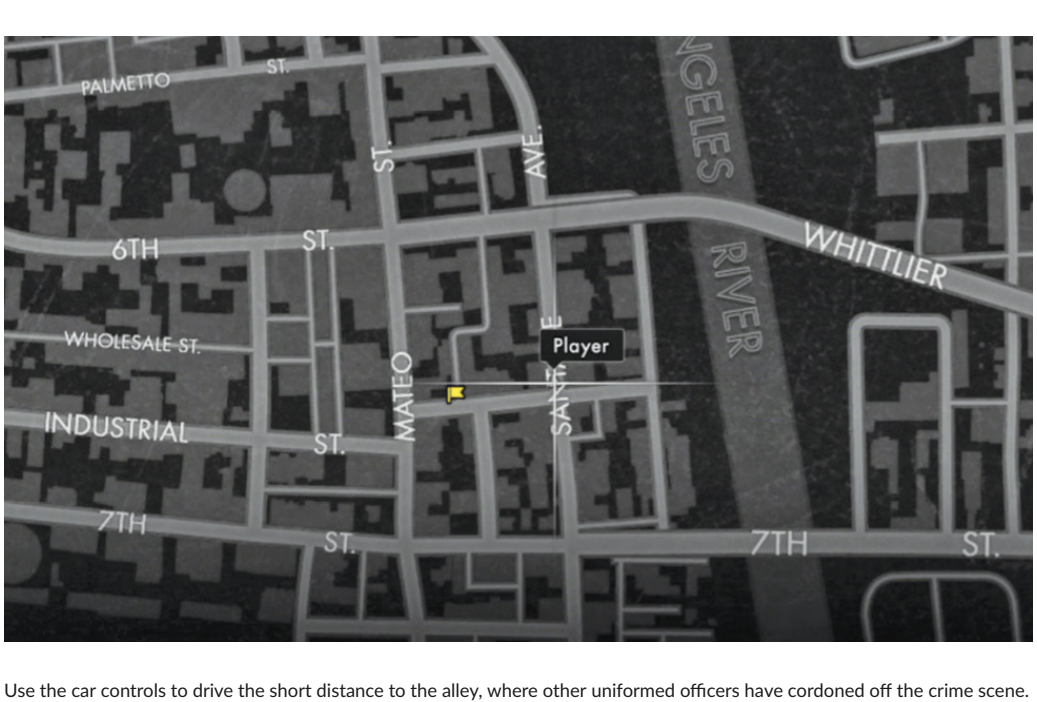
- Phelps dies.
- Any friendly NPC dies.
- Crime scene contaminated (e.g., drive a car through it).

## LOCATION: ALLEYWAY CRIME SCENE

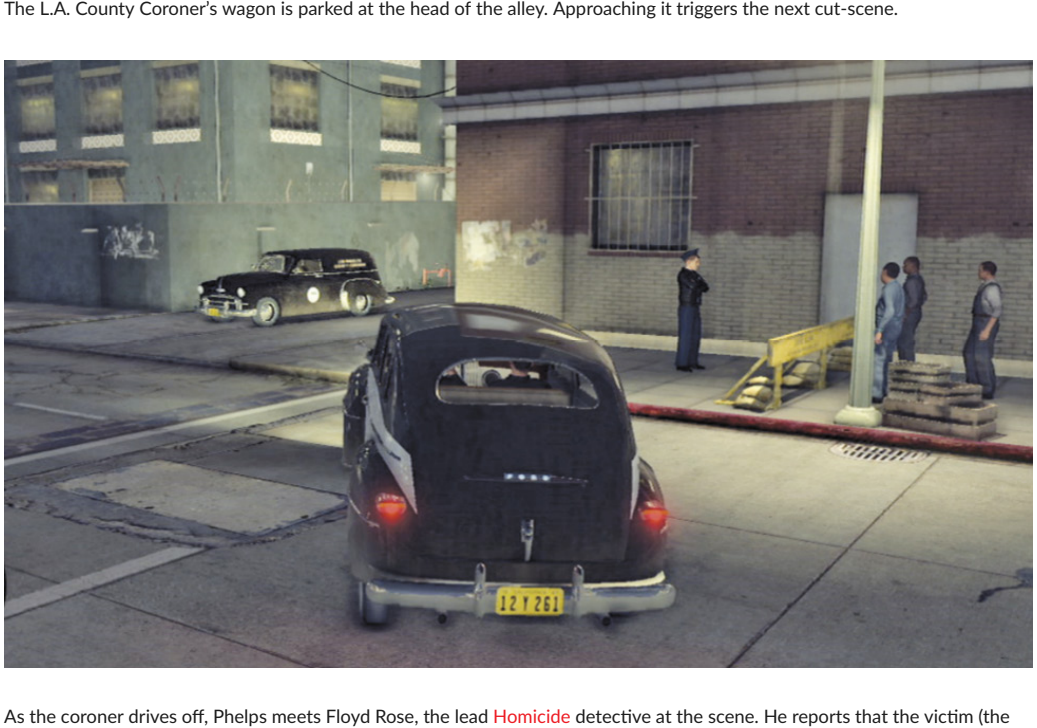
### DRIVE TO THE CRIME SCENE.

Enter the Pause Menu and select Map for a quick overview of the trip. Your current location ① is the white arrow icon. Move the cursor over the nearby yellow flag on the map just a couple of blocks to the northwest ② to see its popup designation: "Alleyway Crime Scene". This is your first destination.



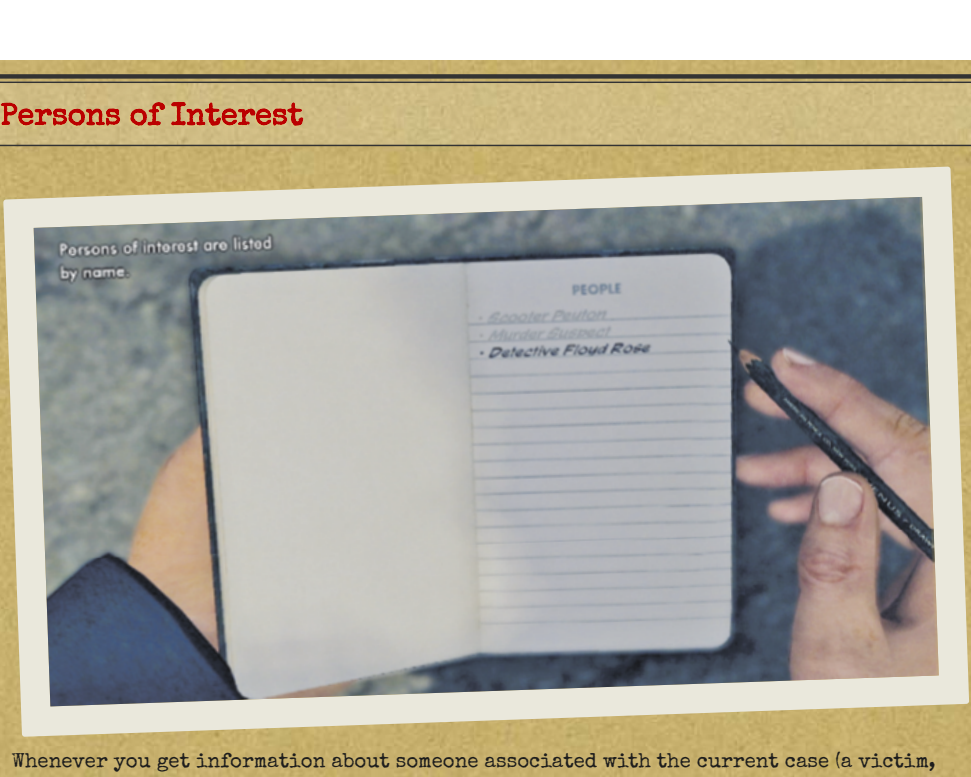


Use the car controls to drive the short distance to the alley, where other uniformed officers have cordoned off the crime scene. The L.A. County Coroner's wagon is parked at the head of the alley. Approaching it triggers the next cut-scene.

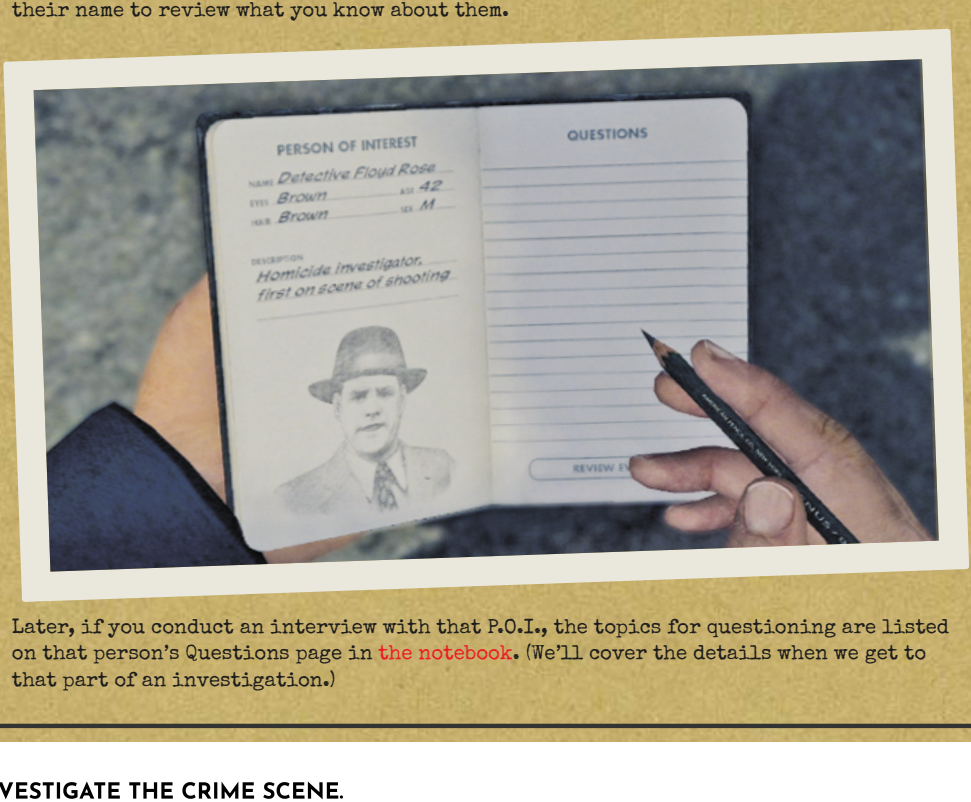


As the coroner drives off, Phelps meets Floyd Rose, the lead Homicide detective at the scene. He reports that the victim (the "vic"), Scooter Peyton, has already been bagged up and sent to Central Morgue. A witness reports that the shooter, a tall white man, shot Peyton twice and then tossed his gun (the "gat"). Rose wants you to find the weapon.

### Persons of Interest



Whenever you get information about someone associated with the current case (a victim, suspect, witness, or even a fellow cop like Detective Floyd Rose), that "person of interest" (P.O.I. for short) is listed on the People page of your notebook. You can select their name to review what you know about them.



Later, if you conduct an interview with that P.O.I., the topics for questioning are listed on that person's Questions page in the notebook. (We'll cover the details when we get to that part of an investigation.)

### INVESTIGATE THE CRIME SCENE.

You start out at the head of the alley with your partner, Dunn, who immediately moves ahead. The onscreen directive says, "Search locations thoroughly to discover clues". Take that to heart, and keep in mind that crime scenes are generally littered with objects you can pick up, but only a few that can be categorized as "clues".

### VR Tip: Flashlight

Move your left hand to aim the torch. To free up your left hand and still use the torch, place the torch (flashlight) on your right shirt pocket and press the Grip button to hook it to your pocket.

Follow your partner down the alley and start looking for clues. If you have Clue Hints turned on in the Menu, each examinable object will trigger a chime when you get near it, plus you'll feel your controller vibrate (assuming you have Vibration turned on as well). Press the button indicated onscreen to pick up the examinable object. Officer Dunn stops at the first set: discarded beer bottles and a newspaper (see the next section) on the right side of the alley. Examine a bottle or two for practice.

### VR Tip: Movement

Double press the Right Trackpad to bring up the reticle. Use your head to aim the reticle to your desired position in the world and then press Right Trackpad again to move there. Alternatively, you can press the Right Trackpad on yellow highlighted objects to travel to different locations.

### Partner Advice

Consult your partner for investigative tips during an evidence search by pressing the Advice button when you're near him. Press the same button while driving to get directional tips from your partner.

Once you're holding an object, it's important to use the left controller stick to manipulate it. Turn the item from side to side and look for markings or other information. In many cases it's not enough to simply pick up the object; you'll need to also find key information written or etched somewhere on it.

### VR Tip: Pick Up Objects

Reach for a blue outlined object and press the right Grip button to pick it up.

### TRIGGER A "STORY BEHIND THE HEADLINES".

The newspaper in the alley is a copy of the **Los Angeles Inquisitor**. Its headline reads, "Shrink Says: 'The Mind Is the Final Frontier.'" Pick up the paper and press the button indicated onscreen to trigger a cinematic sequence revealing "the story behind the headline".

Los Angeles Inquisitor
EXTRA
SHRINK SAYS:
"THE MIND IS THE FINAL FRONTIER"

Watch the cut-scene set in a lecture hall at the University of Southern California's Keck School of Medicine. A second-year medical student named Courtney Sheldon approaches a famous psychiatrist, Dr. Harlan Fontaine, after his lecture. Sheldon asks questions about what was then called "battle fatigue" (known today as post-traumatic stress syndrome, or PTSD); he's a World War II vet and has a war buddy who suffers from the affliction. Dr. Fontaine offers to make a prognosis for Sheldon's friend in exchange for volunteer service in one of Fontaine's L.A. psychiatric clinics. Sheldon enthusiastically agrees to the deal.

### News Clues

Thirteen special newspapers are scattered throughout the game. When examined, each one triggers a special "story behind the headlines" cinematic sequence. Watch these cinematic scenes to gain important perspective on the larger story in *L.A. Noire*.

The special newspapers are not technically key clues. That is to say, they don't count as one of the "Clues Found" listed on the Case Report at the end of each detective story mission. But the investigation music for that location will keep playing until you examine all key clues at the scene and the newspaper, too.

### EXAMINE THE MURDER SCENE.

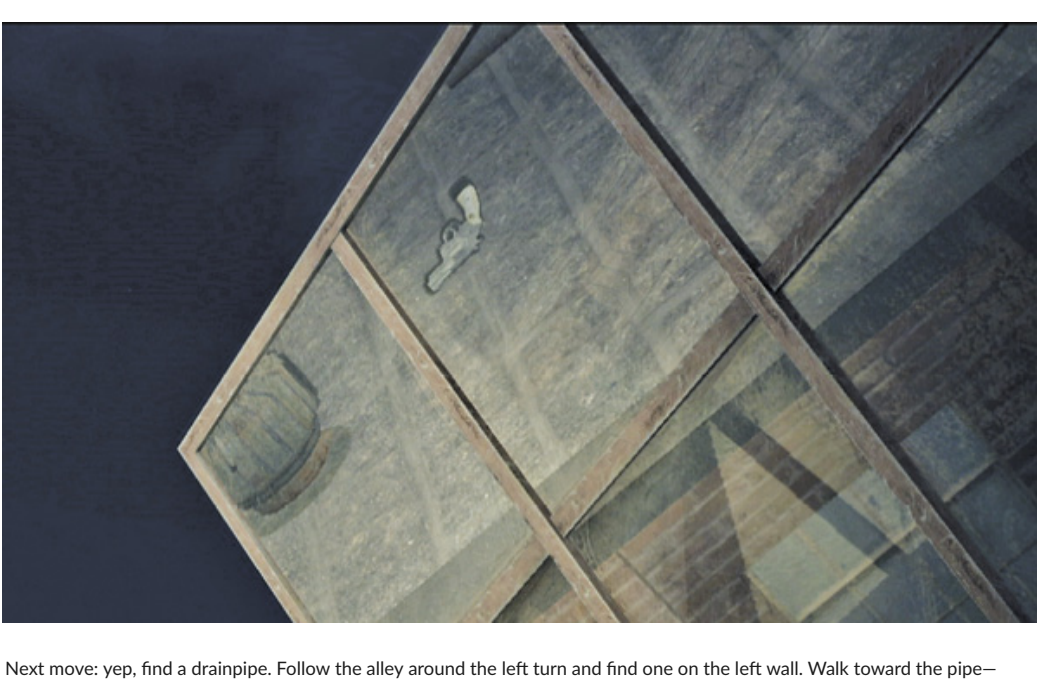
Soon Officer Dunn calls out, "Cole, come take a look at this". He stands at a blood-splattered door, the spot where the victim was shot. Approach the door. When you hear the chime, examine the **Bloodstain**. An onscreen message reports that you've found your first official clue: "NEW CLUE: Bloodstain".

Found clues are automatically added to the Evidence list in your notebook and can be viewed at any time during a case.

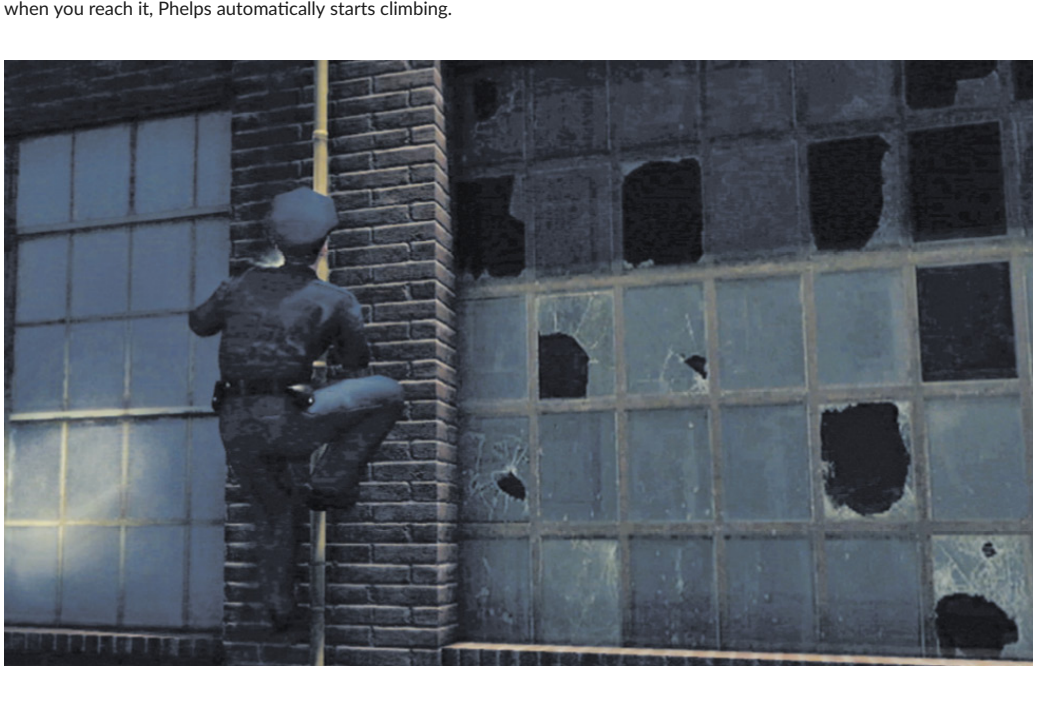
### FIND THE MURDER WEAPON.

Now turn and continue down the alley to the left of the door, past the dumpster until you hear another chime. Press the Examine button: Phelps looks up at the open window above and spots the image of a revolver reflected on the glass from the opposite roof. An onscreen message tells you to find a ladder or drainpipe to climb up ③.

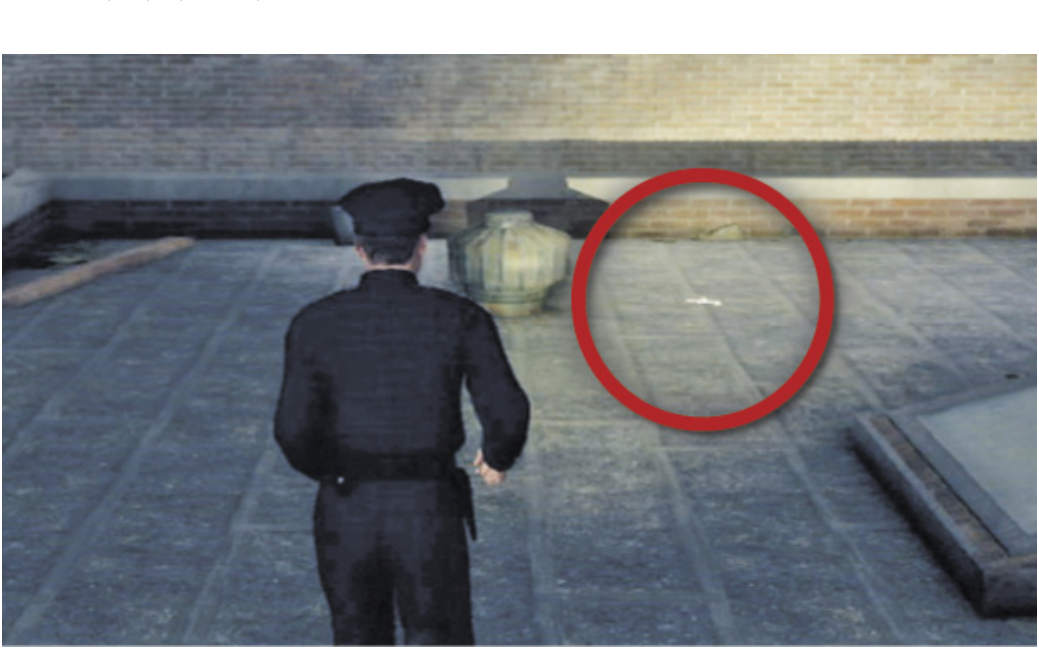
Press ⊗ to inspect an object.



Next move: yep, find a drainpipe. Follow the alley around the left turn and find one on the left wall. Walk toward the pipe—when you reach it, Phelps automatically starts climbing.



At the top, turn left and find the **Smith & Wesson Revolver** lying on the roof. Pick up the weapon and use your left control stick to turn the gun in your hand until you see its engraved name (Smith & Wesson) and serial number (S71893). The camera automatically zooms in when you manipulate the gun to the correct angle. Don't stop there, though—examine the gun even further! Phelps flips open the cylinder and notes that two rounds have been fired.



This officially marks the gun as a clue: "Smith & Wesson revolver" is now listed on the Evidence page of your notebook, along with "Bloodstain". Note also that the investigation music has stopped playing, which indicates that you've found all of the key clues at this location.

### VR Tip: Pistol Investigation

Press the Right Trackpad button to further investigate the pistol. Or use a flick motion to release the barrel.

### Switch Tip: Pistol Investigation

Rotate the Joy-Con (R) to locate the point of inspection. Press A to open the gun. Gently shake Joy-Con (R) to put down the gun and exit the investigation.

### Listen to the Music: Part 1

Whenever you commence a search for evidence at any location with key clues, a distinctive "investigation" music track begins to play. The music stops the moment you collect the final key clue, letting you know it's okay to move on.

Return to the drainpipe and climb back down to the ground to trigger a short cut-scene with your partner, Dunn. Phelps wants to show some initiative by tracking down the gun's owner; he wants to check with a local gun store. Dunn says there's one just a few blocks away.

### SET YOUR NEXT DESTINATION.

This puts a new objective onscreen: "Investigate Gun Store". To set the gun store as your next destination, open your notebook, select locations, and then select Gun Store. Move the pencil cursor down to "Set As Destination" and choose that option. This marks the Central Avenue gun store location ④ on your map with a yellow flag.

### Fast Travel

Select the Location destination in the notebook and then press and HOLD the vehicle entry button to make your partner drive to the selected destination. You fast travel to the destination when scripted dialog completes.

### VR Tip: Notebook

Use the pencil to point to selections in the notebook, and press the Right Trackpad to confirm your choice. Click the Left Trackpad to go back.

### KEY CLUE CHECKLIST:ALLEYWAY CRIME SCENE

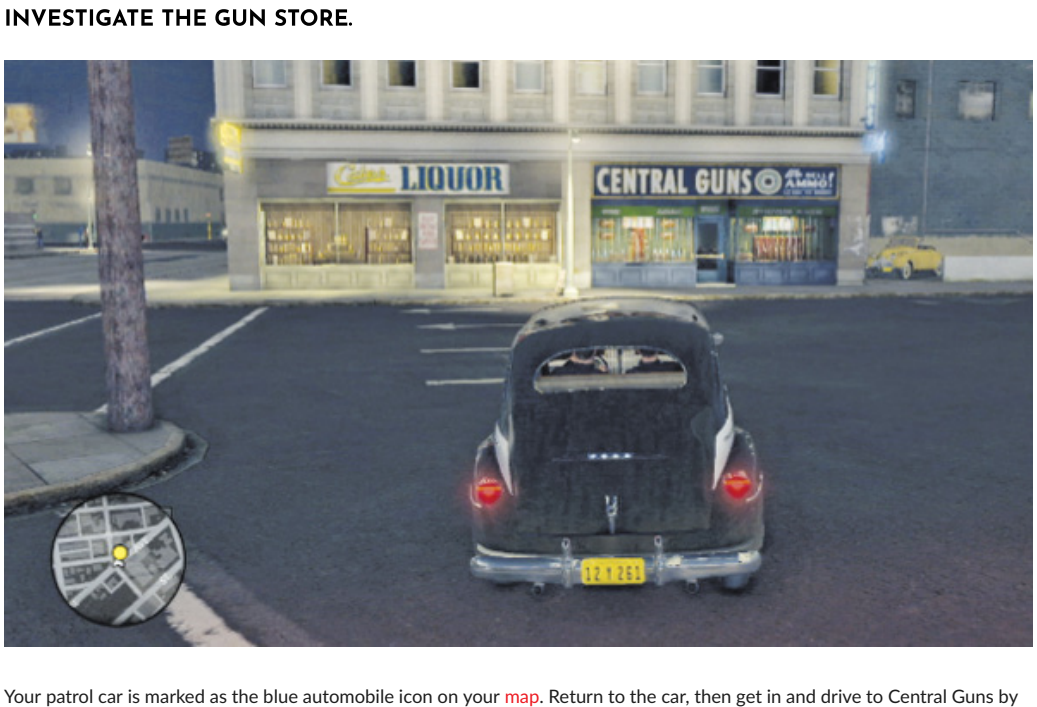
- Bloodstain (on door)
- Smith & Wesson revolver (on roof)

### VR Tip: Driving

Grab the wheel with both hands and steer like you're turning a valve. No hand over hand is needed. Release the gas (Right Trigger) or use the brake (Left Trigger) for tight turns. You can use the emergency brake lever behind the steering wheel on the left side by grabbing it and pulling it. To reverse the car, grab the gear shift on the right, behind the wheel, and push up for reverse and down for drive. And you can tap on the dashboard mini-map to fast travel, or use the door handle to exit vehicle.

## LOCATION: CENTRAL GUNS

### INVESTIGATE THE GUN STORE.



Your patrol car is marked as the blue automobile icon on your map. Return to the car, then get in and drive to Central Guns by following the yellow map flag. Remember that you can ask your partner for directions at any time. Upon arrival, your approach to Central Guns triggers a quick cut-scene of the store.

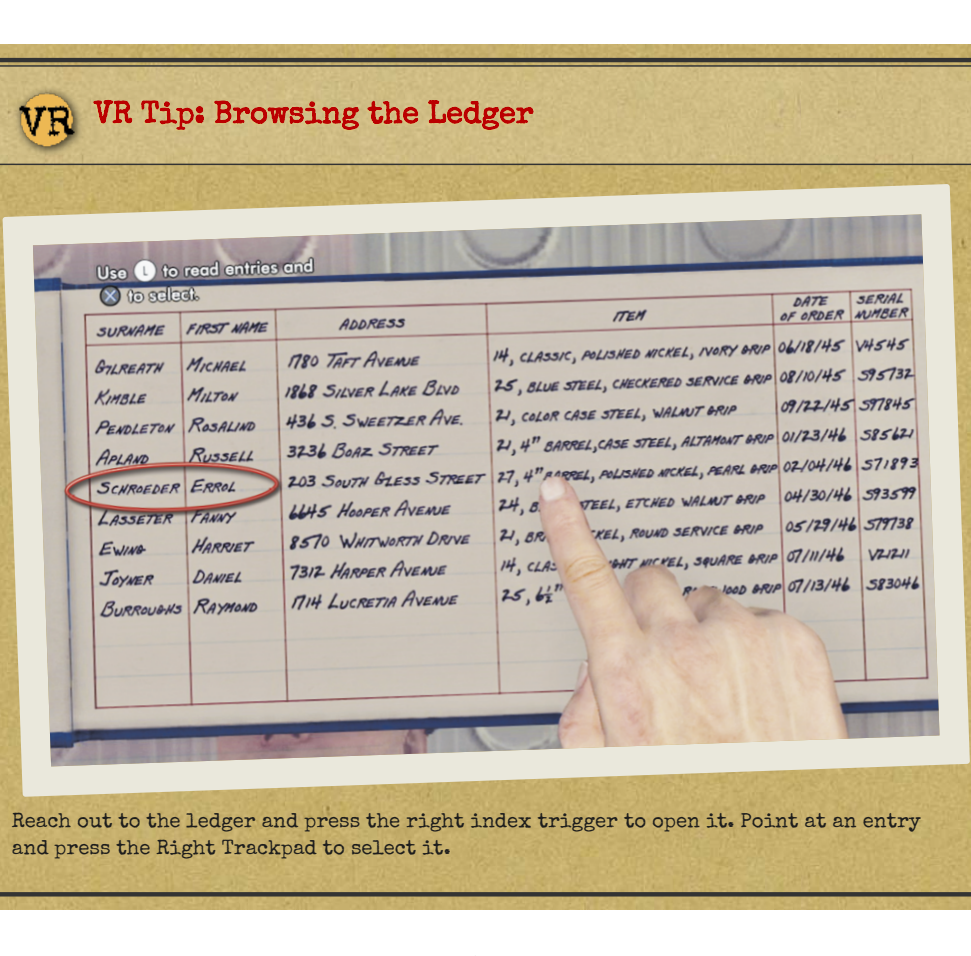
### VR Tip: Driving Motion Sickness

Even if you do not get motion sickness, if this is your first time in the VR world, you may need to tell your brain that you are not moving when the car begins to move. You should be fine after a few seconds, if you can convince yourself that you are not moving while the car rolls forward.

Walk to the Central Guns front door. Note that it has a gold handle. Any gold-handled door can be opened or interacted with when you approach it. Entering triggers another cut-scene: the storeowner knows the Smith & Wesson revolver well—in fact, he sold it. He hands you his **Gun Store Ledger** with the proof. This automatically adds a new clue to your Evidence list: "Gun Store Ledger".

Open the ledger and move Phelps' finger across to the fifth entry on the second page: a Model 27 with a pearl grip. The purchaser is listed as Errol Schroeder, 203 South Gless Street. Select the entry to add Schroeder to your "P.O.I". list and trigger a new objective: "Investigate Schroeder's apartment".

### VR Tip: Browsing the Ledger



| SURNAME | FIRST NAME | ADDRESS | ITEM | DATE OF ORDER | SERIAL NUMBER |
|---|---|---|---|---|---|
| Gilreath | Michael | 1780 Taft Avenue | 14, classic, polished nickel, ivory grip | 06/18/45 | V4545 |
| Kimble | Milton | 1868 Silver Lake Blvd | 25, blue steel, checkered service grip | 08/10/45 | S95732 |
| Pendleton | Rosalind | 436 S. Sweetzer Ave. | 21, color case steel, walnut grip | 09/22/45 | S97845 |
| Apland | Russell | 3236 Boaz Street | 21, 4" barrel, case steel, altamont grip | 01/23/46 | S85621 |
| Schroeder | Errol | 203 South Gless Street | 27, 4" barrel, polished nickel, pearl grip | 03/04/46 | S71893 |
| Lassiter | Fanny | 6645 Hooper Avenue | 24, steel, etched walnut grip | 04/30/46 | S93599 |
| Ewing | Harriet | 8570 Whitworth Drive | 21, kel, round service grip | 05/29/46 | S79738 |
| Joyner | Daniel | 7312 Harper Avenue | 14, clas nickel, square grip | 07/11/46 | V2121 |
| Burroughs | Raymond | 1714 Lucretia Avenue | 25, 6½" wood grip | 07/13/46 | S83046 |

Reach out to the ledger and press the right index trigger to open it. Point at an entry and press the Right Trackpad to select it.

Open your notebook, select locations, and set Errol Schroeder's apartment as your current destination. This puts a new yellow flag ⑤ on your map, showing the place as almost due east of your current location.

### VR Tip: Fighting

Punch by making a fist and extending your left or right arm when an opening appears. Swing hard for a real punch. Try jabs and uppercuts. Raise your arms in front of your face to block. You can also sway back to dodge attacks.

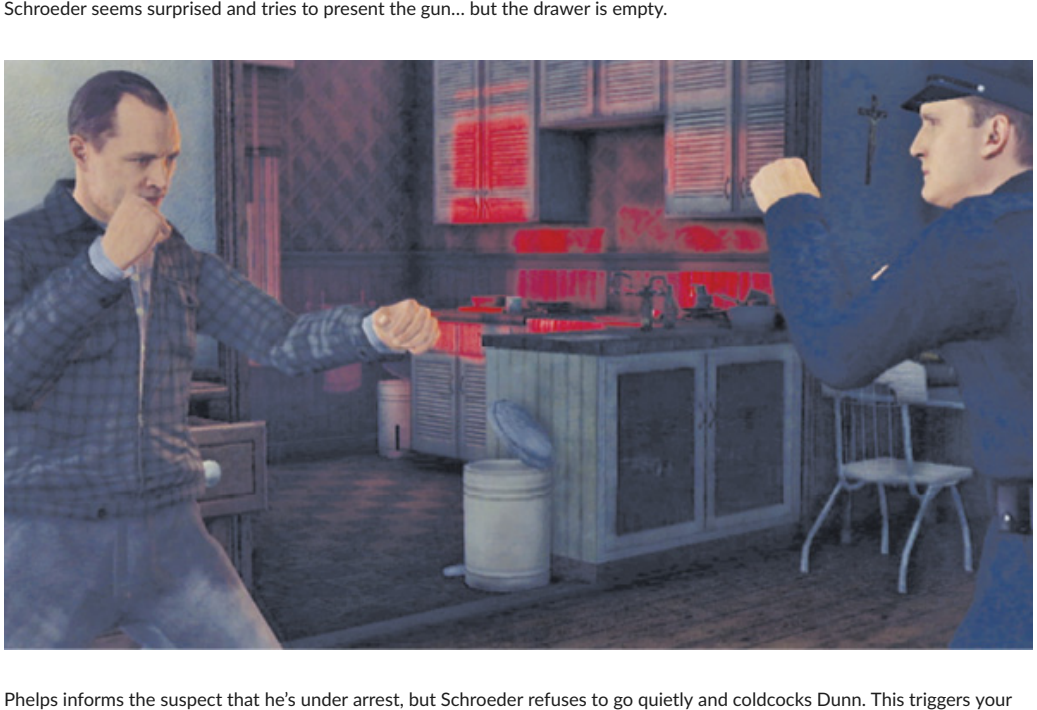
## LOCATION: ERROL SCHROEDER'S APARTMENT

### INVESTIGATE SCHROEDER'S APARTMENT.

Follow the yellow map flag. The route takes you over the 4th Street bridge to a building that houses Moxley's Menswear on the ground floor. Schroeder's apartment is upstairs.

Enter the door (left of the storefront) and examine the mailboxes on the right to learn that Schroeder lives in Apartment 2. Climb the stairs and approach this unit to knock on the door.

Schroeder answers and admits to owning the Smith & Wesson. When Phelps confronts him about the Scooter Peyton murder, Schroeder seems surprised and tries to present the gun… but the drawer is empty.

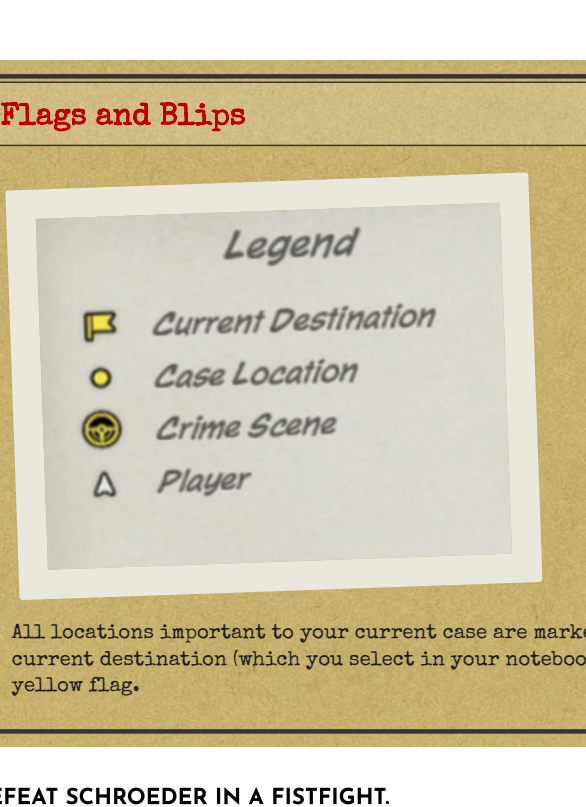


Phelps informs the suspect that he's under arrest, but Schroeder refuses to go quietly and coldcocks Dunn. This triggers your first brawling sequence.

### KEY CLUE CHECKLIST: GUN STORE

- Gun store ledger (Schroeder entry)

### Flags and Blips



All locations important to your current case are marked as yellow icons on the map. Your current destination (which you select in your notebook or on your map) is marked as a yellow flag.

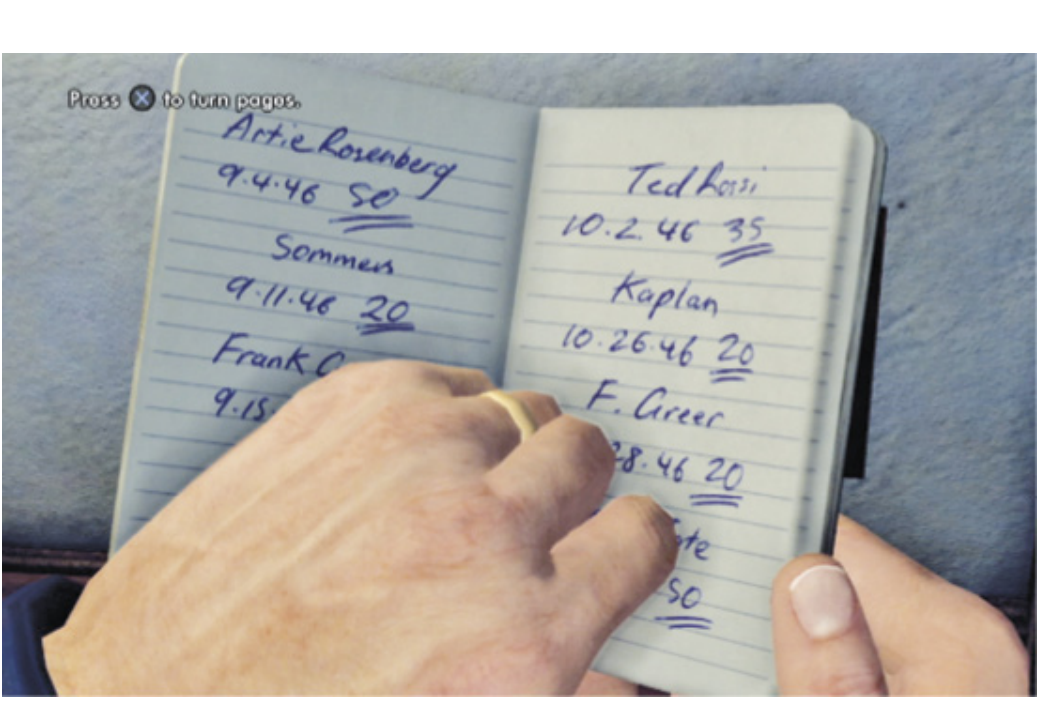
### DEFEAT SCHROEDER IN A FISTFIGHT.

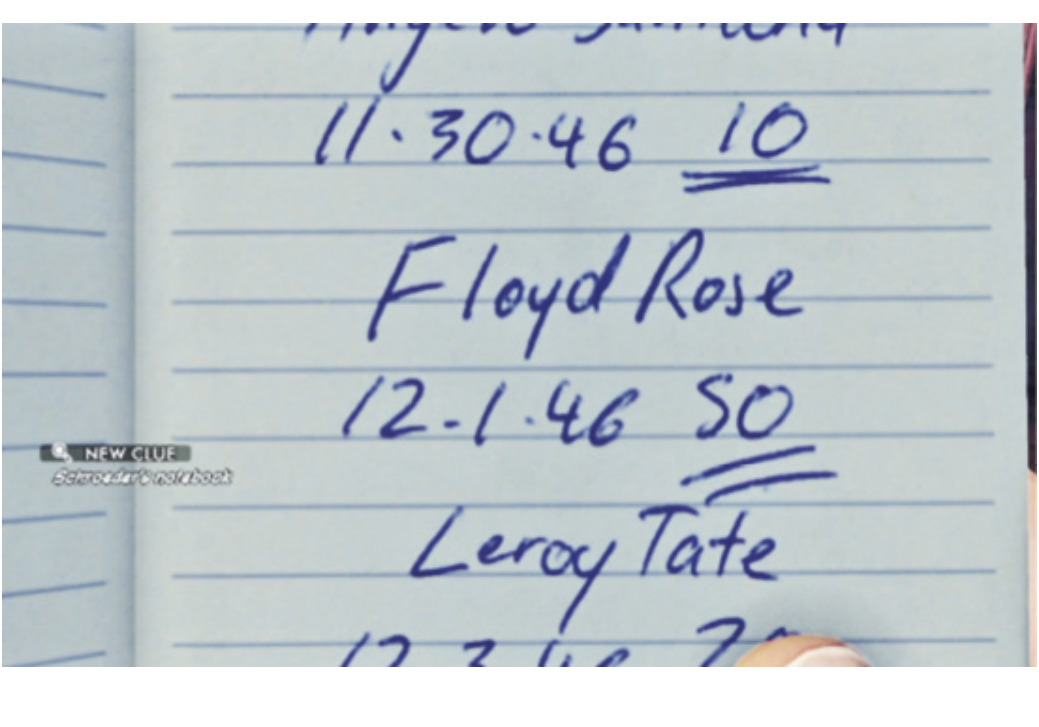
Face up to Schroeder and hold down the controller button indicated to put Phelps in brawl mode. Press the controller buttons shown onscreen to punch or block/dodge. When the fight's over, Phelps cuffs Schroeder and you get your final objective for this case.

### SEARCH SCHROEDER'S APARTMENT.

There are several examinable objects scattered around the place, but the only one of substance is in the nearby open drawer where Schroeder sought his gun. Find **Schroeder's Notebook** in the drawer and turn a page to find Floyd Rose's name listed. (This puts the clue "Schroeder's notebook" in your Evidence list.) Recall that Rose was the lead detective on the scene of Scooter Peyton's murder.

Officer Dunn strongly recommends leaving the notebook where you found it to avoid stirring up a hornet's nest. Phelps calls in the arrest, and then a murky flashback sequence plays showing Phelps during the war.





### War Flashbacks

Case completion occasionally triggers a dreamlike flashback sequence. You see Cole Phelps and other characters as U.S. Marines preparing to engage the Japanese in the Pacific during World War II.

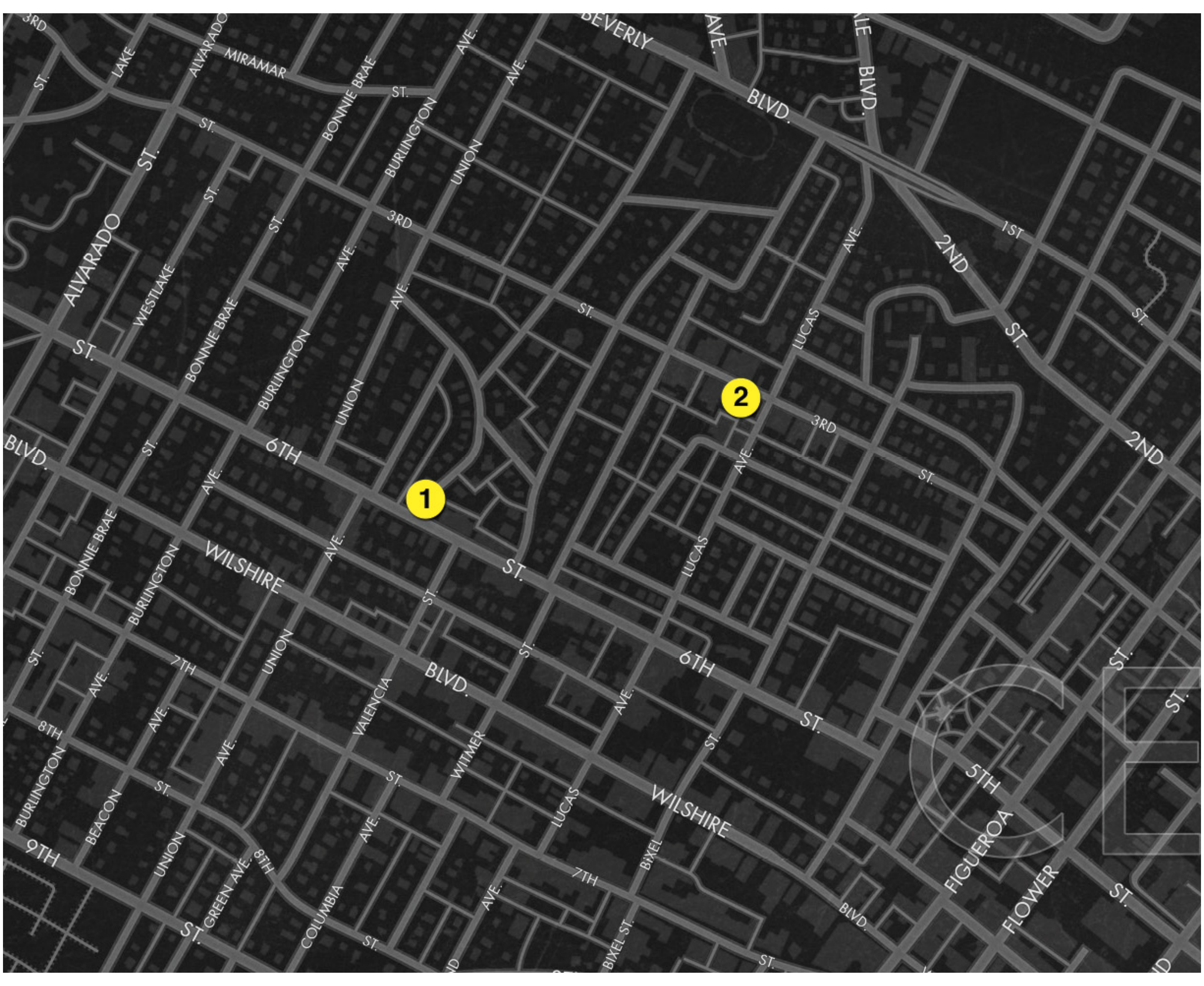
### Switch Tip: Inspect Further

Press A to pick up the notebook, press A to inspect further into Schroeder's notebook.

### KEY CLUE CHECKLIST: SCHROEDER'S APARTMENT

- Schroeder's notebook

# CASE# AP002: Armed and Dangerous (VR)



We walked you step by step through the previous case because it introduced a lot of *L.A. Noire* basics. From this point on, our walkthrough will assume your knowledge of game basics and controls. The next case is quick and uncomplicated. Phelps and Dunn get a radio report of a "211" (L.A.P.D. radio code for an armed robbery) in progress with shots fired at Westlake Savings & Loan. 14 Adam isn't far from there, so Phelps takes the call.

## LOCATION: WESTLAKE SAVINGS & LOAN

### DRIVE TO THE BANK.

Westlake Savings & Loan ② pops onto your map as a yellow flag not far from your starting location ① . Your siren automatically turns on, and cars veer out of your way as you speed to the location. (Activate your siren whenever you're in a hurry and you want to clear traffic.) Your arrival triggers a brief cut-scene: the robbers spot your patrol car and open fire. Phelps retrieves a police-issue shotgun from the trunk and sets up just across the street from the bad guys.

### CASE REPORT

**Total Number of Key Clues:** N/A

**Total Number of Interview Questions:** N/A

### Objectives

- Subdue Robbery Suspects.

### Fail Conditions

- Phelps or Dunn dies.
- Suspects escape.
- Kill a bystander.

### SUBDUE THE ROBBERY SUSPECTS.

Open fire! You start out leaning against the back panel of a truck for cover. Follow onscreen directions for using cover, then gun down the bad guys posted outside the bank. Once they fall, hustle across the street and take cover just outside the Westlake Savings & Loan's front entrance.

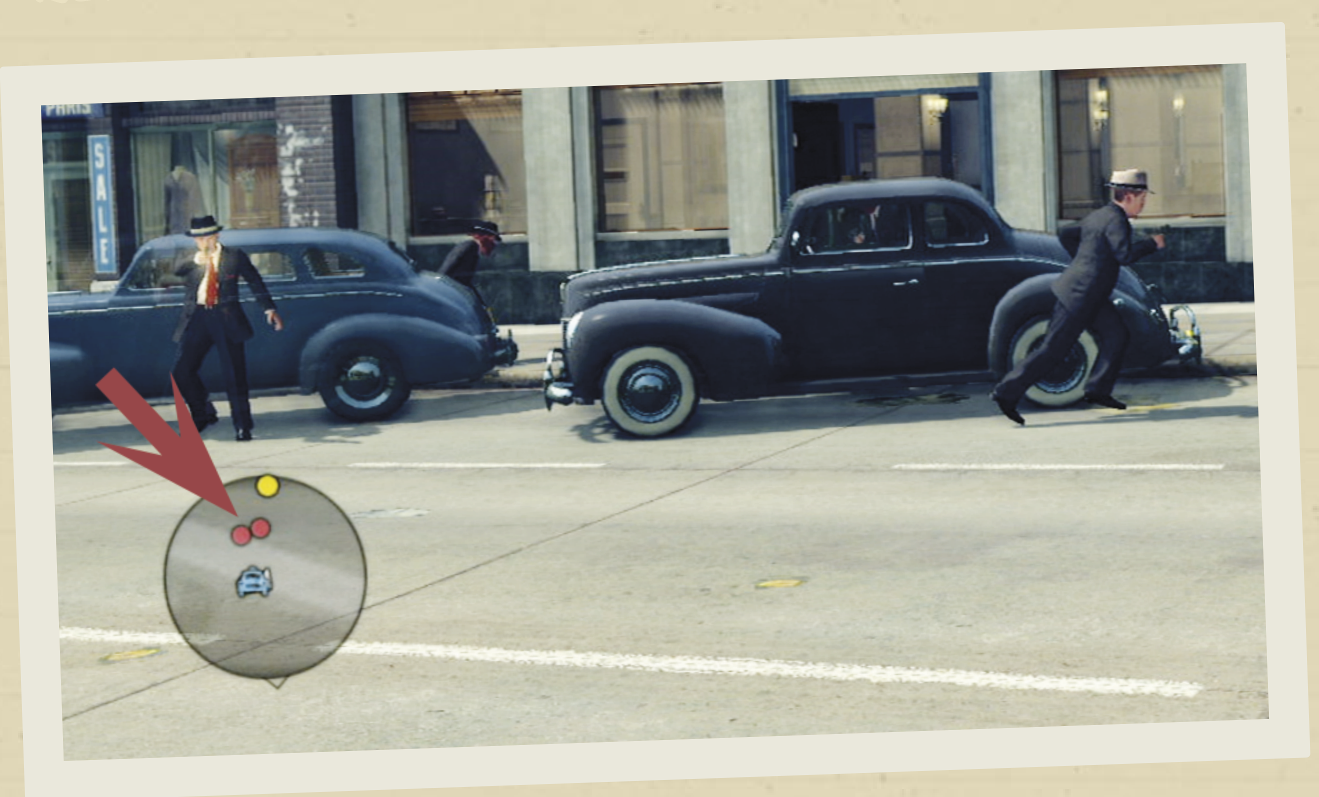
#### VR Tip: Shotgun

Pump the shotgun to chamber a new round.

One thug pops out from a column on the left, another is holed up behind the desk at the end of the center aisle, and a third shooter sets up on the balcony directly above the desk. If incoming fire is too intense, you can "blind-fire" around the corner, firing your weapon without leaning out from cover. But in this case, you should be able to pop out and pick off targets without taking major damage.

Once you eliminate the final gunman, the mission ends with a quick exchange between Phelps and Dunn. Then another war flashback plays.

#### RED BLIPS



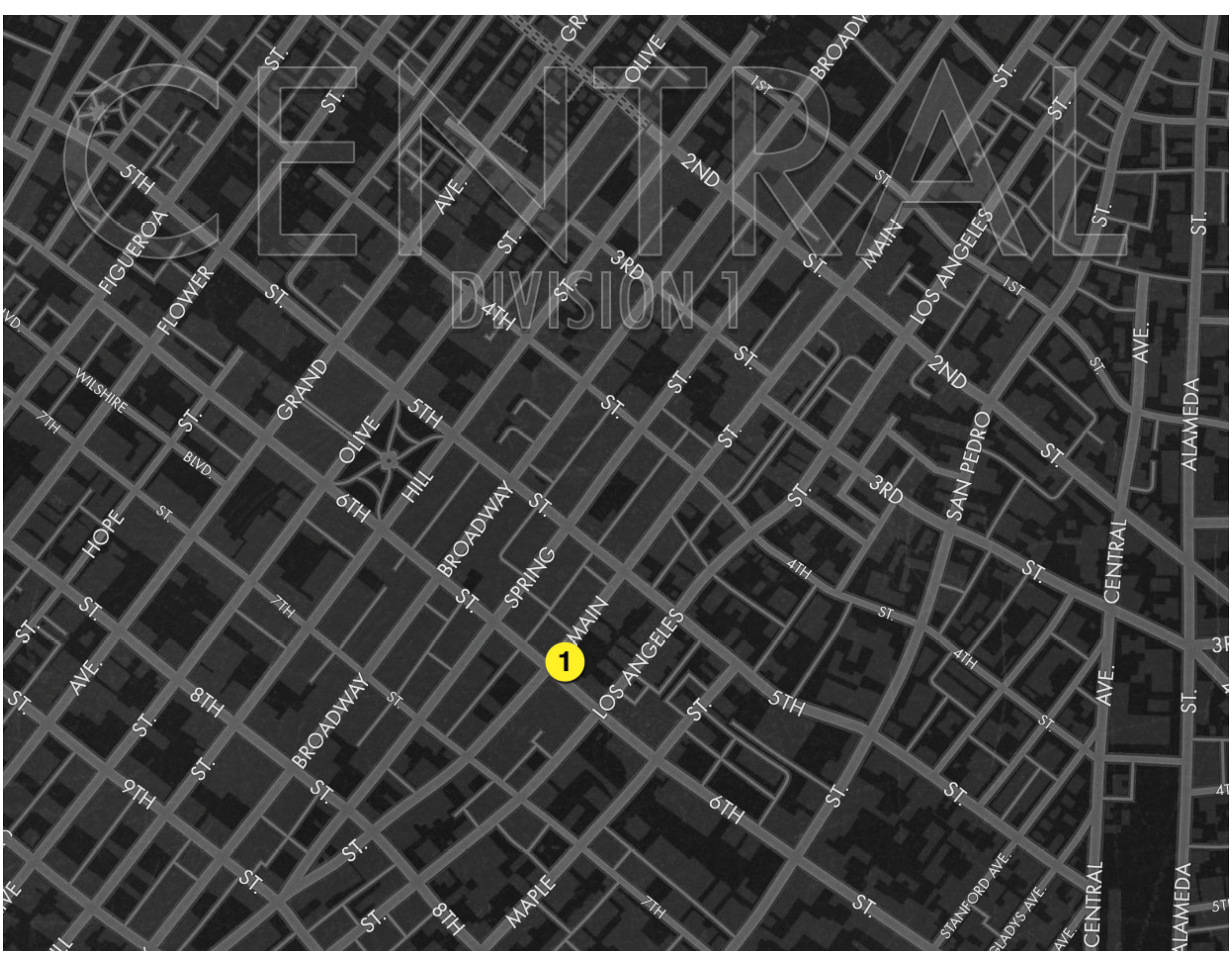
Suspects are always marked on your radar mini-map as red blips. This is particularly helpful during a chase or a gun battle.

#### VR Tip: Extra Bank Robbers

While standing at the front entrance, shoot a robber on the top balcony on the left. Run to the first interior column and shoot the robber behind the left column, then another robber behind a column on the right. Lastly, shoot the robber behind the counter in the back of the room, and then the one on the balcony above the back counter.

Patrol Cases

## CASE# AP003: Warrants Outstanding



Officers Phelps and Dunn ride patrol on a steamy L.A. night. Dunn can't get his partner to talk about the war—Cole Phelps is a decorated hero, cited for valor on Okinawa where he won a Silver Star. Suddenly, Dunn spots Wendell Bowers, a bum who jumped parole. He tells Phelps to get after Bowers on foot while Dunn tries to cut him off with the car.

### Objectives

- Pursue Suspect.
- Subdue Suspect.

### CASE REPORT

**Total Number of Key Clues:** N/A

**Total Number of interview Questions:** N/A

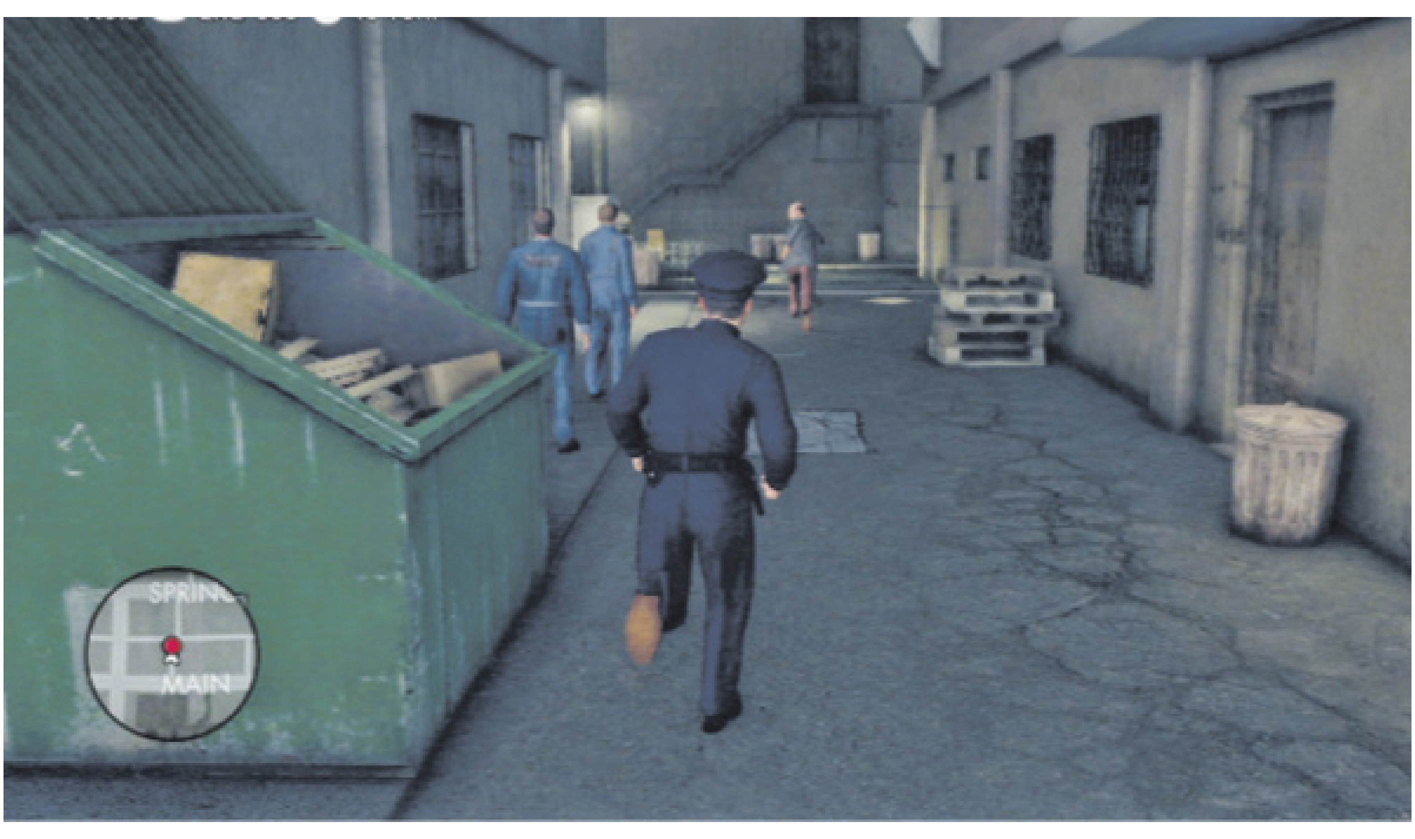
### Fail Conditions

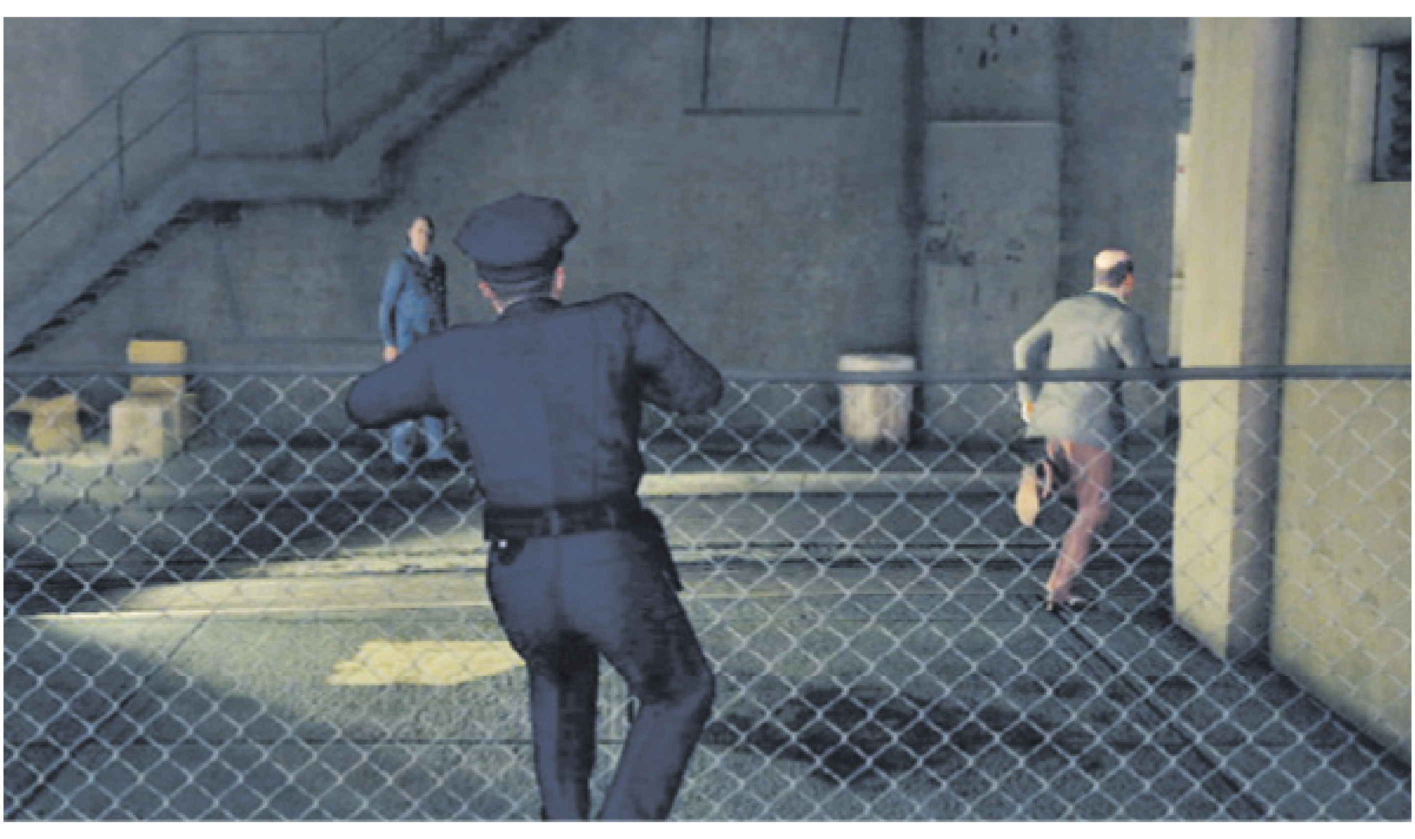
- Phelps dies.
- Bowers escapes.

## LOCATION: MAIN AND 6TH STREETS

### PURSUE THE SUSPECT.

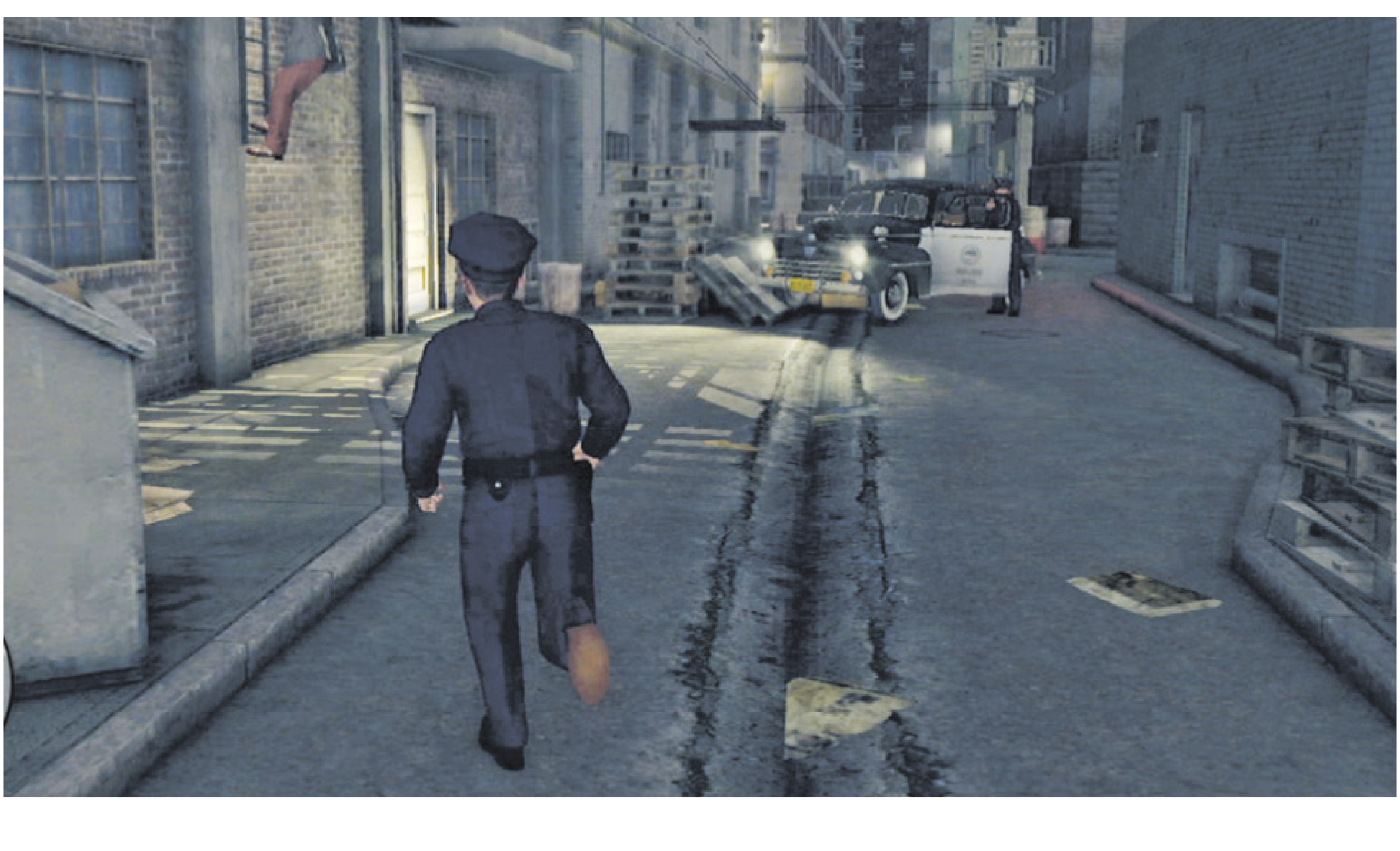
You start out on Main Street near 6th ① . Bowers sprints up an alley, so give chase using the controls indicated onscreen to run. When you reach the chain-link fence in the first alley, simply run directly into it—Phelps automatically scales low obstacles. Bowers takes a hard right just past the fence. If you lose sight of him, remember that he's the red blip on your radar mini-map.





Officer Dunn drives into the alley up ahead and cuts off Bowers, but the suspect veers left and climbs a fire escape ladder. As with the fence earlier, just run directly at the ladder until Phelps grabs on and starts climbing. Follow Bowers all the way up to the roof.

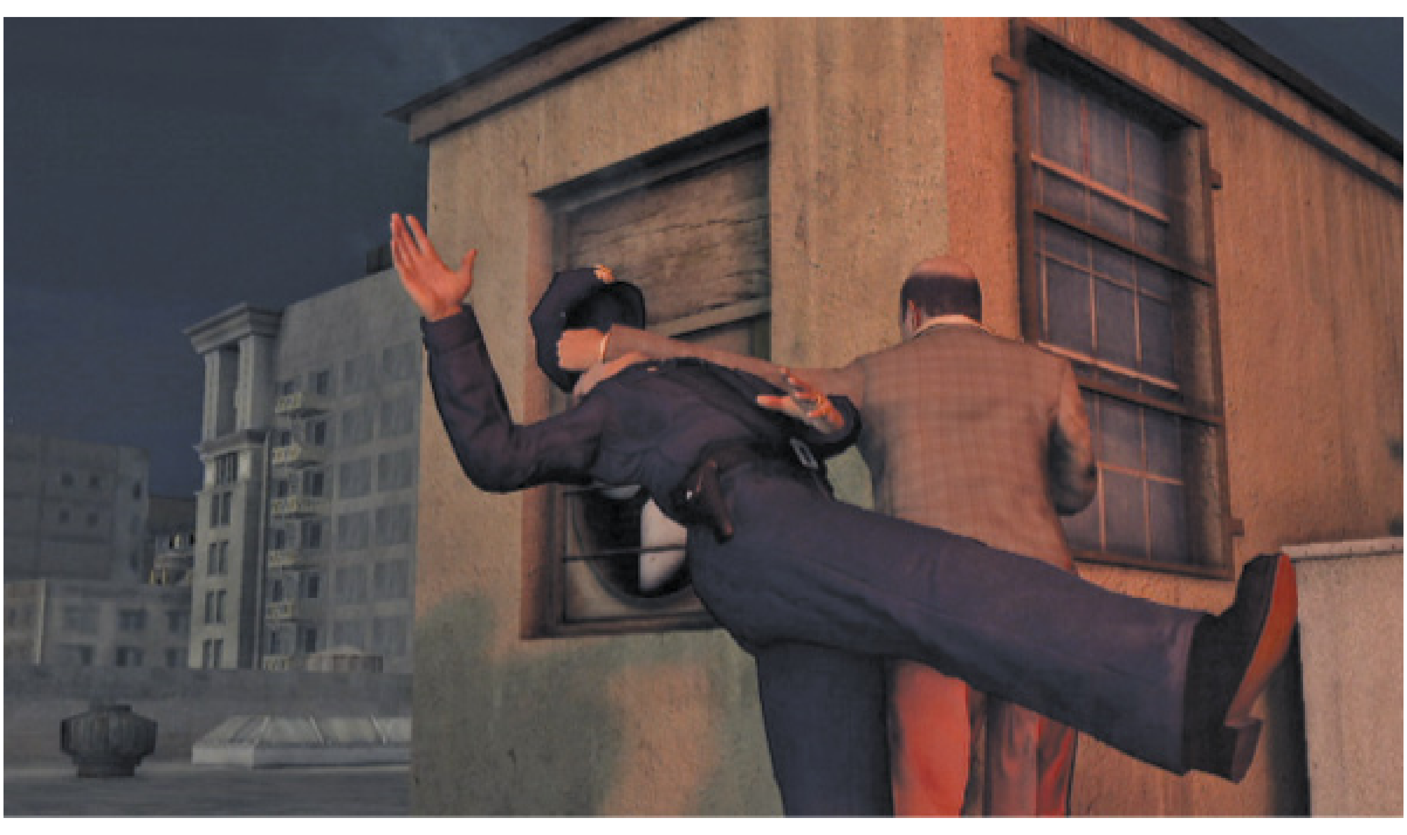
Now chase Bowers across the roof to the drainpipe and follow as he shimmies up. If you get too close, he kicks you in the head! At the top, your suspect leaps off the next ledge onto a narrow section of roof below. Just run toward the gap and Phelps automatically leaps. Climb up to the next roof, then follow Bowers across another gap as he works his way right back toward Main Street where the chase started.



If you haven't caught Bowers before you round the rooftop power shed, walk around the corner to avoid Bowers' clothesline move. Then he squares up, ready to brawl.

### SUBDUE BOWERS.

Employ the same fighting controls used to subdue Errol Schroeder back in "Upon Reflection". Note that this thug is a much tougher customer than Schroeder. Keep punching, ducking, and grappling until you finish him off. When the fight's over, Dunn hustles Bowers into the paddy wagon and congratulates his partner for another job well done.

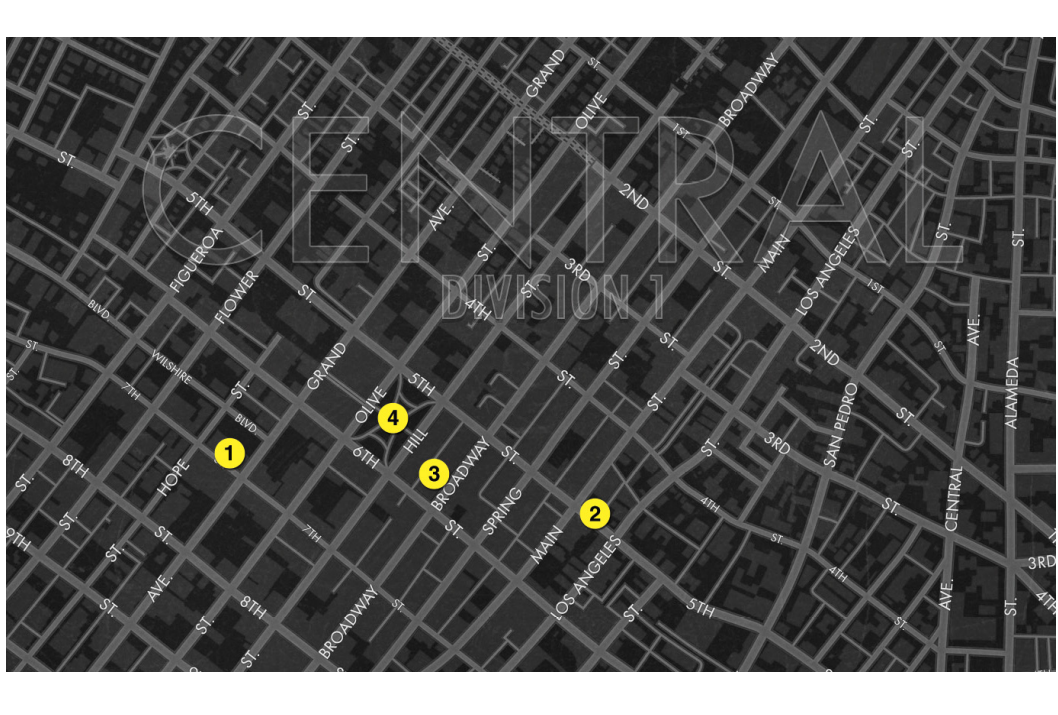


**Roof Toss**

Phelps can throw Bowers off the rooftop during the fight. This ends the fight and you see the thug loaded into an ambulance instead of a paddy wagon. The exchange between partners is different as well.

Patrol Cases

# CASE# AP004: Buyer Beware



This case lets you conduct your first full-scale investigation, including witness/suspect interrogations. Officer Phelps hears gunshots as he walks his beat down Grand Avenue across 7th Street. He sprints around the corner to the scene of a shooting outside the Nunn Bush Shoes store. A patrol car pulls up and Phelps' partner, Ralph Dunn, hops out. He tells Phelps to take charge as first reporting officer, then goes off to set up a perimeter around the crime scene.

## Objectives

- Search Crime Scene & Talk to Witness.
- Interview Incident Eyewitness.
- Investigate Gun Store.
- Investigate Hartfield's Jewelry Store.
- Apprehend Edgar Kalou.
- Obtain a Murder Conviction.

### CASE REPORT

**Total Number of Key Clues:** 7

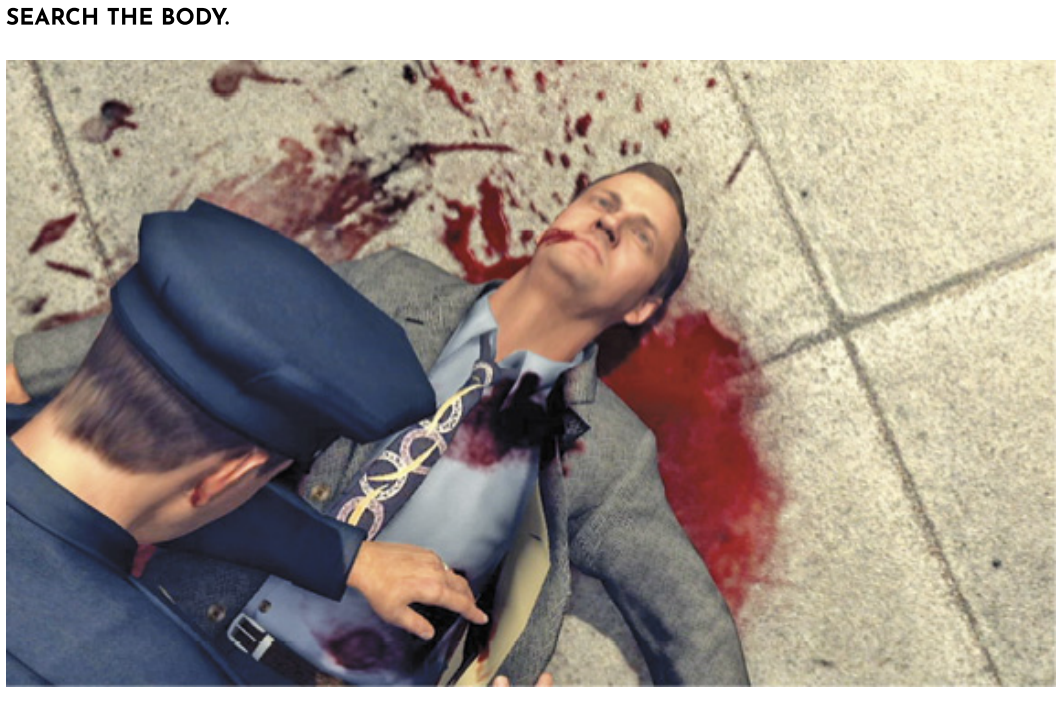
**Total Number of Interview Questions:** 6

## Fail Conditions

- Phelps, Dunn, or friendly NPC dies.
- Kalou escapes, is injured, or dies.
- Crime scene contaminated.

## LOCATION: NUNN BUSH SHOES

### SEARCH THE BODY.



You begin on the sidewalk in front of the shoe store ① with the first clue already listed on the Evidence page of your notebook: "Shooting". Phelps automatically stands over the victim, ready to examine the body. Make sure Phelps' hand is pointing at the left breast pocket of the victim's suit jacket. (It's on your right as you face the dead man.) Then press the Examine button to open the suit and pull a **Layaway Voucher** from the inside pocket. Scroll down the voucher to examine it fully and add "Layaway voucher" to your notebook in two places: the Clues page and the Evidence list that you use when interviewing a subject.

### VR Tip: Body Exam

Reach out and press the right trigger to examine the body more closely. You can push the body over. Pat down the victim's pockets. Press and HOLD the right grip button to hold onto objects. If you do not hold it, the object will be put back or dropped.

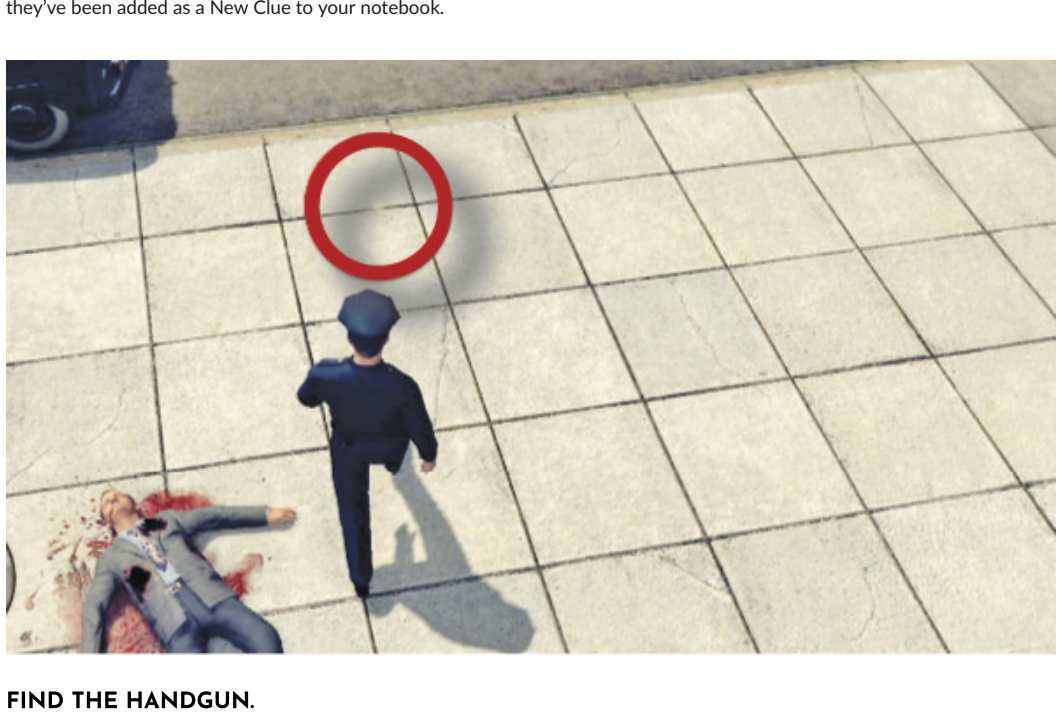
### Notebook: Clues & Evidence

Whenever you find a key clue, the game automatically adds it to two separate pages in your notebook. You can open your notebook and select Clues at almost any time to review key clues and their details. The key clue is also added to your notebook's Evidence page, which you can access when interviewing subjects.

The layaway voucher shows a series of payments made to Bank of Arcadia by someone named "C. Galletta" on a pair of pearl earrings.

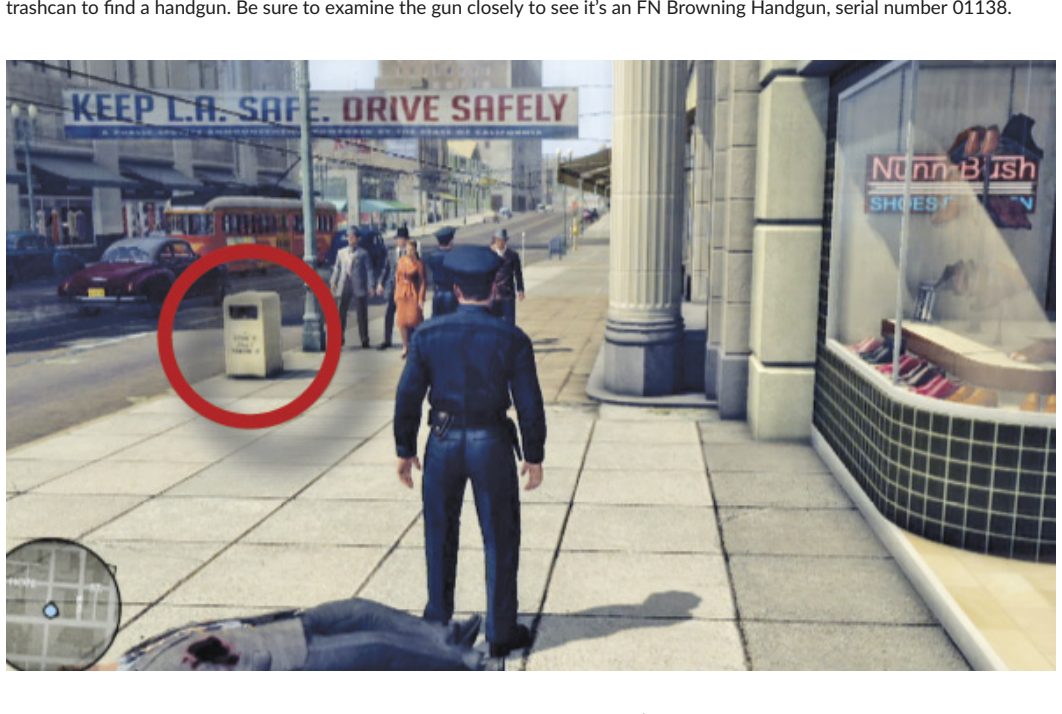
### FIND THE BULLET CASINGS.

After examining the victim, walk toward the curb—you should see a glint on the ground (circled in our screenshot). When you hear the chime, examine one of the five **.32 Shell Casings** scattered on the sidewalk. An onscreen notification states that they've been added as a New Clue to your notebook.



### FIND THE HANDGUN.

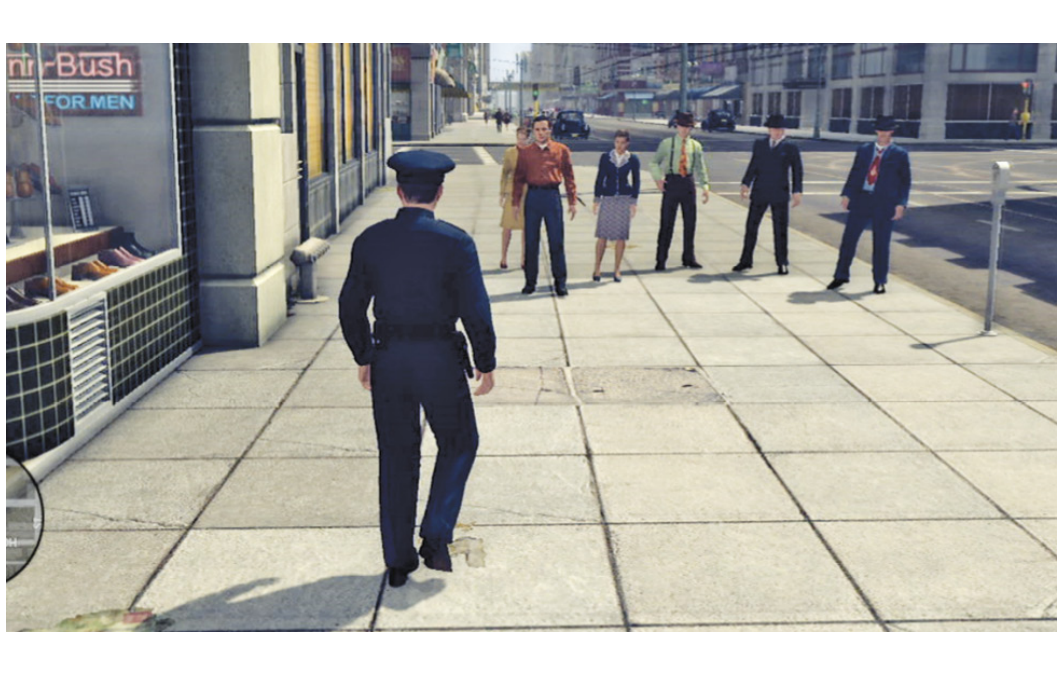
Now walk over to the trashcan next to where Officer Tate holds back the crowd. When you hear the chime, examine the trashcan to find a handgun. Be sure to examine the gun closely to see it's an FN Browning Handgun, serial number 01138.



Phelps mentions he should run it by a gun store. Dunn remarks that Eagleson's is just a couple of blocks away. This adds "Eagleson's Gun Store" to your locations list.

### TALK TO THE WITNESS.

Now walk toward the onlookers at the opposite end of the sidewalk. Approach the fellow in the orange shirt to trigger a quick cut-scene. The witness reports that he heard gunshots and saw a girl run into the shoe store.



(Note that if you try to enter the store to interrogate the girl before finding all three of the key clues, Officer Dunn says, "We should make sure we've combed the whole crime scene before questioning the witness".)

### Get All the Clues First!

Clues provide new leads and evidence for interviews. Be sure to carefully scour crime scenes and other locations for all possible clues. Keep searching until the investigation music stops, indicating that you've found all key clues.

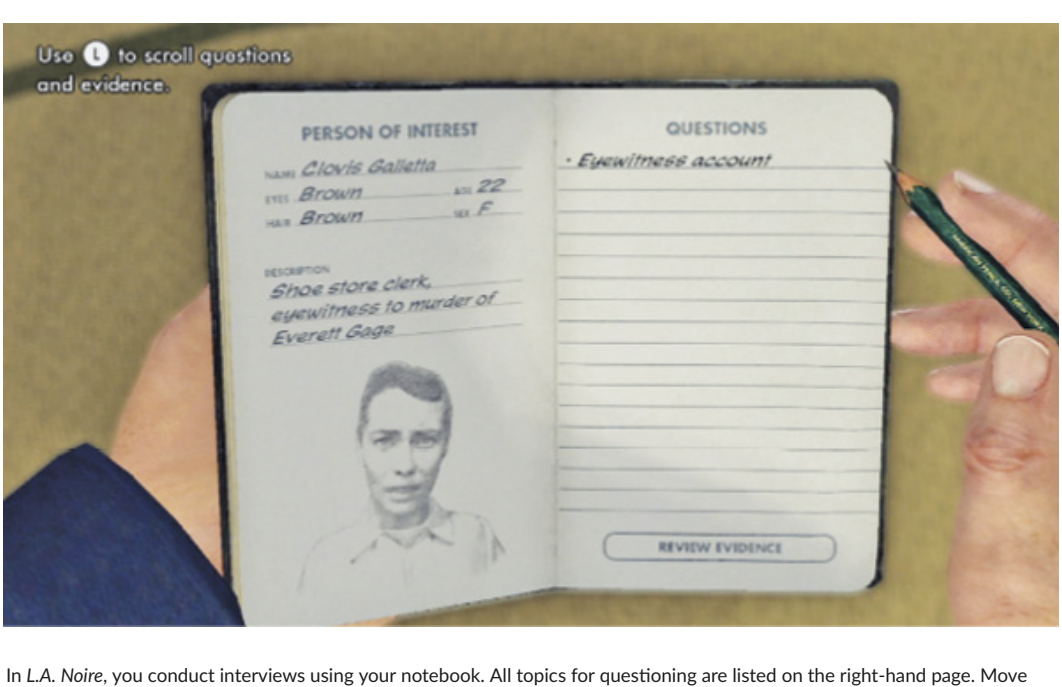
If you lack key clues when questioning someone later, you may not be able to catch him/her in a lie.

### VR Tip: Speaking to Witnesses

With the person highlighted yellow, press the Right Trackpad to walk up to them and tap again to talk to them.

### INTERVIEW THE INCIDENT EYEWITNESS.

Walk into Nunn Bush Shoes and approach the young female clerk to trigger a cut-scene that opens your interview with her. Her name is **Clovis Galletta**, 27, and the shooting victim was her boss, **Everett Gage**. This adds both to your P.O.I. page—it also automatically brings up the Questions page of your notebook.



Use L to scroll questions and evidence.

PERSON OF INTEREST

NAME Clovis Galletta
EYES Brown
AGE 22
HAIR Brown
SEX F

DESCRIPTION Shoe store clerk, eyewitness to murder of Everett Gage

QUESTIONS

- Eyewitness account

REVIEW EVIDENCE

In *L.A. Noire*, you conduct interviews using your notebook. All topics for questioning are listed on the right-hand page. Move your pencil to the topic you want to discuss and then select it to trigger a question. In this case, you have only one topic listed so far: "Eyewitness account". Select it to trigger Phelps' first question.

### Gauge the Reactions

Observe facial expressions and tone of voice carefully as interviewees make statements and respond to your questions, doubts, and accusations. Some facial expressions are a dead giveaway, but others can be subtle. Keep in mind that some people are just good liars, so always check your evidence for contradictions as well.

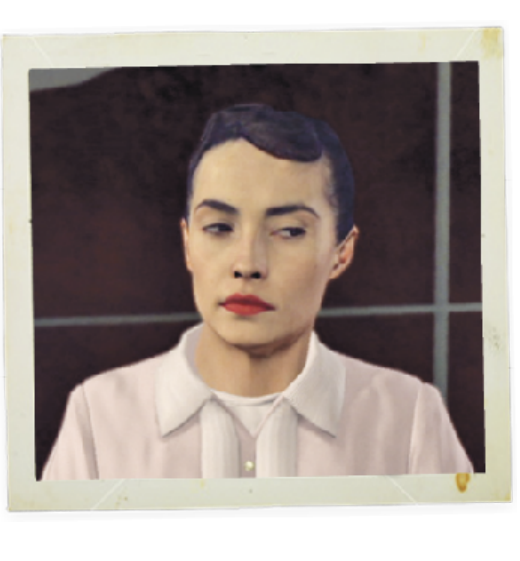
### KEY CLUE CHECKLIST: NUNN BUSH SHOES

- Shooting
- Layaway voucher (on victim)
- .32 shell casings
- FN Browning handgun

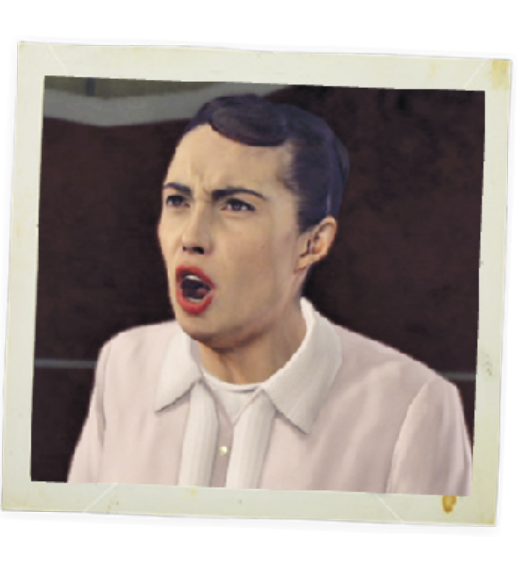
## INTERVIEW: CLOVIS GALLETTA

### TOPIC: EYEWITNESS ACCOUNT

Phelps asks Miss Galletta what happened. She describes how her boss accosted her in another store during her lunch break, accusing her of being late. Then as she walked ahead of him back to Nunn Bush Shoes, she heard shots behind her and saw Mr. Gage fall. And that's it.



Now watch her demeanor for a few seconds: Miss Galletta looks uncomfortable. She swallows, licks her lips, and glances evasively from side to side.



In this case, she's lying… and because the Patrol cases are tutorial missions, the game tells you onscreen to select Accuse as your response. But keep in mind that you must have evidence to support any accusation of lying. If you don't, you let the subject off the hook—you "fail" that question and may lose out on key information, or cut off other lines of questioning.

For example, if you select Bad Cop here, you merely infuriate Miss Galletta and she clams up, refusing to speak further to Phelps. (Note: Despite this setback, you can still solve this particular case by tracing the gun clue.)

But if you've been following our walkthrough, you have the evidence you need. Select Accuse.

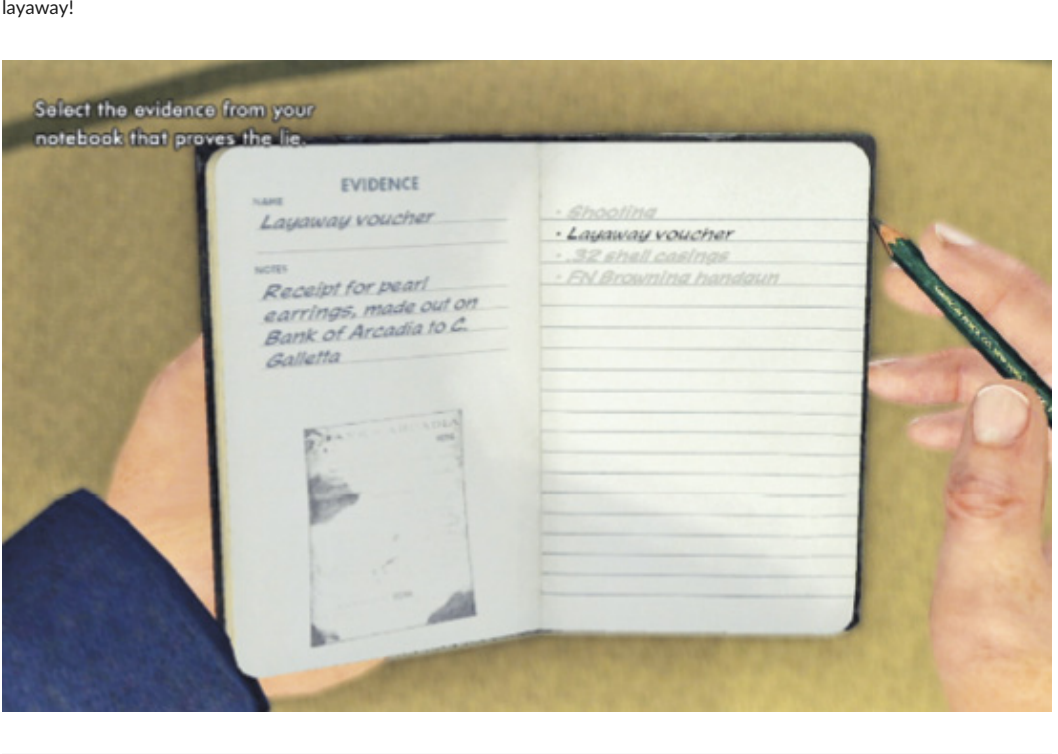
### VR Tip: Reaction Selection

Look at the GOOD COP, BAD COP, ACCUSE words floating in the air and notice as you move your head, the selected one moves forward and away from the others to indicate it is being selected. Press the Right Trackpad to confirm your choice.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: LAYAWAY VOUCHER

Officer Phelps presses Miss Galletta, who responds indignantly and challenges him to "prove different". This automatically brings up the Evidence page of your notebook. Right now you have four pieces of evidence. Select the "Layaway voucher". Amazingly, it seems the woman is holding back information because she's afraid she'll lose the pearl earrings she has on layaway!



Select the evidence from your notebook that proves the lie.

EVIDENCE

NAME Layaway voucher

NOTES Receipt for pearl earrings, made out on Bank of Arcadia to C. Galletta

- Shooting
- Layaway voucher
- .32 shell casings
- FN Browning handgun

### Listen to the Music: Pt. 2

When you correctly select Good Cop or Bad Cop, or present the correct evidence after selecting Accuse, you hear an ascending three-note musical cue that ends in a harmonized chord. This cue will, indeed, become music to your ears as the game progresses.

However, if you make the wrong assessment or present incorrect evidence, you'll hear a four-note musical cue that ends in a lowered tone.

### Backtracking

If you select Accuse and decide you don't have the evidence necessary to support the accusation, you can back out of the assessment and make another choice.

Now Phelps turns up the heat, so Miss Galletta admits that Edgar Kalou, the man who owns the jewelry store, got into a loud argument with Gage. This adds the Jewelry Store as a new location and **Edgar Kalou** as a new P.O.I. in your notebook. (Again, if you fail this question you can still acquire Kalou's information later at the gun store.) Then she re-describes the shooting. When she finishes, two new topics are added to your Questions page.

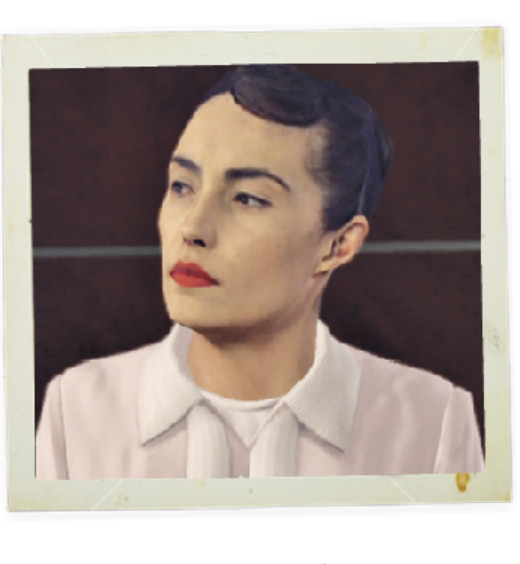
### The Notebook Marks

If Phelps puts a checkmark beside a topic on the Questions page, it means you made the correct assessment—Good Cop, Bad Cop, or Accuse (including selection of the correct evidence to refute the lie).

Phelps puts an X beside a notebook topic if you make an incorrect assessment or fail to produce the correct evidence to support your choice of Accuse.

### TOPIC: POSSIBLE MURDER SUSPECT

This topic is added upon successfully completing the first topic, "Eyewitness account". Miss Galletta provides the location of the jewelry store, Hartfield's. She also verifies that Kalou was indeed, the shooter. But once again she appears nervous—lowering her gaze when she makes eye contact with Phelps, then glancing side to side.



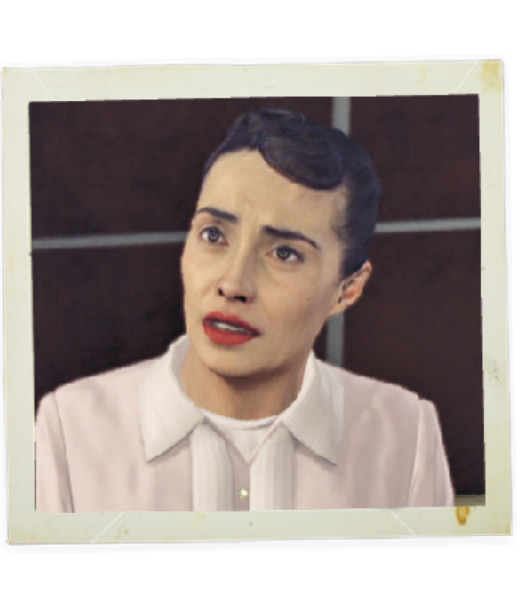
If you accept her answer as the full story and select Good Cop, you won't get a plausible motive for the murder. But again, as this is a tutorial case, the game offers the correct answer in an onscreen message.

### CORRECT ASSESSMENT: BAD COP

Phelps keeps up the pressure, demanding a reason for the shooting. And Clovis obliges by providing a **Possible Religious Motive**: Gage hated Jews, and Kalou is Jewish. This suggests that Gage's critique of Kalou's merchandise as shoddy was fueled by bigotry and perhaps triggered Kalou's violent reaction.

### TOPIC: DETAILS OF SHOOTING

This topic is added if you successfully completed the first topic, "Eyewitness account". Phelps asks how many gunshots Miss Galletta heard. She struggles to remember at first, but looks directly at Phelps several times and speaks with what seems like honest emotion.



### CORRECT ASSESSMENT: GOOD COP

Phelps gently urges her to concentrate. Eventually, she recalls five shots, which matches the number of .32-caliber shell casings you found out on the sidewalk. The interview ends with Officer Phelps thanking Miss Galletta for her bravery; she agrees to make a formal statement of testimony. When Phelps steps outside, he has a brief conversation with his partner Dunn and a new objective appears: "Investigate Hartfield's Jewelry".

### KEY CLUE CHECKLIST: CLOVIS GALLETTA INTERVIEW

- Suspect positively identified
- Possible religious motive

## LOCATION: EAGLESON'S GUN STORE

### INVESTIGATE THE GUN STORE.

Miss Galletta's interview gives you all the reason you need to seek Edgar Kalou at Hartfield's Jewelry. But if you want an ironclad case, set Eagleson's Gun Store as your current destination and follow the yellow map flag to the location ①. Enter and approach the counter to trigger a conversation with the owner, a fellow named Fickman.

EAGLESONS
GUN AND SPORTING GOODS STORE
GUNS
AMMO
SPORTING GOODS

Yeah, Kalou. Edgar Kalou was his name.

Fickman explains that the FN Browning handgun is a European favorite rarely seen in the States. He doesn't sell the model, but cleaned one a couple weeks ago. The owner, he recalls, is one Edgar Kalou. Fickman remembers that Kalou works at Hartfield's, the jewelry store up on Broadway.

If you don't already have this information from the Clovis Galletta interview, it is now added to your notebook. It's time to apprehend Mr. Edgar Kalou.

### KEY CLUE CHECKLIST: EAGLESON'S GUN STORE

- Murder weapon serviced

## LOCATION: HARTFIELD'S JEWELRY

### GO TO HARTFIELD'S JEWELRY.

Set Hartfield's Jewelry as your current destination and follow the yellow map flag to the location ③. When you arrive, a new objective appears onscreen.

Hartfields
MEATS

### QUESTION EDGAR KALOU.

Enter the store and approach the man at the counter to trigger a cut-scene: Phelps asks him if he's Edgar Kalou. The man says Mr. Kalou is resting out back. He offers to buzz him for you and walks toward the rear of the store. Then he starts running—he's actually Kalou! Sprint at the counter to leap over it and give chase.

### VR Tip: Duke it Out!

In the VR version of the game, Kalou never exits the building. Once you jump the counter and enter the back room, Kalou ambushes you and a fist fight begins. Put your arms up to block and sway to dodge. Extend your arms quickly to throw punches.

### APPREHEND EDGAR KALOU.

Kalou exits the building and turns right, following the alley out back. Stay as close as possible. Remember that you can track Kalou (the red blip) on your radar mini-map.

If you aim your weapon at Kalou during pursuit, a small circular gauge appears onscreen over the fleeing suspect. The gauge starts to fill up and continues to do so as long as your targeting cursor is on Kalou. If you can keep the cursor on Kalou until the gauge fills up completely, Phelps fires a warning shot—and the suspect immediately skids to a halt and surrenders.

From the alley Kalou cuts through a restaurant, runs across Hill Street, and sprints through the park ④. If you can't get close enough to tackle him or target him with a warning shot in the park, Kalou continues down a lower-level drive-through that runs from Olive to Grand. Here you should be able to target him long enough to fill up the gauge and fire a warning shot, allowing you to apprehend him. If all else fails, a multi-car pileup halts Kalou and lets you apprehend him there.

## LOCATION: WILSHIRE POLICE STATION

Now the scene shifts to the Wilshire Division precinct station. A long cinematic plays. Captain Donelly gives Phelps the opportunity to interrogate the suspect. Donelly explains what you need for a conviction: "A motive, opportunity, hard evidence, and best of all, a confession". This gives you a new onscreen objective: "Obtain a Murder Conviction".

## INTERVIEW: EDGAR KALOU

The opening topic on your notebook's Questions page depends on whether or not you got a complete statement from Clovis Galletta.

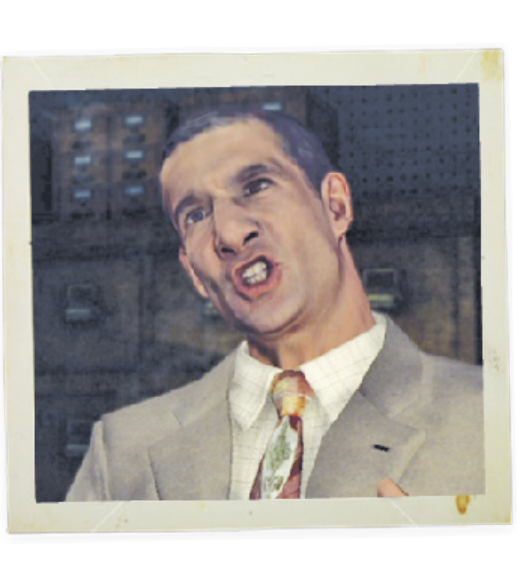
### TOPIC: ARGUMENT WITH GAGE

This is your starter topic if you got "Suspect positively identified" from Clovis Galletta. Here Phelps lays out the simple facts as reported by the shoe store clerk. Kalou admits his disdain for Gage, but claims he had nothing to do with the shooting. (Note: If you failed to get a statement from Miss Galletta, this topic is replaced by "shooting incident".)

### CORRECT ASSESSMENT: ACCUSE

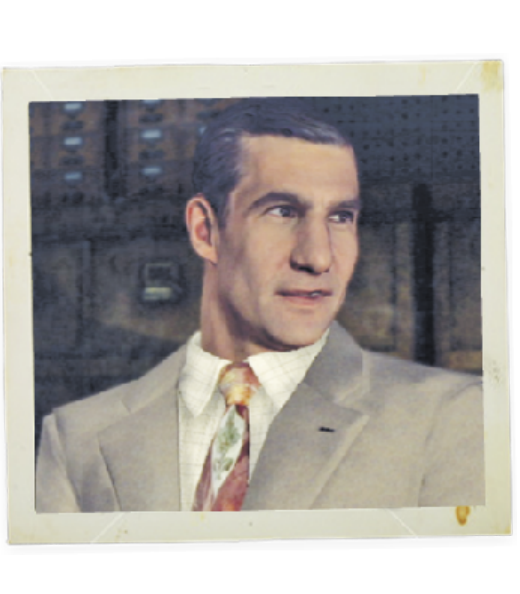
### EVIDENCE: SUSPECT POSITIVELY IDENTIFIED (CLOVIS GALLETTA'S STATEMENT)

When Phelps brings up Miss Galletta's statement, Kalou loses his temper and begins to show his true colors. He rages at Gage's anti-Semitism and is on the verge of losing control. Phelps knows to keep pushing Kalou's hot buttons and does so in the next topic, "Possible religious motives".



### TOPIC: SHOOTING INCIDENT

This is your starter topic if you failed to get a statement from Clovis Galletta, but paid a visit to Eagleson's Gun Store to trace the murder weapon. After accusing Kalou of lying, present him with the evidence you collected from your discussion with Fickman at Eagleson's Gun Store. The murder was committed with Kalou's weapon. His response adds another topic to your Questions list.

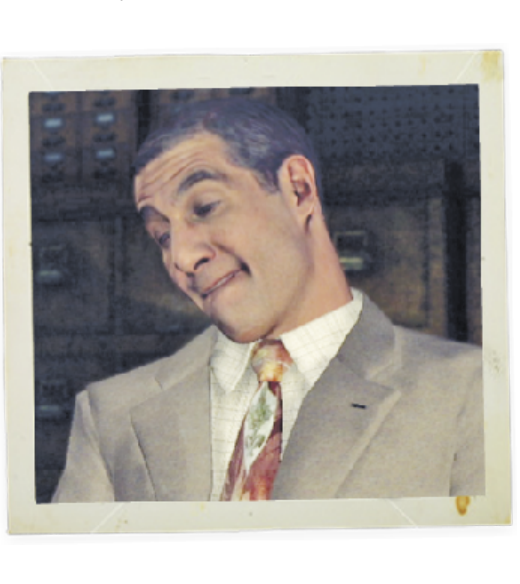


### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: MURDER WEAPON SERVICED

### TOPIC: POSSIBLE RELIGIOUS MOTIVE

After Phelps sees Kalou's reaction, he presses hard on the bigotry angle, trying to force Kalou to crack. When Phelps reiterates that Gage hated Jews (learned from Miss Galletta's statement), Kalou suddenly tries to clam up, saying, "I don't know what you're talking about". Then he smirks, rolls his eyes, and tries to act nonchalant.



### CORRECT ASSESSMENT: BAD COP

Phelps keeps up the pressure. Kalou cannot contain his anger now, and the truth spews out. Phelps pushes Kalou to admit that he despised Gage, whose bigotry carried over to business dealings. This gives you the last piece you need for a conviction: a powerful motive. And with that, Phelps makes his accusation… and Kalou is a broken man.

Afterwards, watch as a very pleased Captain Donelly congratulates Officer Phelps and hints at a promotion in the works. As he puts it, "The department needs heroes".

EXIT
W ROOM 2

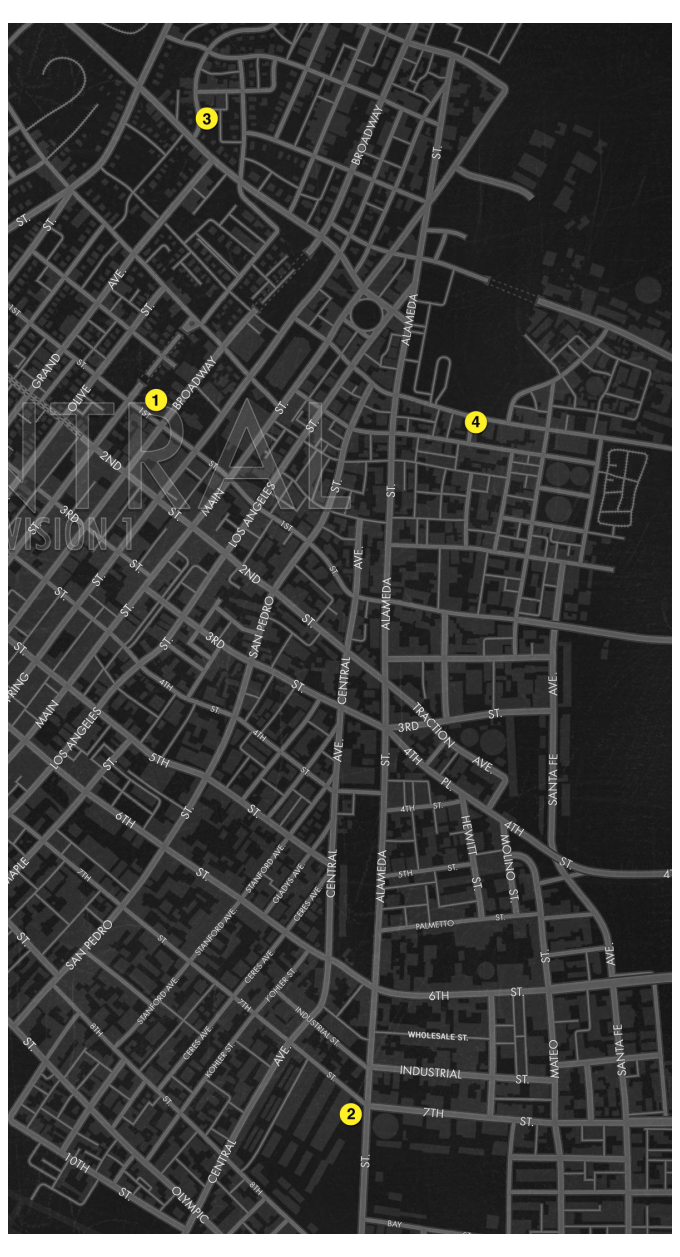
## The Traffic Cases

# Overview

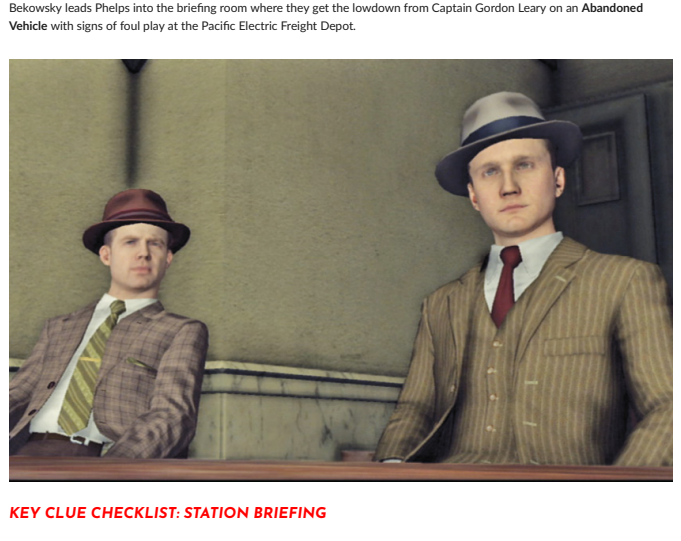
Cole Phelps is now a rookie detective with the Traffic Squad in L.A.P.D.'s Central Division, which serves the majority of downtown Los Angeles. The station Watch Commander, Mel Fleischer, introduces Phelps to his new partner, Stefan Bekowsky. Phelps also meets Roy Earle, the flashy Chief Detective in Administrative Vice (usually shortened to Ad Vice), the L.A.P.D. unit that concentrates on activities such as gambling, drugs, pornography, and prostitution.

The Traffic Cases

# CASE# AT001: The Driver's Seat



Bekowsky leads Phelps into the briefing room where they get the lowdown from Captain Gordon Leary on an **Abandoned Vehicle** with signs of foul play at the Pacific Electric Freight Depot.



### *KEY CLUE CHECKLIST: STATION BRIEFING*

- Abandoned vehicle

## Objectives

- Investigate P.E. Freight Depot.
- Interview Nate Wilkey.
- Investigate Black Residence.
- Interview Margaret Black.
- Investigate Cavanagh's Bar.
- Interview Frank Morgan.
- Investigate Morgan's Apartment.
- Apprehend Adrian Black.

### CASE REPORT

**Total Number of Key Clues** 14

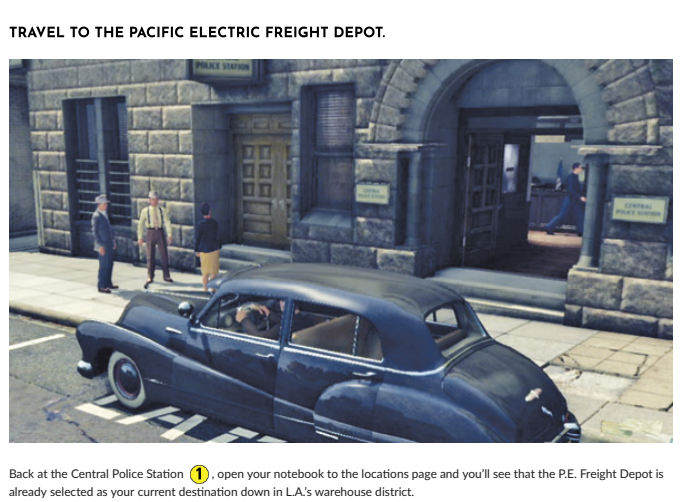
**Total Number of Interview Questions** 12

## Fail Conditions

- Phelps or Bekowsky dies.
- Adrian Black evades you.
- Crime scene contaminated.
- Lose/spook Morgan if you tail him.

## LOCATION: P.E. FREIGHT DEPOT

### TRAVEL TO THE PACIFIC ELECTRIC FREIGHT DEPOT.



Back at the Central Police Station ①, open your notebook to the locations page and you'll see that the P.E. Freight Depot is already selected as your current destination down in L.A.'s warehouse district.

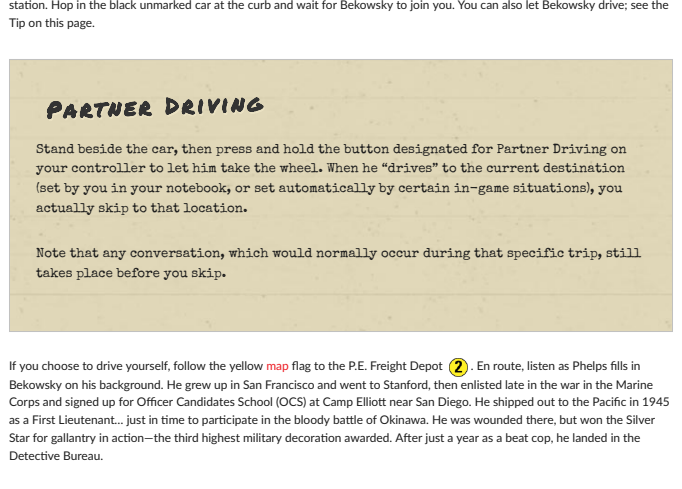
Exit the briefing room, then turn right and go downstairs. Head straight to the Exit sign on the ceiling and turn left to leave the station. Hop in the black unmarked car at the curb and wait for Bekowsky to join you. You can also let Bekowsky drive; see the Tip on this page.

### Partner Driving

Stand beside the car, then press and hold the button designated for Partner Driving on your controller to let him take the wheel. When he "drives" to the current destination (set by you in your notebook, or set automatically by certain in-game situations), you actually skip to that location.

Note that any conversation, which would normally occur during that specific trip, still takes place before you skip.

If you choose to drive yourself, follow the yellow map flag to the P.E. Freight Depot ②. En route, listen as Phelps fills in Bekowsky on his background. He grew up in San Francisco and went to Stanford, then enlisted late in the war in the Marine Corps and signed up for Officer Candidates School (OCS) at Camp Elliott near San Diego. He shipped out to the Pacific in 1945 as a First Lieutenant... just in time to participate in the bloody battle of Okinawa. He was wounded there, but won the Silver Star for gallantry in action—the third highest military decoration awarded. After just a year as a beat cop, he landed in the Detective Bureau.



### Trip Chat

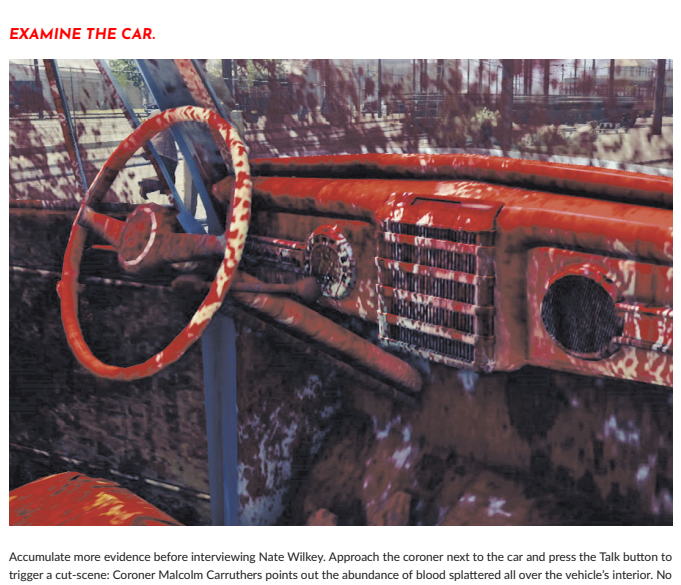
Long cross-town trips usually feature some banter between Phelps and his partner. you often learn interesting bits about the case or other elements of back-story in these exchanges. If you ask your partner to drive, you can just relax and listen...and when the travel talk ends, you jump immediately to the set destination.

### INVESTIGATE THE PACIFIC ELECTRIC FREIGHT DEPOT.

Your arrival at the depot triggers a brief cut-scene: a patrol cop, Officer Clyde Hart, chats with the man who reported the vehicle, Nate Wilkey, as the coroner examines the bloody interior of the car. Other detectives comb the area, tagging evidence.

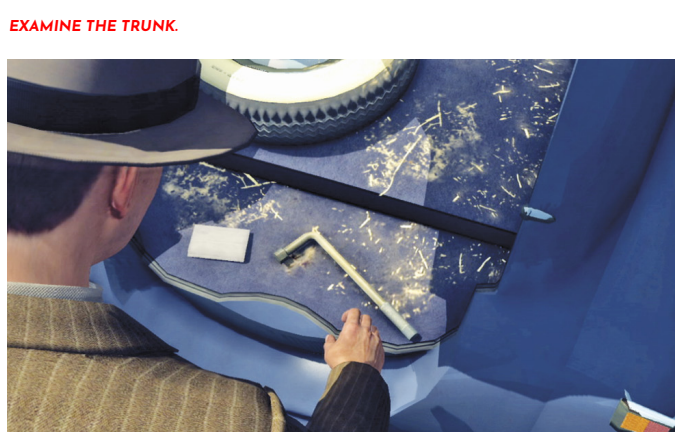
Walk across the lot and approach Officer Hart to get a rundown of the situation. This adds **Nate Wilkey** (the witness) and **Adrian Black** (the abandoned car's registered owner) to your P.O.I. list. You also get a new clue: **Blood Splashes.**

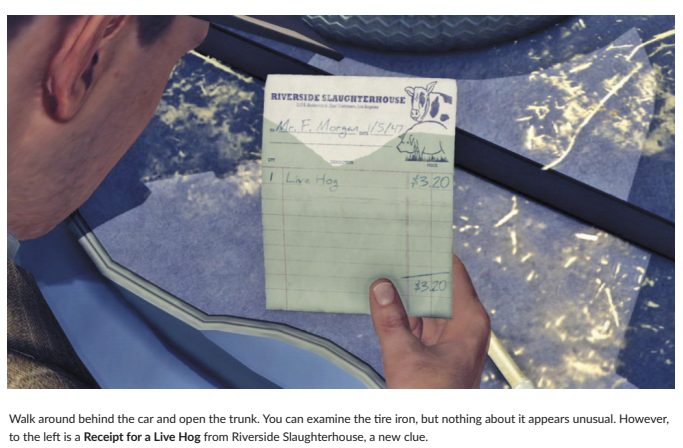
### *EXAMINE THE CAR.*



Accumulate more evidence before interviewing Nate Wilkey. Approach the coroner next to the car and press the Talk button to trigger a cut-scene: Coroner Malcolm Carruthers points out the abundance of blood splattered all over the vehicle's interior. No sign of the victim anywhere, however, "unless he's in the trunk of the car"—a good place to search next. But first, examine the car's interior to find a significant amount of blood spilled.

### *EXAMINE THE TRUNK.*



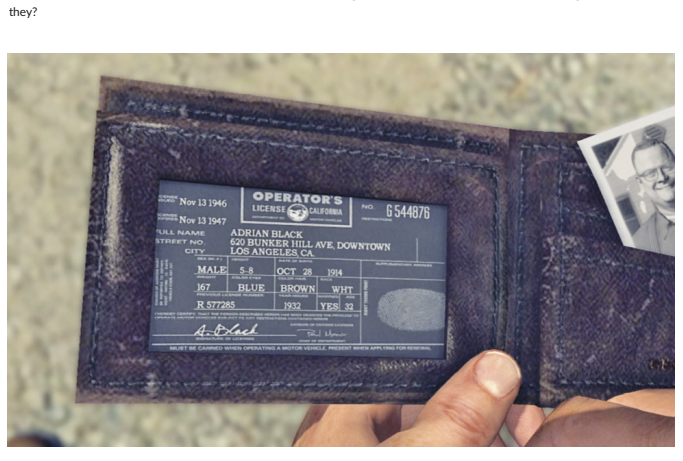


Walk around behind the car and open the trunk. You can examine the tire iron, but nothing about it appears unusual. However, to the left is a **Receipt for a Live Hog** from Riverside Slaughterhouse, a new clue.

The purchaser is signed as "Mr. F. Morgan". This also adds **F. Morgan** to your P.O.I. list.

### *EXAMINE THE WALLET AND GLASSES.*

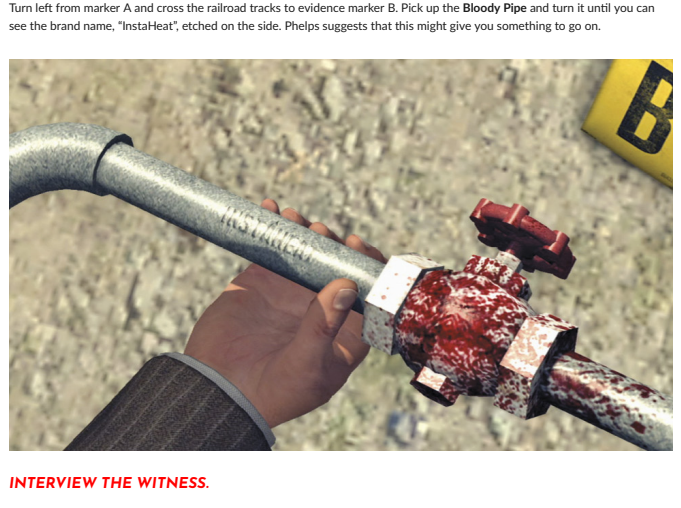
Now walk a few feet in front of the car and check out the items next to the yellow crime scene evidence marker labeled "A": a pair of **Glasses** and a **Wallet**. Pick up the wallet and examine the driver's license on the left side to add the new clue, giving you Adrian Black's identity and home address and adding his wife as a P.O.I. (This also triggers a new objective: "Interview Mrs. Black".) You can examine the photo of the Blacks on the wallet's right side, as well. They look like a nice enough couple, don't they?



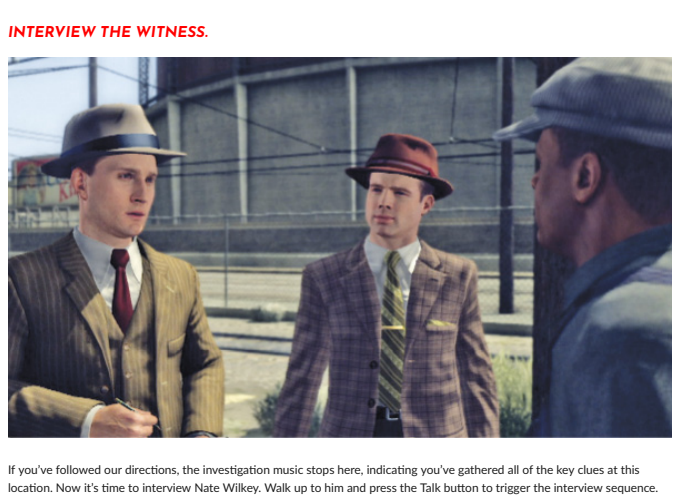
Put the wallet down, pick up the glasses, and turn them until you get a close-up of the name "Stenzel" on the temple piece. This adds the new clue "Glasses" to your evidence list. Note also that the glasses bear the sign of what Phelps calls "home repair": tape wrapped around the frame's nosepiece.

### *EXAMINE THE BLOODY PIPE.*

Turn left from marker A and cross the railroad tracks to evidence marker B. Pick up the **Bloody Pipe** and turn it until you can see the brand name, "InstaHeat", etched on the side. Phelps suggests that this might give you something to go on.



### *INTERVIEW THE WITNESS.*



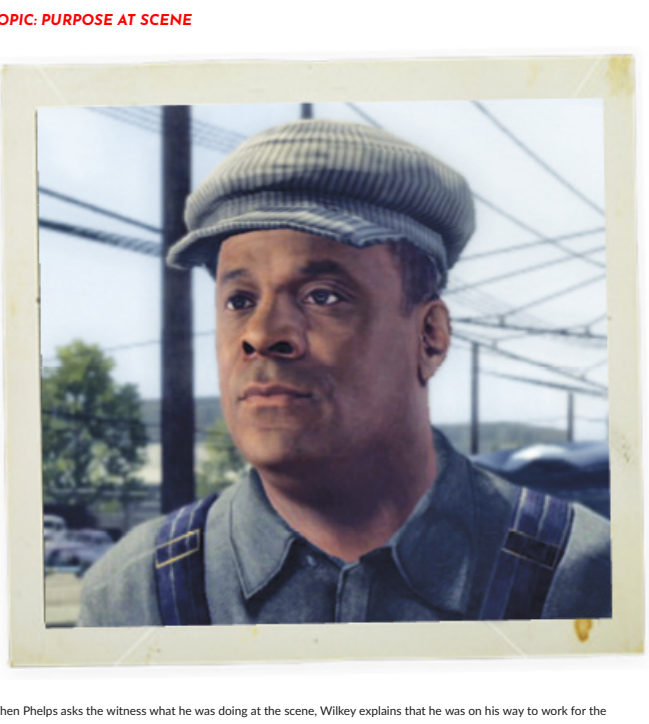
If you've followed our directions, the investigation music stops here, indicating you've gathered all of the key clues at this location. Now it's time to interview Nate Wilkey. Walk up to him and press the Talk button to trigger the interview sequence. After Wilkey gives you some preliminary information, the Questions page of your notebook pops up.

### *KEY CLUE CHECKLIST: P. E. FREIGHT DEPOT*

- Blood splashes
- Receipt for live hog
- Wallet
- Glasses
- Bloody pipe

## INTERVIEW: NATE WILKEY

### *TOPIC: PURPOSE AT SCENE*



When Phelps asks the witness what he was doing at the scene, Wilkey explains that he was on his way to work for the Railway. He looks directly at the detective and appears straightforward in his answer.

### *CORRECT ASSESSMENT: GOOD COP*

Wilkey seems like an honest man. He says he saw no one at the site until the police showed up.

### *TOPIC: KNOWLEDGE OF ADRIAN BLACK*

Detective Phelps asks Wilkey if he knows Adrian Black, the owner of the vehicle. Wilkey says no, and once again his gaze appears honest and unflinching.

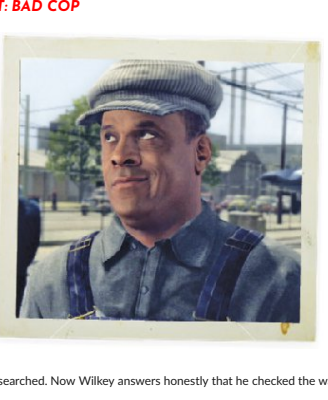
### *CORRECT ASSESSMENT: GOOD COP*

Wilkey reports that he noticed the same car a few nights ago in the parking lot. He says it stood out because he'd never seen it before.

### *TOPIC: CONTENTS OF WALLET*

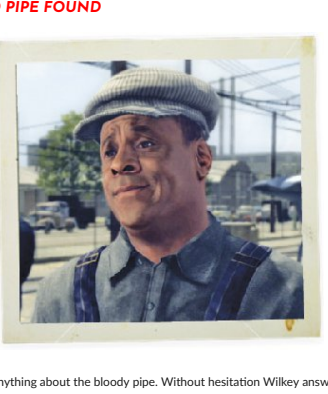
When Phelps asks if Wilkey found anything in the wallet near the car, the man gets riled up for the first time. His reaction is defensive, and afterwards he smirks and his eyes shift away. Clearly you've hit a nerve with this question, and he seems less than truthful. But you have no evidence to suggest he's lying, so your only recourse is to express doubt about his response.

### *CORRECT ASSESSMENT: BAD COP*



Phelps threatens to have Wilkey searched. Now Wilkey answers honestly that he checked the wallet, but found no money inside.

### *TOPIC: BLOODSTAINED PIPE FOUND*



Phelps asks Wilkey if he knows anything about the bloody pipe. Without hesitation Wilkey answers no. He returns to the direct gaze that you saw with the first two questions.

### *CORRECT ASSESSMENT: GOOD COP*

Wilkey ends his statement by noting that the blood was dark and looked dry already when he found the vehicle. This suggests that whatever deed created the bloody mess was enacted earlier elsewhere, and then the car was dropped off here.

After the Wilkey interview, Phelps decides that it's time to report the disturbing findings to Adrian Black's wife. The address, 620 Bunker Hill Avenue, is automatically marked as a new yellow blip on your map. Use your notebook to set it as your Current Destination.

## LOCATION: BLACK RESIDENCE

### TALK TO MRS. BLACK.

Travel to the Black residence ③. Approach the front door to knock, then follow Margaret Black into the living room after she answers. This triggers an automatic conversation. Detective Phelps reports of her husband's disappearance and she appears genuinely upset.

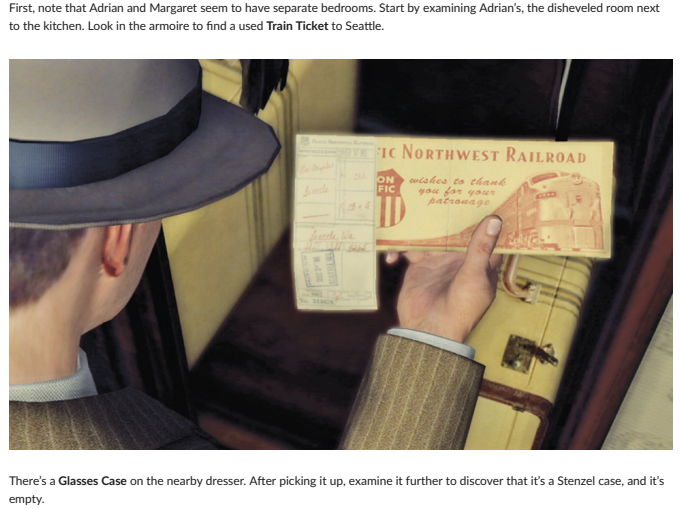
When Phelps asks about "InstaHeat", Mrs. Black knows the name. The Blacks just had a new InstaHeat water heater installed right outside the kitchen window. Phelps asks her to recall any details about the previous night while he searches the house.

### INVESTIGATE THE BLACK RESIDENCE.

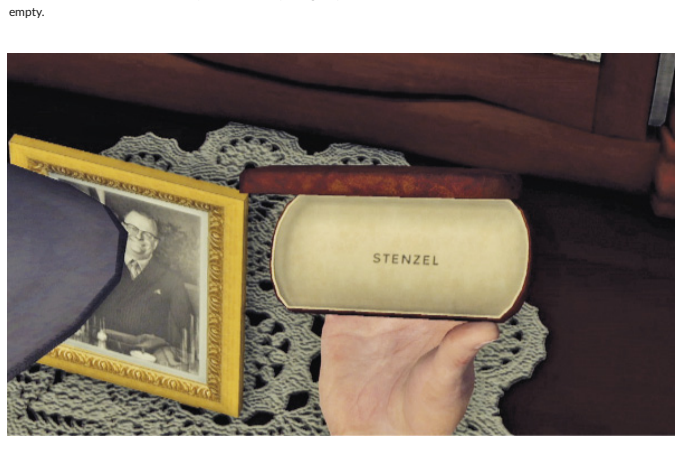
The home contains plenty of irrelevant objects you can pick up—cups, brushes, bibles, laundry detergent, and so forth—but we'll take you right to the seven key clues. Four are in one bedroom, two in the kitchen, and one outside the house.

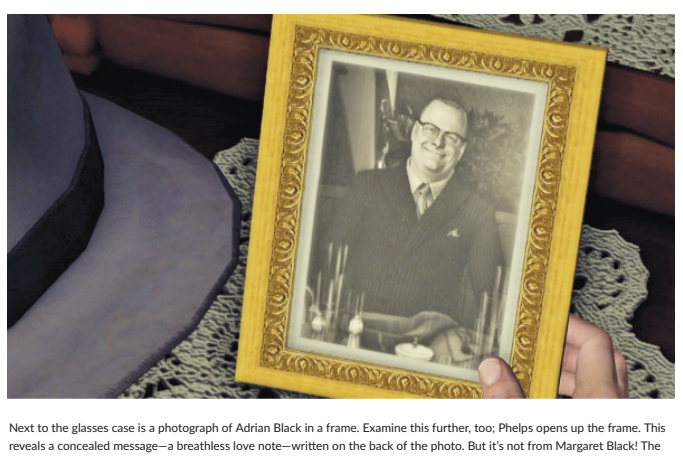
### *SEARCH ADRIAN'S BEDROOM.*

First, note that Adrian and Margaret seem to have separate bedrooms. Start by examining Adrian's, the disheveled room next to the kitchen. Look in the armoire to find a used **Train Ticket** to Seattle.

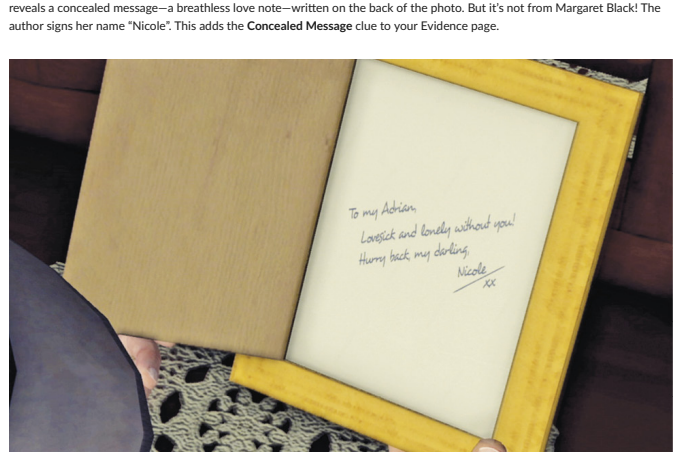

PACIFIC NORTHWEST RAILROAD
wishes to thank you for your patronage

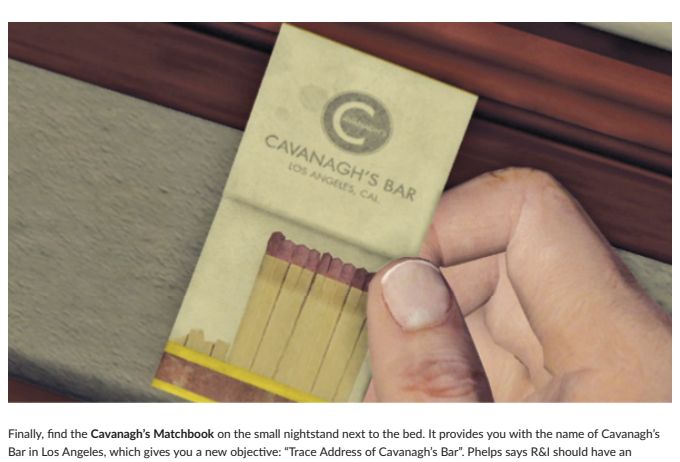
There's a **Glasses Case** on the nearby dresser. After picking it up, examine it further to discover that it's a Stenzel case, and it's empty.





Next to the glasses case is a photograph of Adrian Black in a frame. Examine this further, too; Phelps opens up the frame. This reveals a concealed message—a breathless love note—written on the back of the photo. But it's not from Margaret Black! The author signs her name "Nicole". This adds the **Concealed Message** clue to your Evidence page.



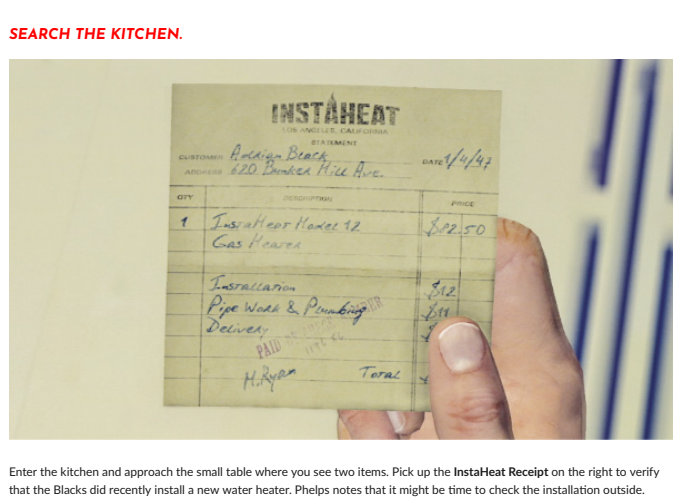


Finally, find the **Cavanagh's Matchbook** on the small nightstand next to the bed. It provides you with the name of Cavanagh's Bar in Los Angeles, which gives you a new objective: "Trace Address of Cavanagh's Bar". Phelps says R&I should have an address and you get an onscreen message to look for a phone.

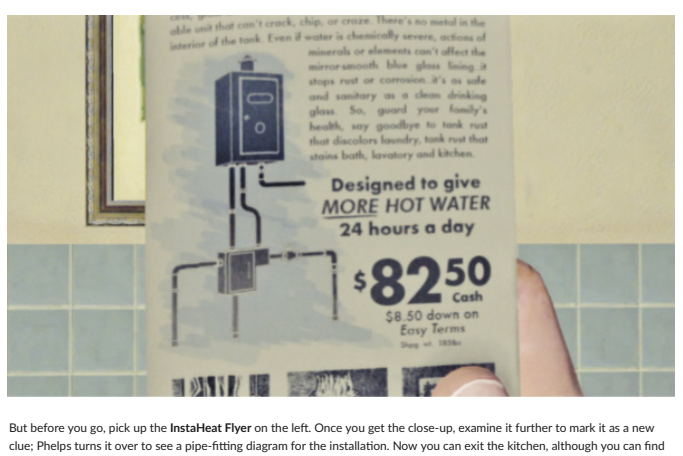
### Checking with R&I

The L.A.P.D. Records and Identifications Division (R&I) can provide you with critical information such as ownership records, addresses, crime/arrest records, and other case-specific data. Phelps can call in to R&I from any standard telephone or use a "gamewell", one of the police call boxes found on many corners throughout Los Angeles.

### *SEARCH THE KITCHEN.*



Enter the kitchen and approach the small table where you see two items. Pick up the **InstaHeat Receipt** on the right to verify that the Blacks did recently install a new water heater. Phelps notes that it might be time to check the installation outside.

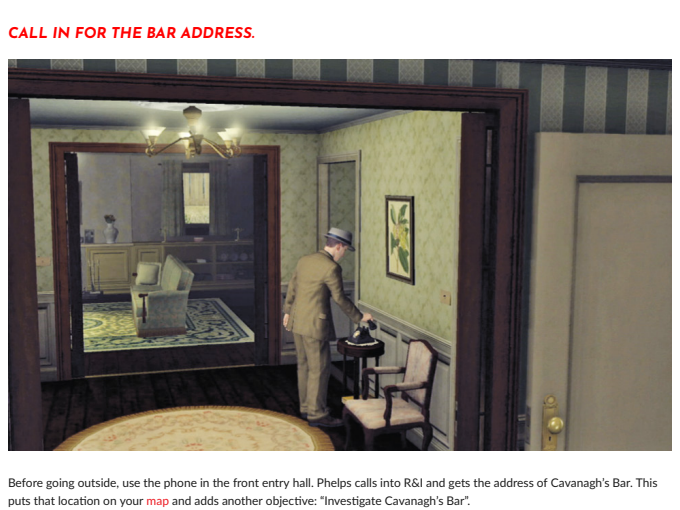


But before you go, pick up the **InstaHeat Flyer** on the left. Once you get the close-up, examine it further to mark it as a new clue; Phelps turns it over to see a pipe-fitting diagram for the installation. Now you can exit the kitchen, although you can find another Cavanagh's Bar matchbook on the counter in case you missed the one in Adrian's bedroom.

### Newspaper Cinematic

Don't overlook the newspaper on the dining room table with the headline "Alienist Fontaine". It provides another important piece of background information in its "story behind the headlines".

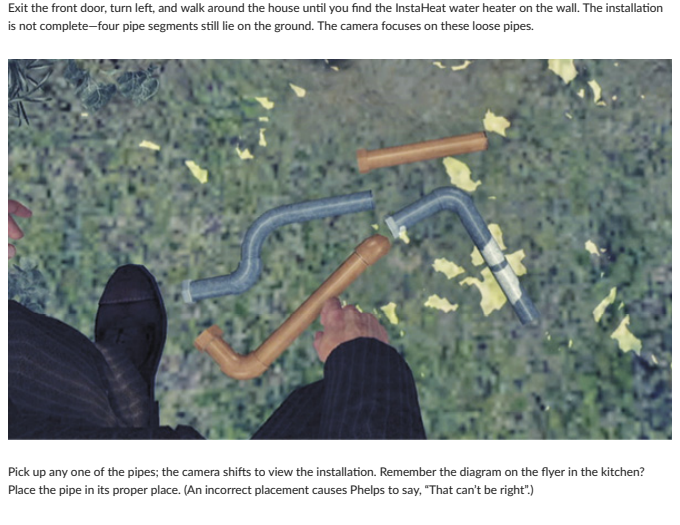
### *CALL IN FOR THE BAR ADDRESS.*



Before going outside, use the phone in the front entry hall. Phelps calls into R&I and gets the address of Cavanagh's Bar. This puts that location on your map and adds another objective: "Investigate Cavanagh's Bar".

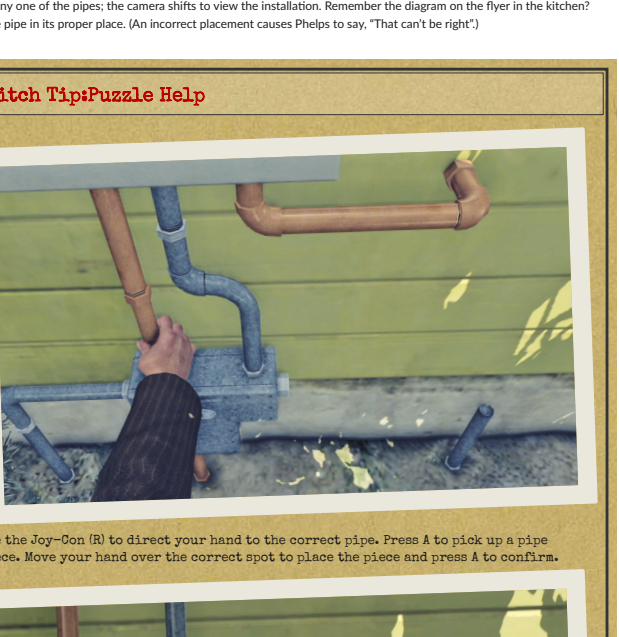
### *ASSEMBLE THE WATER HEATER PIPES.*

Exit the front door, turn left, and walk around the house until you find the InstaHeat water heater on the wall. The installation is not complete—four pipe segments still lie on the ground. The camera focuses on these loose pipes.

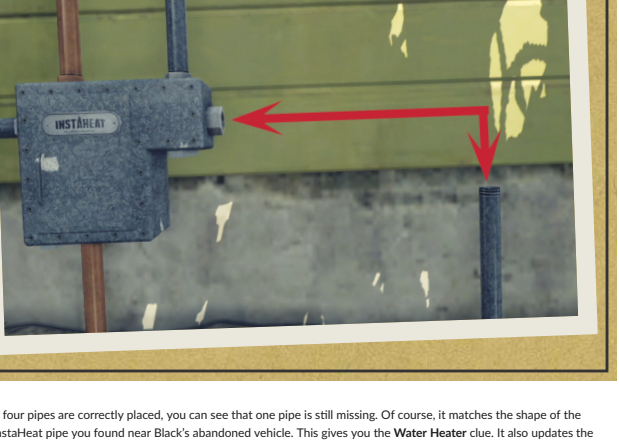


Pick up any one of the pipes; the camera shifts to view the installation. Remember the diagram on the flyer in the kitchen? Place the pipe in its proper place. (An incorrect placement causes Phelps to say, "That can't be right".)

### Switch Tip:Puzzle Help



Use the Joy-Con (R) to direct your hand to the correct pipe. Press A to pick up a pipe piece. Move your hand over the correct spot to place the piece and press A to confirm.



When all four pipes are correctly placed, you can see that one pipe is still missing. Of course, it matches the shape of the bloody InstaHeat pipe you found near Black's abandoned vehicle. This gives you the **Water Heater** clue. It also updates the information in your notebook on the "**Bloody Pipe**" clue.

### INTERVIEW MARGARET BLACK.

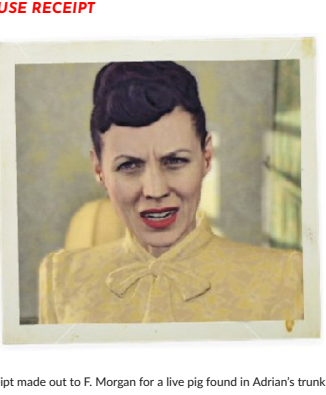
The investigation music stops, indicating that you've found all key clues. Time to talk to Mrs. Black. Go back inside and approach her in the living room to trigger the interview sequence.

### *KEY CLUE CHECKLIST: BLACK RESIDENCE*

- Train ticket
- Glasses case
- Concealed message
- Cavanagh's matchbook
- InstaHeat flyer
- InstaHeat receipt
- Water heater

## INTERVIEW: MARGARET BLACK

### *TOPIC: SLAUGHTERHOUSE RECEIPT*



When Phelps asks about the receipt made out to F. Morgan for a live pig found in Adrian's trunk, Mrs. Black looks stumped. "A pig? Adrian runs a tool business", she says. But she identifies the recipient as Frank Morgan, someone she clearly doesn't care for. Then she makes steady eye contact with the detectives.

### *CORRECT ASSESSMENT: GOOD COP*

She explains that Frank Morgan is the foreman at her husband's plant and calls him a "very shady character". Morgan is also Adrian's drinking buddy.

### *TOPIC: STENZEL GLASSES CASE*

Phelps asks if Adrian Black was wearing his glasses when she last saw him. She says yes, and adds that he just bought a new pair—an interesting detail. Once again, she looks right at Phelps.

### *CORRECT ASSESSMENT: GOOD COP*

Margaret Black goes on to say that she urged her husband to throw away his old pair, which he'd repaired with tape. These old glasses, of course, are what you found near the abandoned car next to Adrian Black's wallet. If he left home wearing his new glasses, why were the old ones found at the scene?

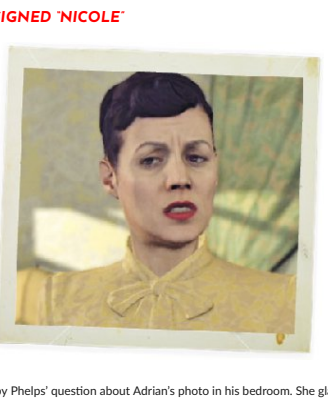
### *TOPIC: LOCATION OF ADRIAN BLACK*

Phelps asks Mrs. Black where her husband said he was going last night. Margaret answers that he simply said he was going to meet Frank for a drink. She seems sad, but no hint of duplicity.

### *CORRECT ASSESSMENT: GOOD COP*

Pressed for more detail, Mrs. Black notes that Adrian came home early from work—unusual because "he never comes home early". He also left early for the bar.

### *TOPIC: PHOTOGRAPH SIGNED 'NICOLE'*



Mrs. Black seems a bit flustered by Phelps' question about Adrian's photo in his bedroom. She glances sideways as she explains that it's from his most recent business trip to Seattle. Although she maintains some composure, Margaret clearly knows more than she's telling.

### *CORRECT ASSESSMENT: ACCUSE*

### *EVIDENCE: CONCEALED MESSAGE*

Phelps accuses Mrs. Black of withholding information. When she insists she told what she knows about the picture, she sounds upset. Phelps confronts her about Nicole, the name on the back of the photo, and Mrs. Black admits she's seen the photo frame. She knows what's going on. There's another woman in Seattle.

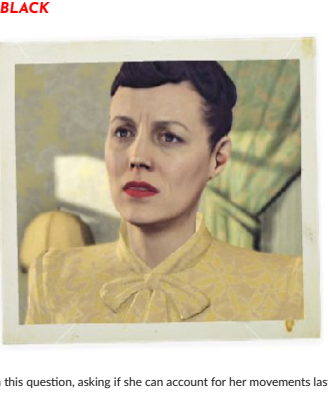
### *TOPIC: CAVANAGH'S BAR MATCHBOOK*

When Phelps asks about Cavanagh's Bar, Mrs. Black says her husband "practically lives there" after work. No reason to doubt this.

### *CORRECT ASSESSMENT: GOOD COP*

Lately, however, Adrian hasn't been frequenting the bar as often because he's been away in Seattle a lot... on business, says his wife.

### *TOPIC: ALIBI FOR MRS. BLACK*



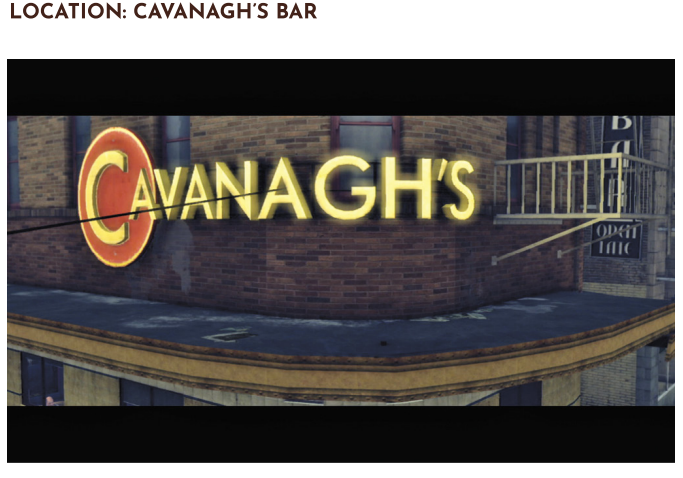
Phelps presses a little harder with this question, asking if she can account for her movements last night. She reacts with honest indignation and says she made dinner, then waited for her husband to come home.

### *CORRECT ASSESSMENT: GOOD COP*

Mrs. Black admits she was alone, so nobody can vouch for her story. Then she holds steady eye contact with the detective. She's clearly an honest woman suffering the pain of a failing marriage.

Once you've called in for the Cavanagh's Bar address, its location appears on your map as a yellow blip. Exit the Black residence and return to your car. Open your notebook, select locations, and then select Cavanagh's Bar in your notebook to designate it as your current destination and mark its map location with a yellow flag.

## LOCATION: CAVANAGH'S BAR



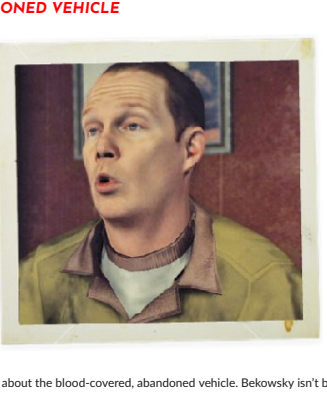
### FIND AND INTERVIEW FRANK MORGAN.

Drive (or let your partner drive) to Cavanagh's Bar ④. Enter, approach the bartender, and press the Talk button to trigger a quick exchange: Phelps asks about Frank Morgan, and the bartender points him out.

Walk to the back of the bar and approach the man sitting alone in a Saval Tool Co. jumpsuit. Press the Talk button to trigger an interview sequence. Detective Phelps asks if he knows Adrian Black is missing, and Morgan replies, "No. Tough break". His answer doesn't seem very believable, does it?

## INTERVIEW: FRANK MORGAN

### *TOPIC: LINK TO ABANDONED VEHICLE*



Morgan denies knowing anything about the blood-covered, abandoned vehicle. Bekowsky isn't buying it, and you certainly have evidence to suggest it's a lie. Watch Morgan for a few seconds. Although he makes eye contact, his face is restless—he raises his brow nervously.

### *CORRECT ASSESSMENT: ACCUSE*

### *EVIDENCE: RECEIPT FOR LIVE HOG*

When Phelps calls his bluff, Morgan gets nasty and demands proof he was at the railyard. When Phelps brings up the slaughterhouse receipt, Morgan cracks like an egg. Your correct assessment adds a new topic to your Questions list.

### Second Chance

If you get this first assessment wrong, you have another chance to catch Morgan being less than truthful with a new topic: "Knowledge of Adrian Black". Again, Morgan lies and you must use the slaughterhouse receipt to refute him.

### *TOPIC: LOCATION OF ADRIAN BLACK*

When Phelps asks for Black's whereabouts, Morgan returns to his smarmy tone, claiming to have no idea. "I think he took off for Seattle", he says, then tries to smile. More like a smirk, don't you think?

### *CORRECT ASSESSMENT: BAD COP*

When Phelps and Bekowsky get tough, Morgan quickly changes his tune. He admits that Adrian Black is holed up at Morgan's place. He spills the address, adding Morgan's Apartment to your locations list. Select it as your current destination to mark it on your map as a yellow flag.

### ARREST FRANK MORGAN.

Now you can simply walk away and let Frank Morgan go—hey, he was just helping out a buddy, right? Alternatively, press the button indicated to put Frank Morgan under arrest. We recommend arrest because we don't like the guy.

### DRIVE TO FRANK MORGAN'S APARTMENT.

Get in your car and drive (or let your partner drive) to Morgan's apartment at Temple and Figueroa. As you proceed, KGPL calls in with a report from Technical Services on the blood found in Black's car. No surprise: the blood is not human, and most likely **Swine Blood**. (This adds a new clue.)

### Third Chance

If you fail the interview with Frank Morgan and he doesn't admit that Adrian Black is at his apartment, you can tail Morgan back to his place to find Black.

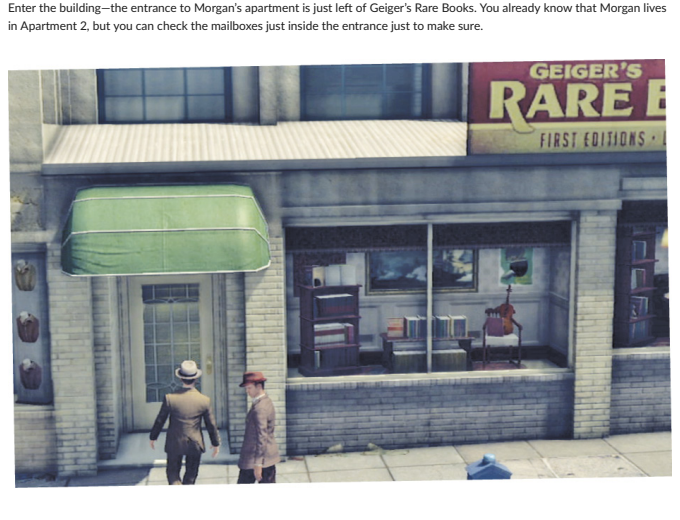
### *KEY CLUE CHECKLIST: BLACK RESIDENCE*

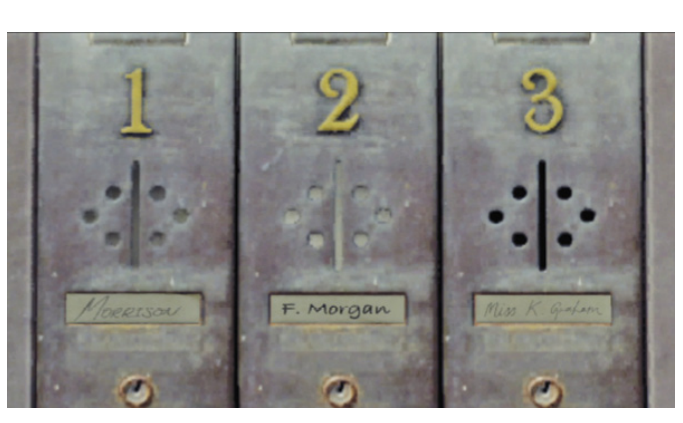
- Swine blood (call from KGPL)

## LOCATION: MORGAN'S APARTMENT

### FIND APARTMENT 2.

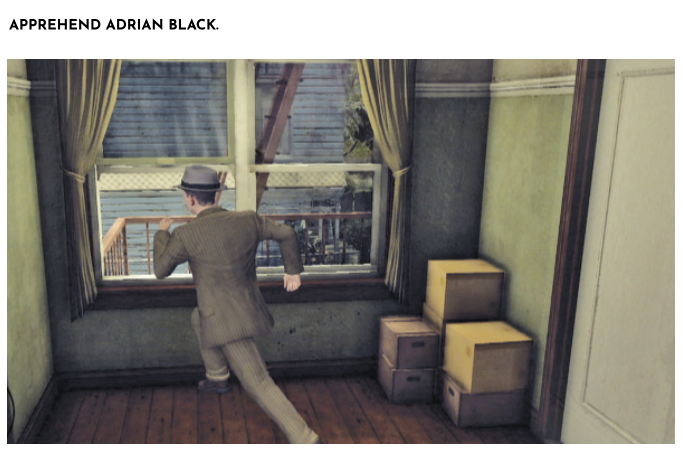
Enter the building—the entrance to Morgan's apartment is just left of Geiger's Rare Books. You already know that Morgan lives in Apartment 2, but you can check the mailboxes just inside the entrance just to make sure.





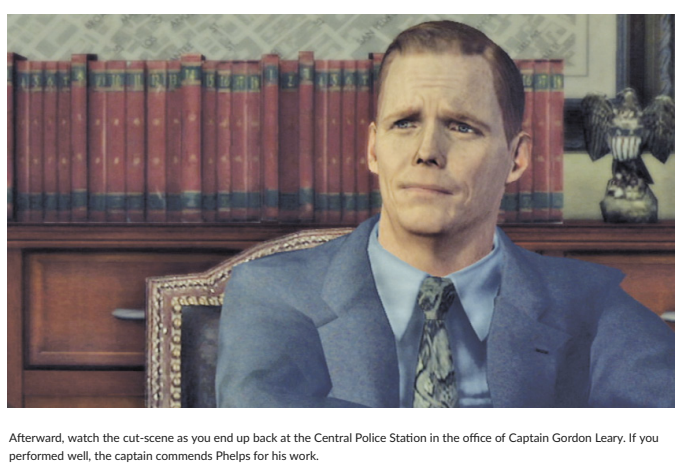
Climb the stairs, turn left, and approach the first door on the left to trigger a quick cut-scene. Phelps knocks on the door and none other than Adrian Black answers. When Phelps announces he's under arrest, Black apologizes and says he'll go quietly. But then he suddenly slams the door and bolts.

### APPREHEND ADRIAN BLACK.



Run at the door to kick it open, then veer left into the bedroom and approach the open window—Phelps automatically climbs through onto the fire escape. Black went up, so climb the fire escape ladders to the roof.

On the rooftop, turn left and leap down to the next lower roof. Follow Black down to another lower roof, then run to the drainpipe and slide down to the ground. Chase after Black until you find Bekowsky holding the suspect at gunpoint.



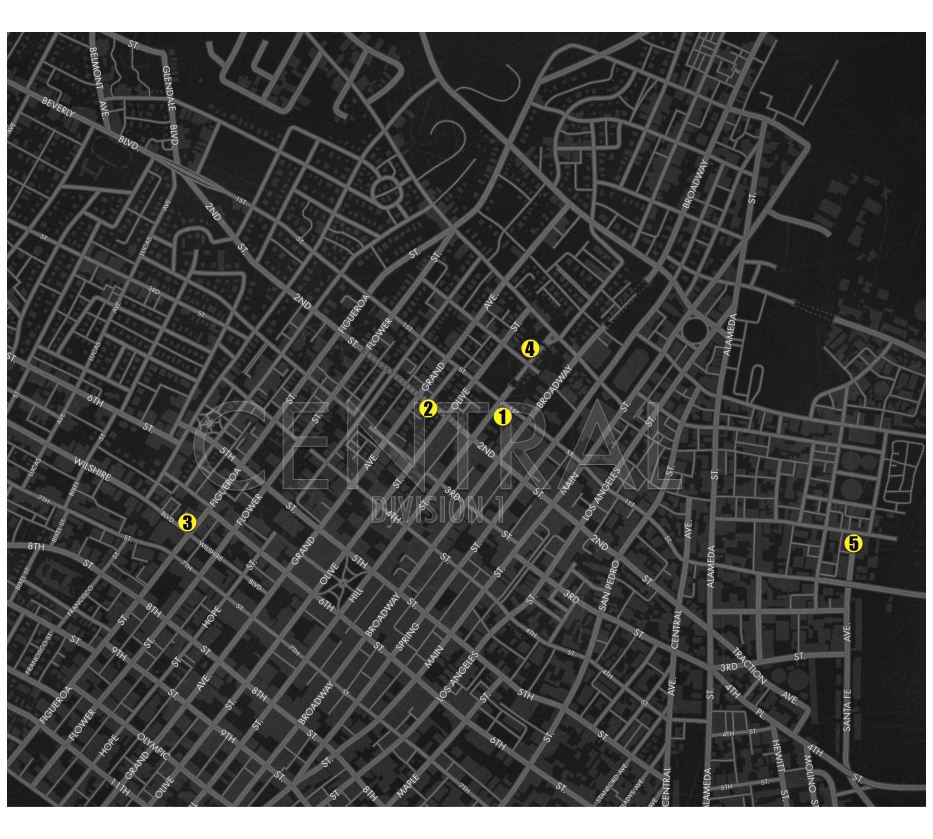
Afterward, watch the cut-scene as you end up back at the Central Police Station in the office of Captain Gordon Leary. If you performed well, the captain commends Phelps for his work.

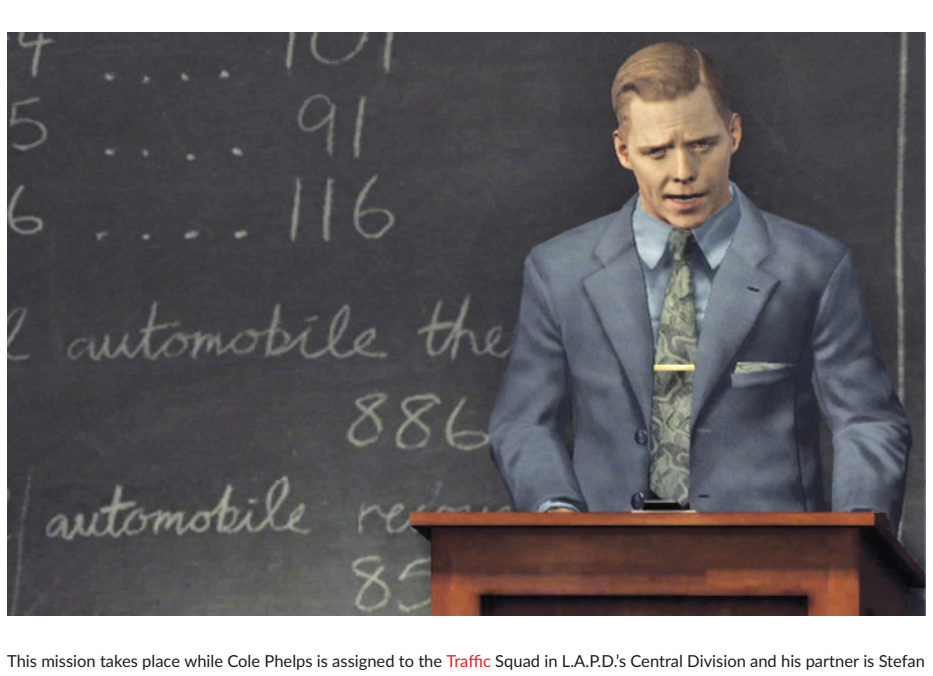
ROCKSTAR GAMES PRESENTS

# L.A. NOIRE

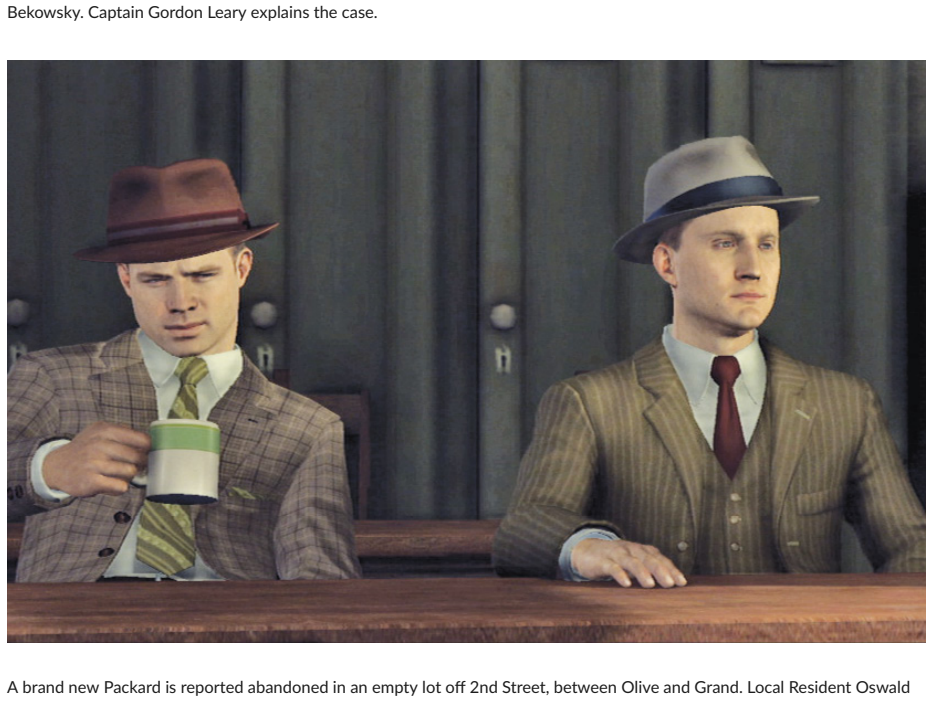
The Traffic Cases

## CASE# AT002: The Consul's Car (VR)





This mission takes place while Cole Phelps is assigned to the Traffic Squad in L.A.P.D.'s Central Division and his partner is Stefan Bekowsky. Captain Gordon Leary explains the case.



A brand new Packard is reported abandoned in an empty lot off 2nd Street, between Olive and Grand. Local Resident Oswald Jacobs maintains that the vehicle was dumped in his backyard.

### *KEY CLUE CHECKLIST: STATION BRIEFING*

- Abandoned vehicle

### Objectives

- Investigate Jacob's Backyard.
- Interview Oswald Jacobs.
- Trace Address for "Dewey Brothers".
- Investigate Dewey Brothers Dealership.
- Interview William Dewey.
- Return to Central Station.
- Interrogate Juan Valdez.
- Investigate Del Gado's Residence.
- Interview Anna Rodriguez.
- Attend Santa Fe Avenue Street Race.
- Apprehend Gabriel Del Gado.

### CASE REPORT

**Total Number of Key Clues** 17

**Total Number of Interview Questions** 13

### Fail Conditions

- Phelps, Bekowsky, or suspect dies.
- Lose Del Gado.
- Crime Scene is Contaminated.
- Phelps is spotted tailing or loses Anna
- (if you do not learn of Del Gado's
- location from her).

## LOCATION: JACOB'S BACKYARD

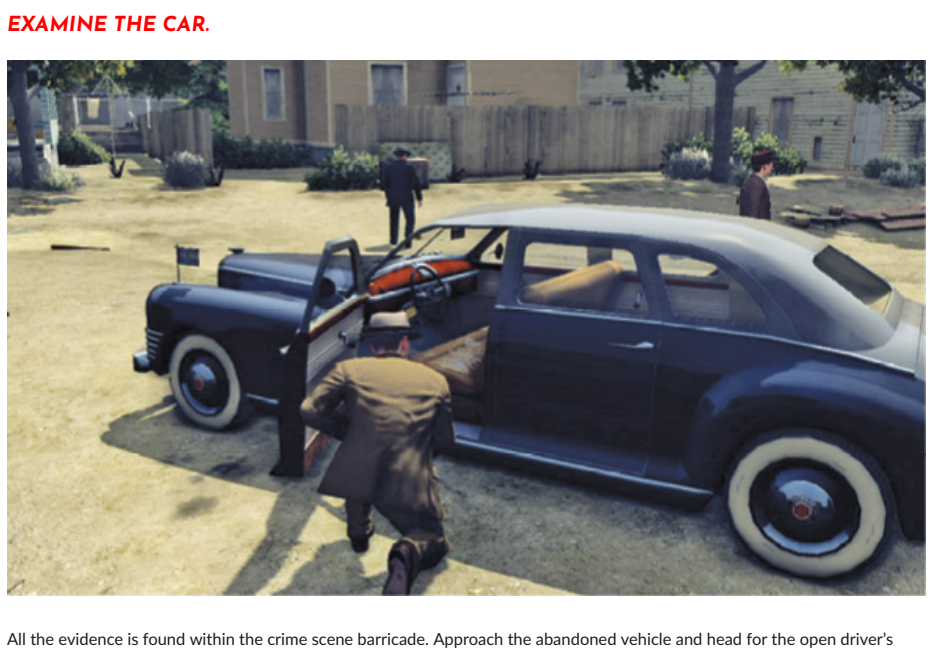
### TRAVEL TO JACOB'S BACKYARD CRIME SCENE.

The mission begins at the Central Police Station ①. Open your notebook to locations. Jacob's Backyard is already selected as your current destination in a residential area in Central L.A. Exit the station, hop into the detective car parked out front, and wait for Bekowsky to join you. Follow the yellow flag blip on the mini-map to the crime scene ②.

### INVESTIGATE THE CRIME SCENE.

Your arrival at the crime scene triggers a brief cut-scene: a patrol cop, Officer Houlihan, directs you to the abandoned car in the alleyway. A second officer greets you and explains that this is probably a diplomatic vehicle, indicated by the presence of flag ornaments. He also points out Mr. Jacobs on his porch, reporting that he was first on the scene.

### *EXAMINE THE CAR.*

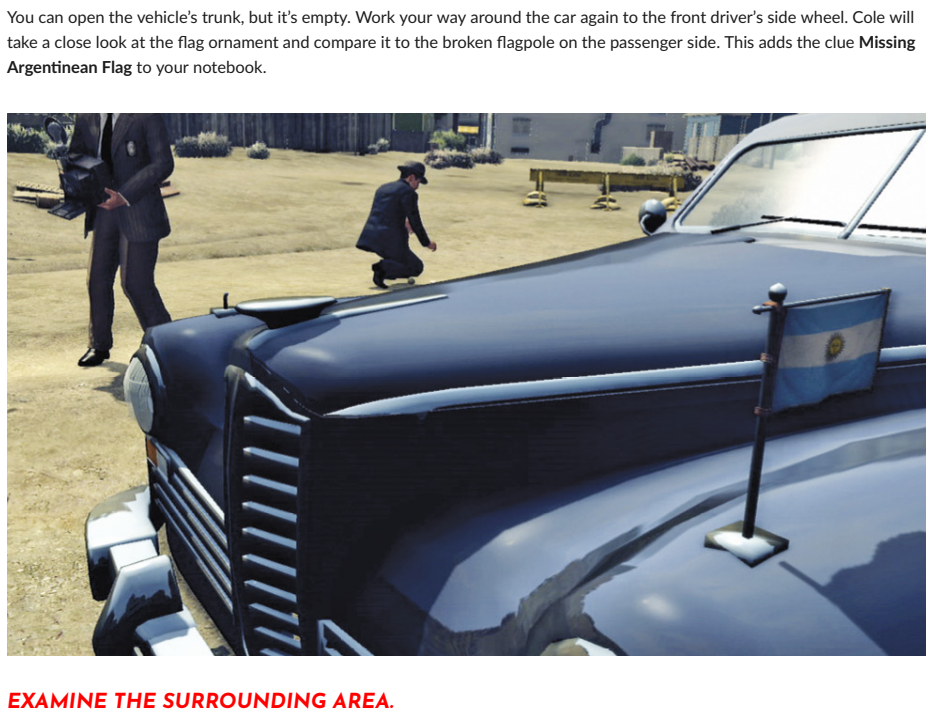


All the evidence is found within the crime scene barricade. Approach the abandoned vehicle and head for the open driver's side door. Notice the yellow crime scene evidence marker labeled "A": the **Registration Slip** clue is added to your notebook. You learn the Argentinean Embassy owns the vehicle and get the license plate number. This info is added to the marker "B" clue, once you investigate the missing license plate.

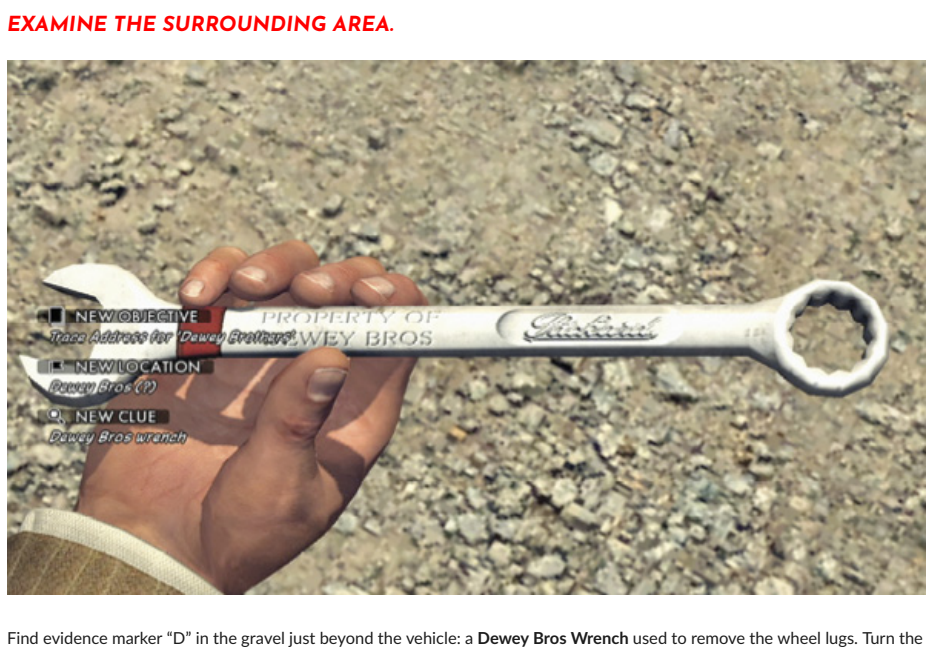
Now investigate the front of the vehicle, focusing on evidence marker "B": the **Missing License Plates**. If you do not investigate maker "A", you will never have the actual license number added to this clue in your notebook.

Work your way around the vehicle to the front passenger-side wheel and investigate evidence marker "C": the **Missing Wheel**. Cole claims that stealing wheels is for amateurs; a professional car ring would have stripped it in a warehouse.

You can open the vehicle's trunk, but it's empty. Work your way around the car again to the front driver's side wheel. Cole will take a close look at the flag ornament and compare it to the broken flagpole on the passenger side. This adds the clue **Missing Argentinean Flag** to your notebook.



### *EXAMINE THE SURROUNDING AREA.*



Find evidence marker "D" in the gravel just beyond the vehicle: a **Dewey Bros Wrench** used to remove the wheel lugs. Turn the wrench until you enter a closer view of the inscription on it: "property of Dewey Bros". This adds a new objective: Trace Address for Dewey Brothers. Once you make a phone call, the Dewey Bros location is added to your notebook, but wait to use the gamewell until after your interview with Oswald Jacobs since more phone requests will arise.

### INTERVIEW THE WITNESS.

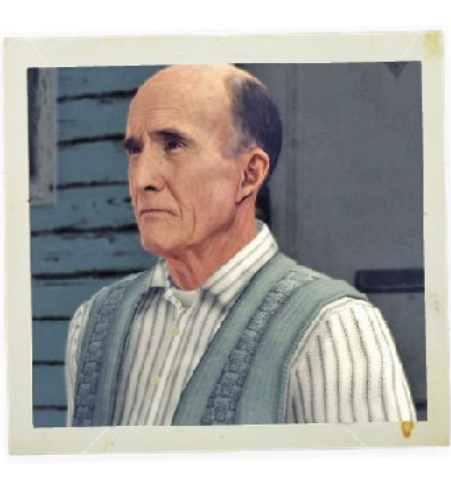
If you've followed our directions, the investigation music stops here, indicating you've gathered all of the key clues at this location. Now it's time to interview Oswald Jacobs. Find him on the porch that the abandoned vehicle is facing to trigger the interview sequence. After Oswald gives you some preliminary information (which adds the "**StolenPackard**" clue to your Evidence page), the Questions page of your notebook pops up.

### *KEY CLUE CHECKLIST: JACOB'S BACKYARD*

- Stolen Packard
- Registration slip
- Missing license plates
- Missing wheel
- Missing Argentinean flag
- Dewey Bros wrench

## INTERVIEW: OSWALD JACOBS

### *TOPIC: WITNESS REPORT*



When Phelps asks the witness: "Who stole the Packard?" Oswald explains that he was looking out his window last night and saw three Mexicans going to work on the abandoned vehicle. He looks you dead in the eye. He's telling the truth.

### *CORRECT ASSESSMENT: GOOD COP*

Select Good Cop and Cole follows up by asking about the Mexicans. Oswald says they were using headlights of an old Ford to strip the Packard. They left "tooting and hollering" after Jacobs threatened to call the

cops. This adds the clue: **Old Ford** to your notebook.

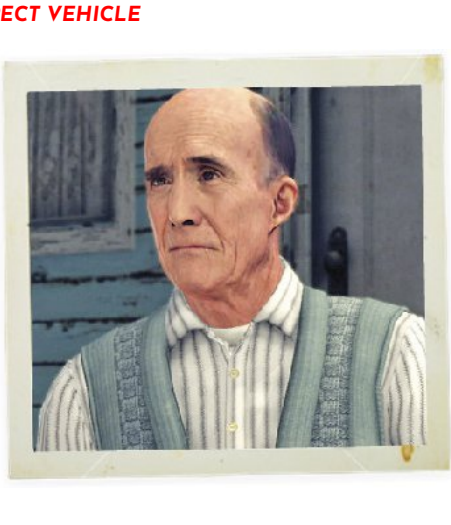
### *TOPIC: HISPANIC SUSPECTS*

Detective Phelps asks Oswald if he went anywhere near the car after the Mexicans left. Jacobs proclaims he didn't go anywhere near the car, uttering this with squinty eyes.

### *CORRECT ASSESSMENT: BAD COP*

He's stretching the truth, but you don't have any evidence to call him a liar. Select Bad Cop to force Oswald to admit he had a look around. That's evidently all he did, though.

### *TOPIC: POSSIBLE SUSPECT VEHICLE*

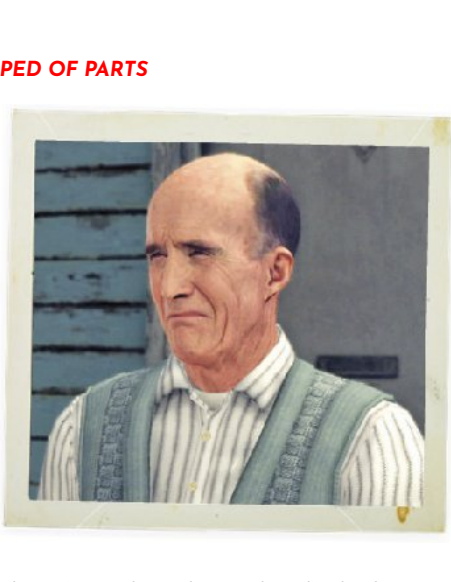


Finally, Phelps asks Oswald to try to identify the Mexicans' vehicle. Oswald tells you that it was an Old Ford and that he failed to catch the license number. He looks you directly in the eyes with no fidgeting.

### *CORRECT ASSESSMENT: GOOD COP*

Selecting Good Cop pulls a little more info out of Jacobs as he announces that the car was old, but looked brand new. Candy apple red paint job.

### *TOPIC: VEHICLE STRIPPED OF PARTS*



When Phelps asks Oslwald what the Mexicans took from the scene, he replies that they were working on the tires and that's all they took. The old man gives you a stinky grin, again with the squinty eyes. You recognize it as another lie, but you still don't have the evidence to back it up.

### *CORRECT ASSESSMENT: BAD COP*

Phelps threatens to have his partner pat down the witness if he doesn't come clean about what he took from the crime scene. With that, Oswald Jacobs admits to taking a notebook from the glove compartment and points to the chair on his porch.

When the interview ends, walk up onto the porch and take the stolen notebook from Oswald's chair. This adds the new P.O.I: Juan Francisco Valdez. Open the notebook to add the clue: **Valdez'snotebook**.

Turn the page in Valdez's notebook to discover a new P.O.I: William Dewey, a name similar to the one on the wrench.

### *USE THE GAMEWELL*

Follow the blue phone icon on the mini-map to locate the gamewell, which is fixed to a nearby telephone pole. Use the phone to run the name "Dewey Bros". The operator comes back with an address and the business name: Dewey Bros Packard Dealership. This adds the new objective "Investigate Dewey Brothers Dealership" and updates the location: Dewey Bros Dealership.

> **VR Tip: Gamewell**
>
> In the VR version, you must interact with the phone booth to open the door and then reach out and grab the phone to make a call.

NEW OBJECTIVE
Interview Juan Valdez
NEW LOCATION
Central Police Station

Next, Phelps has the operator connect John Madsen's number. His mother answers and says her 16-year-old boy is currently at school. Finally, Cole checks his messages and discovers that a four-door Packard with the matching license plate was reported missing this morning by a Juan Francisco Valdez, who is at Central demanding an audience. This adds the new objective: Interview Juan Valdez. It also sets Central Police Station as a new location in your notebook.

### *KEY CLUE CHECKLIST: JACOB'S BACKYARD CONTINUED*

- Valdez's notebook

### DRIVE TO DEWEY BROS DEALERSHIP.

After interviewing Oswald Jacobs and using the gamewell to gain additional leads, you have the choice of going to Dewey's Packard Dealership or Central to interview Juan Valdez. We suggest heading to Dewey's Dealership ③ first. It's just a few blocks southwest of your location.

## LOCATION: DEWEY BROS DEALERSHIP

When you reach the dealership, William Dewey, the proprietor of the business, greets you. Phelps announces that he and his partner are investigating the theft of a Packard belonging to the Argentine Embassy. Cole starts in with the missing wrench from Dewey's garage.

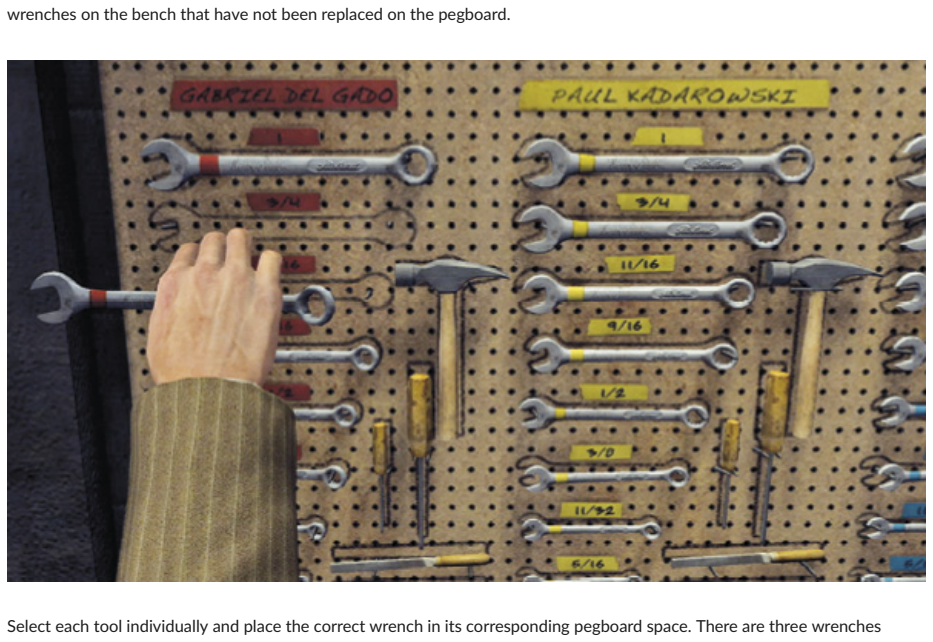
WASHING
LUBRICATION
DEWEYS
DEWEY'S CAR SALES

### FOLLOW WILLIAM DEWEY

After asking Dewey about the missing wrench belonging to the dealership, he asks you to follow him. Walk behind Mr. Dewey inside the nearby garage. He stops and faces a workbench along the left wall.

### INVESTIGATE THE GARAGE.

Face the tool rack on the left wall of the garage; investigate further when you hear the chime. Phelps observes the scattered wrenches on the bench that have not been replaced on the pegboard.



Select each tool individually and place the correct wrench in its corresponding pegboard space. There are three wrenches marked in yellow, and two red ones. Once all of them are in the correct spaces, you learn that the missing red wrench space should contain a 3/4-inch variety—the same wrench found at the crime scene. The mechanic assigned to this wrench is Gabriel Del Gado.

This discovery earns you the new objective: Locate Gabriel Del Gado (the mechanic's name is at the top of the red marked wrenches). **Gabriel Del Gado** becomes a new P.O.I. and the **Stolen Wrench** clue is updated.

The investigation music continues to play after completing the wrench mini-game. There are various tools and license plates throughout the garage, but you must investigate the line of plates hanging on the wall to the left of the wrench pegboard mini-game to find all the clues and stop the investigation music. Upon close inspection, Cole learns that none of the plates hanging there is the diplomatic type.

### SPEAK WITH WILLIAM DEWEY.

The investigation music stops, indicating that you've found all key clues. Time to talk to William Dewey. Exit the garage and walk toward the showroom to begin the interview sequence.

### *KEY CLUE CHECKLIST: DEWEY BROS DEALERSHIP*

- Stolen Wrench

## INTERVIEW: WILLIAM DEWEY

### *TOPIC: ASSOCIATION WITH VALDEZ*

When Phelps asks about Dewey's association with Valdez, Dewey denies knowing the man and says the Embassy purchased the vehicle. He shifts his eyes, swallows, and nervously sways. He's lying and you have proof.

### *CORRECT ASSESSMENT: ACCUSE*

### *EVIDENCE: VALDEZ'S NOTEBOOK*

You can show proof of their acquaintance by producing the Valdez's notebook evidence collected from a successful Oswald Jacobs interview. William admits meeting Valdez in a bar and cutting him a deal on the vehicle.

### *TOPIC: WHEREABOUTS OF DEL GADO*

Phelps asks if he knows where they can find Del Gado. William Dewey throws his arms up in the air and proclaims he has no idea while conveying that same doubtful look you've seen before.

### *CORRECT ASSESSMENT: BAD COP*

With the correct response selection, Phelps presses the question with a threat of violence and William produces an address: Apartment 3, 103 Hill Street. This adds the new objective: Investigate Del Gado's Residence. It also adds Del Gado's Residence as a new location in your notebook.

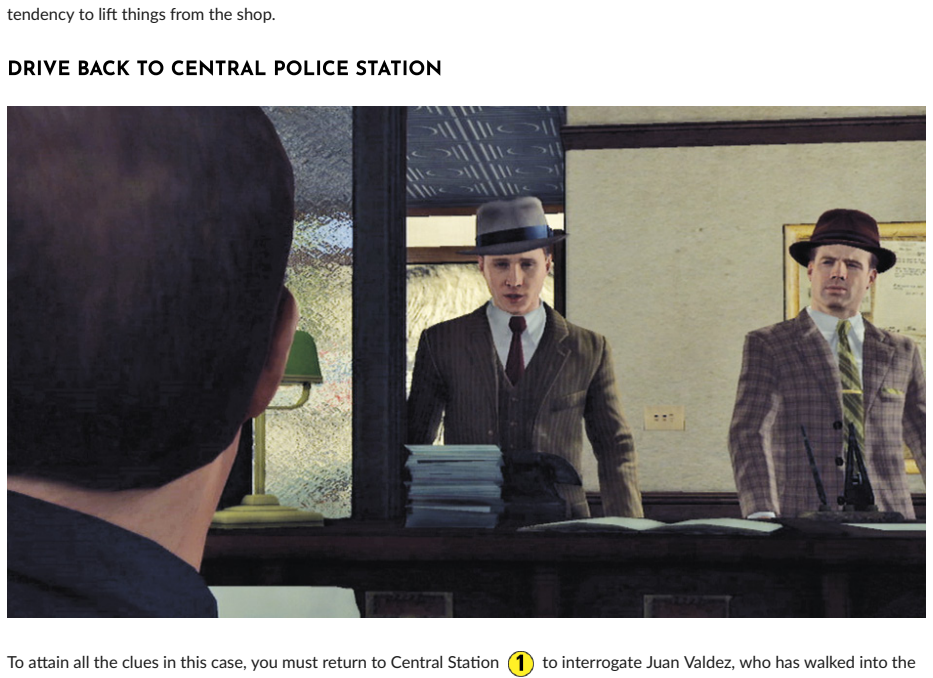
### *TOPIC: WRENCH USED IN AUTO THEFT*

Phelps asks about the wrench from his dealership being used to strip the wheels from the abandoned vehicle. Dewey claims the tool was stolen from his business in a spate of thefts. The salesman is a pretty good liar; he looks you in the eye, but his lips tighten too much to force an expressionless face. You have no proof that he is lying.

### *CORRECT ASSESSMENT: BAD COP*

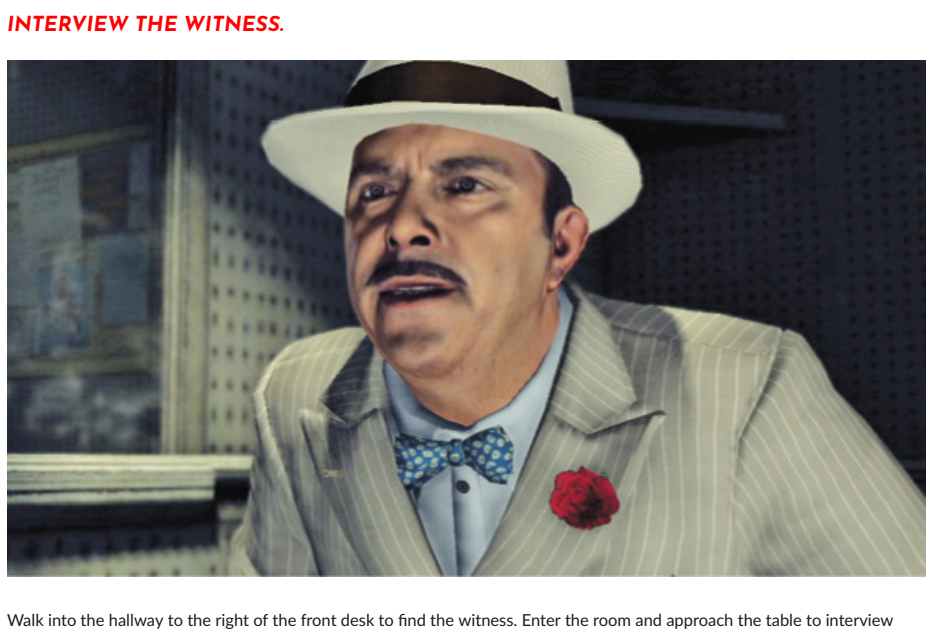
Selecting Bad Cop causes Phelps to press the question with more force. Dewey admits to hiring a few illegals that have a tendency to lift things from the shop.

### DRIVE BACK TO CENTRAL POLICE STATION



To attain all the clues in this case, you must return to Central Station ① to interrogate Juan Valdez, who has walked into the station on his own accord. When you arrive, a conversation is triggered with the watch commander at the front desk. He tells Phelps that Valdez is in Interview Room 2.

### *INTERVIEW THE WITNESS.*



Walk into the hallway to the right of the front desk to find the witness. Enter the room and approach the table to interview Juan Valdez. Juan asks if you are the senior officer he requested. You introduce yourself and your partner. Valdez displays his impatience and expresses his dissatisfaction with being treated like a criminal.

## INTERVIEW: JUAN FRANCISCO VALDEZ

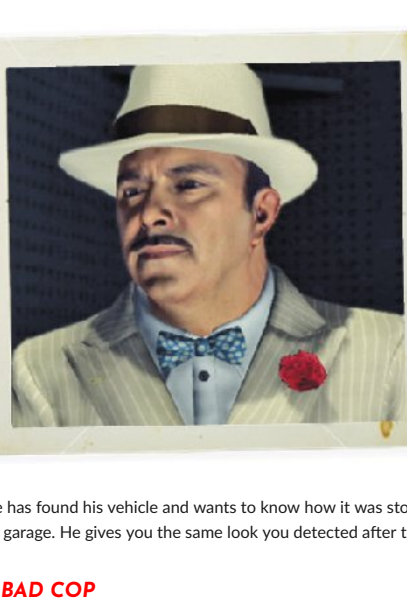
### *TOPIC: PACKARD PURCHASE HISTORY*

Cole asks Valdez where he purchased the car. He responds, "My secretary and driver arranged the purchase..." He squints his eyes and fidgets in his seat.

### *CORRECT ASSESSMENT: BAD COP*

Choose Bad Cop and Phelps questions Valdez's frugal purchase, then threatens violence. Juan offers Dewey's bribe to pacify your need for a straight answer. This adds "**Alleged Bribery**" to the clues in your notebook.

### *TOPIC: THEFT OF CONSULAR VEHICLE.*



Cole tells the consul general that he has found his vehicle and wants to know how it was stolen. Juan suggests that it could have been stolen from the consular garage. He gives you the same look you detected after the first answer.

### *CORRECT ASSESSMENT: BAD COP*

Cole sees through the consul's white lie, but has no evidence to back up his suspicion. Choosing Bad Cop is the correct response and Juan coughs up the name "Gabriel", a disgruntled boy from the dealership.

### *TOPIC: ASSOCIATION WITH 'GABRIEL'.*

Cole asks about Juan's run in with Gabriel. Juan identifies him as a presumptuous young mechanic and offers no further information. This time, Juan looks down at the table and fidgets more nervously in his seat. He's lying.

### *CORRECT ASSESSMENT: ACCUSE*

### *EVIDENCE: VALDEZ'S NOTEBOOK*

Choose Valdez's notebook to back up your accusation. Cole reads off the names from the notebook labeled "full lips". Caught red-handed, Juan describes their not-so-romantic encounter. This ends the interrogation successfully.

### DRIVE TO GABRIEL DEL GADO'S RESIDENCE

Proceed to Gabriel Del Gado's Residence ④ to continue your pursuit of the wrench thief.

### *KEY CLUE CHECKLIST: POLICE STATION*

- Alleged bribery

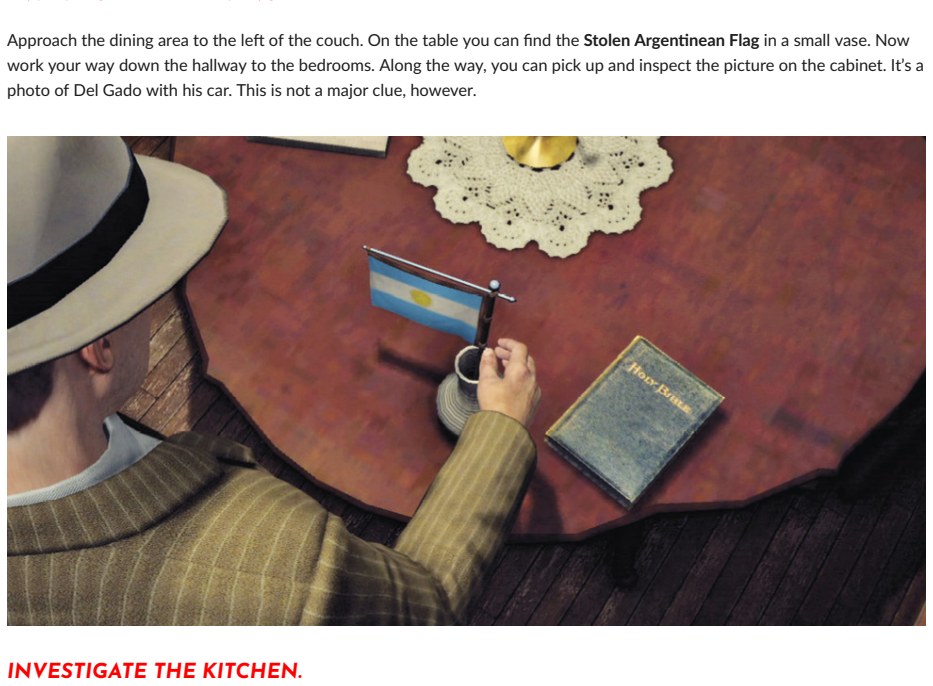
## LOCATION: GABRIEL DEL GADO'S RESIDENCE

Del Gado's apartment is only a block north from the crime scene. Enter the blue apartment building (looks like a large house), check the mail piled up on the floor to the left (verifying that Del Gado lives there), and walk up two flights of stairs to reach the first floor. Del Gado's apartment (#3) is the first door on the right, at the top of the stairs.

His girlfriend, **Anna Rodriguez**, answers the door and says that Gabriel is not home. Her name is added as a P.O.I. Bekowsky escorts her to the sofa and sits with her while you have a look around the apartment.

### *INVESTIGATE THE LIVING AREA.*

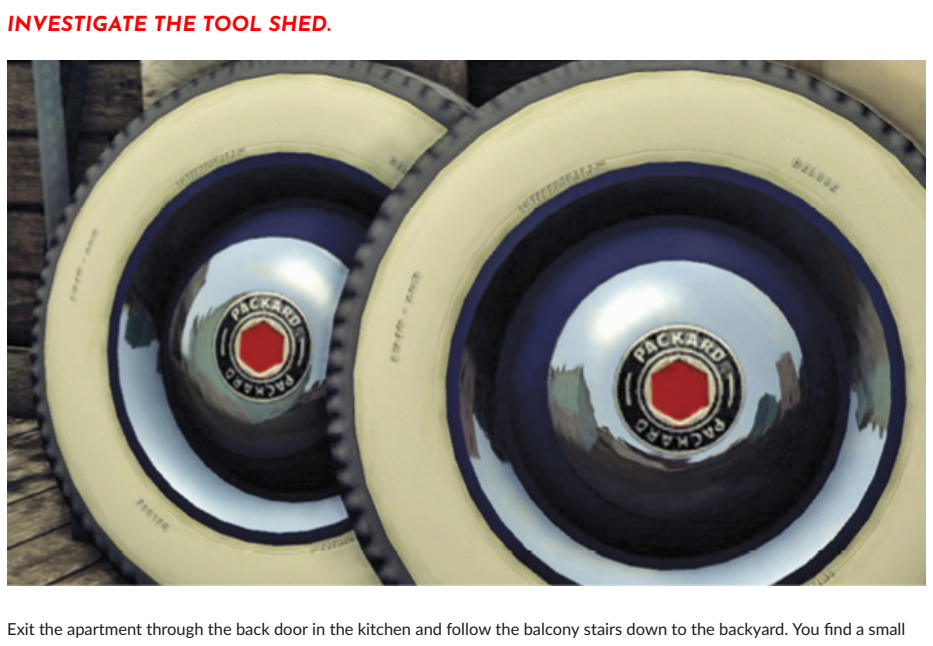
Approach the dining area to the left of the couch. On the table you can find the **Stolen Argentinean Flag** in a small vase. Now work your way down the hallway to the bedrooms. Along the way, you can pick up and inspect the picture on the cabinet. It's a photo of Del Gado with his car. This is not a major clue, however.



### *INVESTIGATE THE KITCHEN.*

Find the kitchen at the end of the hallway. Investigate the **Breakfast Plates** on the table. There are plenty of signs here that two people have recently eaten a meal together.

### *INVESTIGATE THE TOOL SHED.*



Exit the apartment through the back door in the kitchen and follow the balcony stairs down to the backyard. You find a small tool shed with a golden doorknob. Open the door and enter. Inside is the diplomatic **Stolen Plates: PR706** in a crate, along the right wall as you enter. On the left wall, you can easily find the **Stolen Wheels** leaning against a shelf.

### *INTERVIEW THE DE FACTO PARTNER OF DEL GADO.*

After finding all the clues, the investigation music ends. Return to the apartment living room to interview Anna.

### *KEY CLUE CHECKLIST: DEL GADO RESIDENCE*

- Stolen Argentinean flag
- Breakfast plates
- Stolen plates: PR706
- Stolen Wheels

## INTERVIEW: ANNA RODRIGUEZ

### *TOPIC: LAST CONTACT WITH GABRIEL*

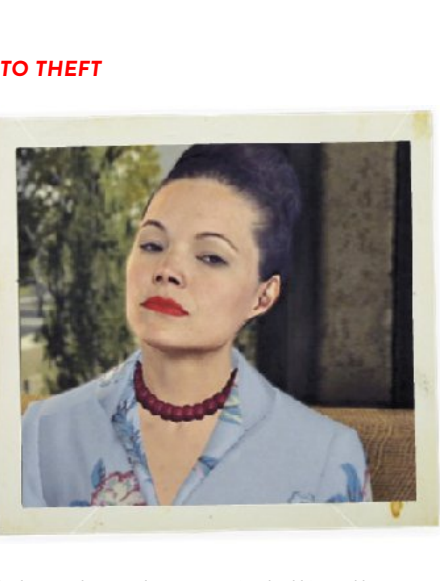
Phelps asks for the truth, "Has Gabriel been here?" She responds she hasn't seen him for at least three nights, but makes this statement with a sideways, squinty-eyed glance and smirk. You know she's lying and you have proof.

### *CORRECT ASSESSMENT: ACCUSE*

### *EVIDENCE: STOLEN ARGENTINEAN FLAG OR BREAKFAST PLATES*

Select the Stolen flag or the Breakfast plates to prove that Gabriel, in fact, has recently been at his residence. Cole claims that there are signs all over the place proving he's been back. Anna admits that he was home last night. He was very angry and put some stuff in the shed.

### *TOPIC: MOTIVE FOR AUTO THEFT*

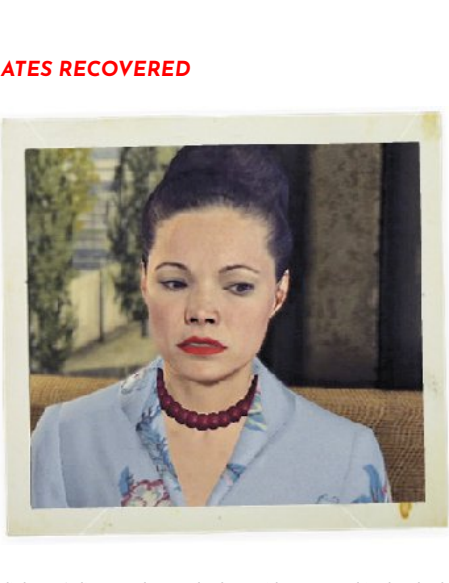


Phelps asks Anna why Gabriel stole the car. She says the customer insulted him and honor persuaded his actions. She angrily looks you in the eye, showing no signs of hiding feelings.

### *CORRECT ASSESSMENT: GOOD COP*

Selecting Good Cop draws more information out of Anna. She says that Gabriel's manliness was questioned and to prove otherwise, he stole the vehicle.

### *TOPIC: DIPLOMATIC PLATES RECOVERED*



Cole asks Anna about the stolen diplomatic license plate and other evidence found in the shed. She claims to know nothing about those items and that you should take that up with Gabriel.

### *CORRECT ASSESSMENT: BAD COP*

Select Bad Cop to threaten her with jail time for obstruction of justice. This provokes Anna to tell you the location of the street race starting line. You can find Gabriel there. This adds the new objective: Attend Santa Fe Avenue Street Race. It also adds the Illegal Street Race to the location section of your notebook.

### *TOPIC: WHEREABOUTS OF GABRIEL*

If your previous questioning goes badly, this fourth interview question appears. Cole tells Anna that Gabriel was not at work and asks where they can find him. She says he's out driving around.

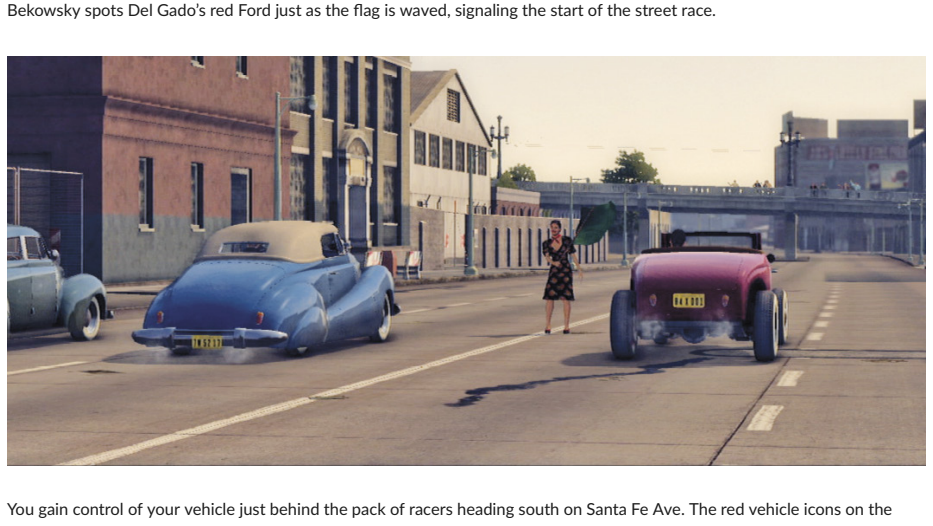
### *CORRECT ASSESSMENT: GOOD COP*

Select Good Cop and Anna admits that he is out with his friends, Julian and Enrique, and reveals the location of the street race.

> **Branching Challenge**
>
> If the interview with Anna Rodriguez goes very badly and Gabriel's location is not discovered, a tailing challenge begins the moment you leave the residence. Successfully tailing Anna leads you directly to Del Gado at the street race starting line.

### DRIVE TO THE ILLEGAL STREET RACE.

Follow the yellow blip on the mini-map to the Illegal Street Race on Santa Fe Avenue ⑤. When you near the location, Bekowsky spots Del Gado's red Ford just as the flag is waved, signaling the start of the street race.



You gain control of your vehicle just behind the pack of racers heading south on Santa Fe Ave. The red vehicle icons on the mini-map represent all the illegal racers, including Gabriel. Smash the competitors in the rear side panels to spin them out of the way and approach the lead car—Del Gado.

If you lag too far behind, a train will cross your path at 4th Street, cutting you off from Del Gado. Catching up to him at that point will be nearly impossible. The lesson learned: attack the competitors without slowing your progress toward Gabriel. If you fail, the challenge begins again at the start of the race.

At the police roadblock, Gabriel veers left under the 6th Street bridge and heads directly for the flood control channel. He veers left when he reaches the channel and drives through bumper-high water. Get on his tail and follow him as he drives along the slanted channel wall. Avoid the doorway openings; falling in the doorway cutouts could put a sudden halt to your pursuit.

Follow him up the off-ramp on the left. This sends you sailing through the air and over a moving train. Slam into his vehicle as you land the jump.

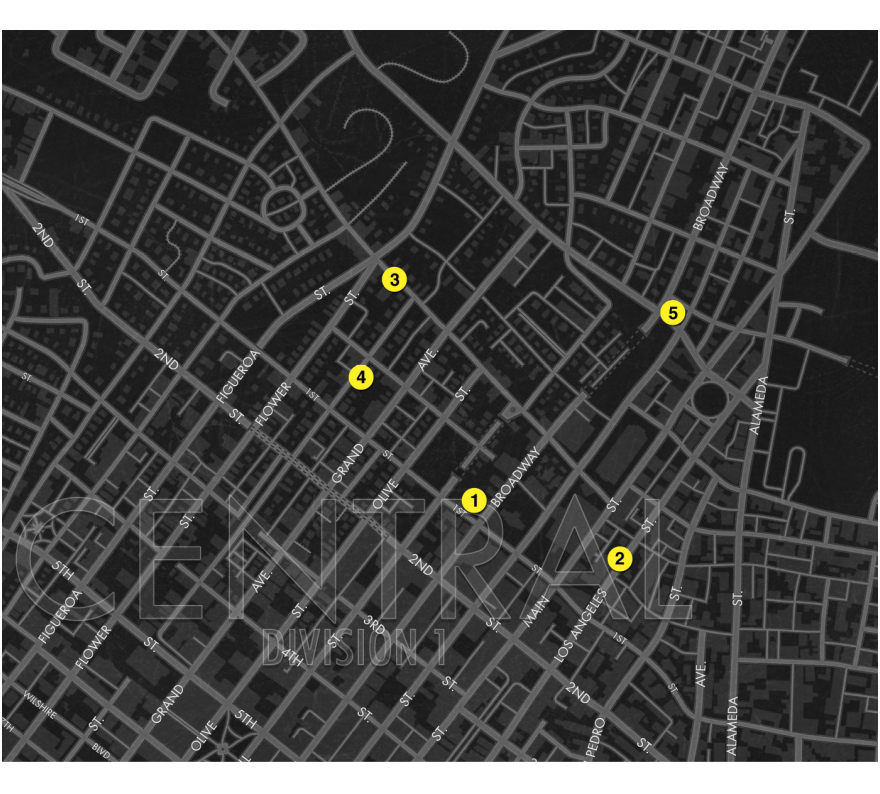
### ARREST GABRIEL DEL GADO.

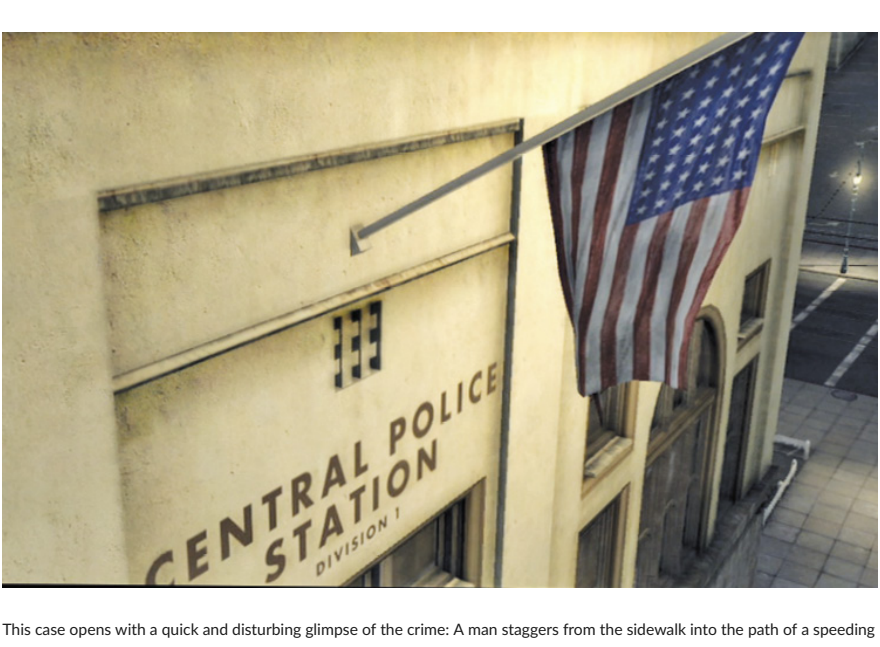
This stunt over the train ends Gabriel's run. Get out of the vehicle and apprehend Del Gado. You can shoot Del Gado dead here, but a lower star rating is received as a result of this.

Afterward, watch the cut-scene as Captain Gordon Leary commends Phelps on his textbook policing.

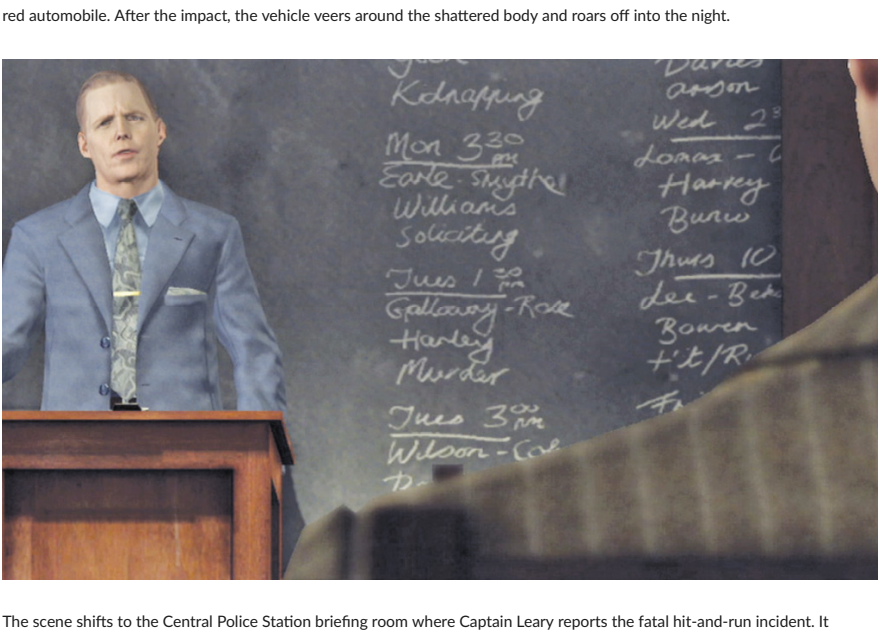
The Traffic Cases

# CASE# AT003: A Marriage Made in Heaven





This case opens with a quick and disturbing glimpse of the crime: A man staggers from the sidewalk into the path of a speeding red automobile. After the impact, the vehicle veers around the shattered body and roars off into the night.



The scene shifts to the Central Police Station briefing room where Captain Leary reports the fatal hit-and-run incident. It happened just outside of Ray's Café on North Los Angeles Street, not far from the station. He sends his detectives to the scene to investigate and seek witnesses who can provide details on the car.

### KEY CLUE CHECKLIST: STATION BRIEFING

- Hit-and-run vehicle

### Objectives

- Investigate Ray's Cafe.
- Interview Shannon Perry.
- Interview Dudley Lynch.
- Investigate Shelton Residence.
- Apprehend William Shelton.
- Notify/Interview Mrs. Pattison.
- Report to Central Morgue.
- Apprehend Lorna Pattison.
- Apprehend Leroy Sabo.

### CASE REPORT

**Total Number of Key Clues** 9

**Total Number of Interview Questions** 10

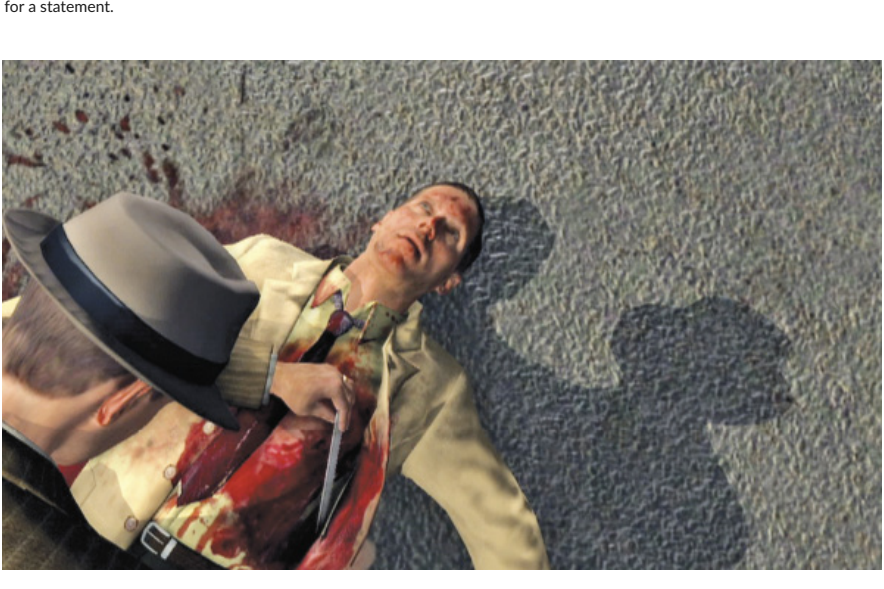
### Fail Conditions

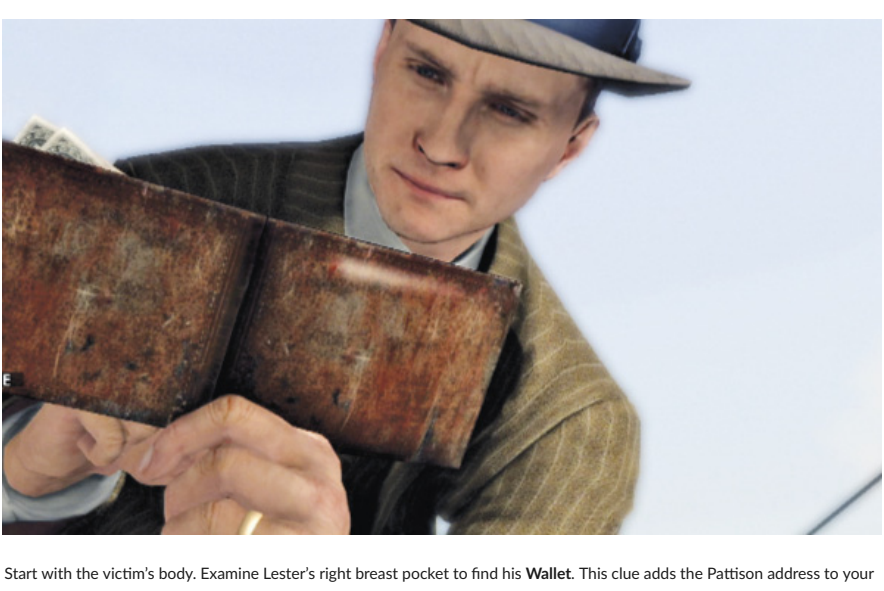
- Phelps, Bekowsky, or friendly NPC dies.
- Sabo gets away or lose Shelton.
- Crime scene contaminated.

## LOCATION: RAY'S CAFÉ

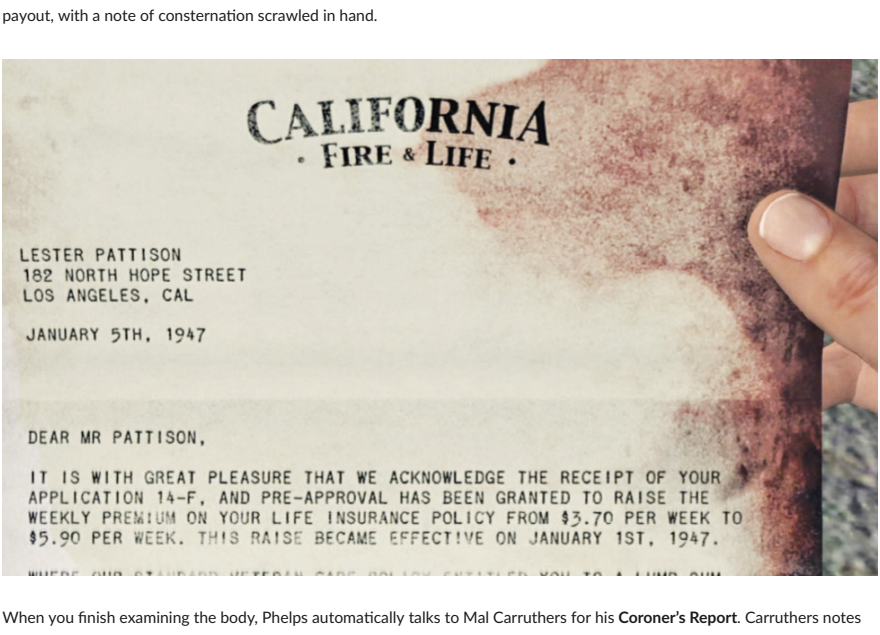
### INVESTIGATE RAY'S CAFE.

Follow the yellow map flag to the crime scene on the street outside Ray's Café. Approach the uniformed patrol officer to get the details: the victim is Lester Pattison, hit by a car as he stepped into the street after leaving Ray's. A young female witness, Shannon Perry, waits for you near the entrance. She lives above the bar. Investigate the crime scene before you approach her for a statement.





Start with the victim's body. Examine Lester's right breast pocket to find his **Wallet**. This clue adds the Pattison address to your map. Then check Lester's left pocket for an **Insurance Letter** from California Fire & Life; it shows an increase in premium and payout, with a note of consternation scrawled in hand.



CALIFORNIA
· FIRE & LIFE ·

LESTER PATTISON
182 NORTH HOPE STREET
LOS ANGELES, CAL

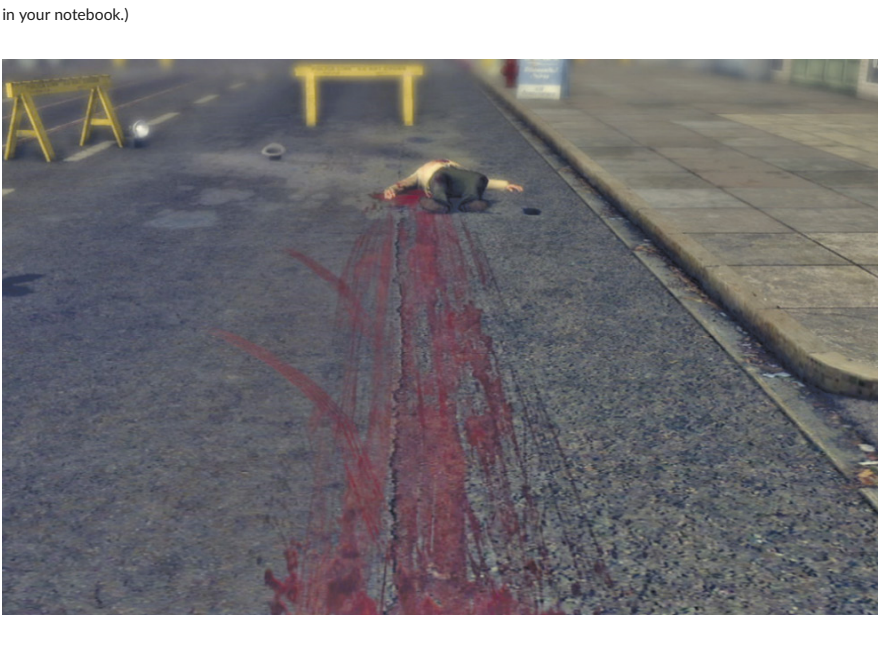
JANUARY 5TH, 1947

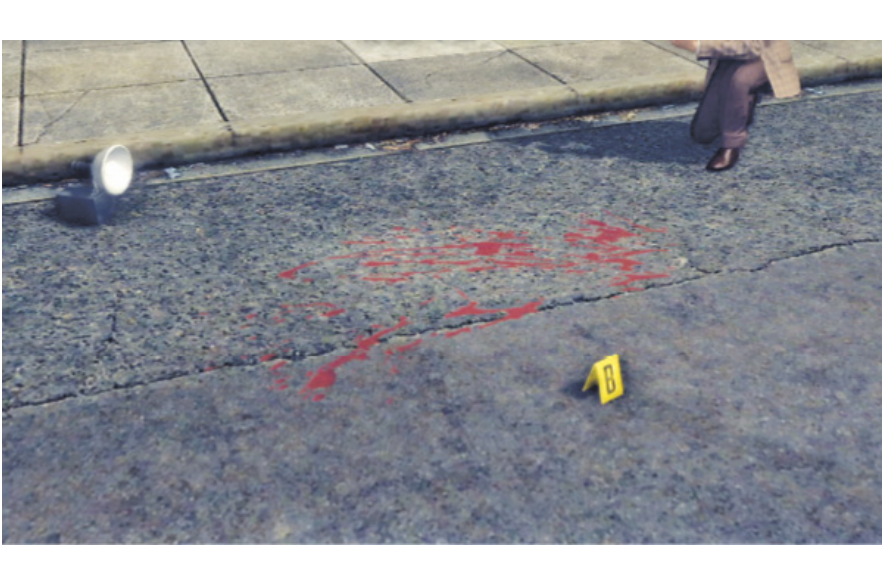
DEAR MR PATTISON,

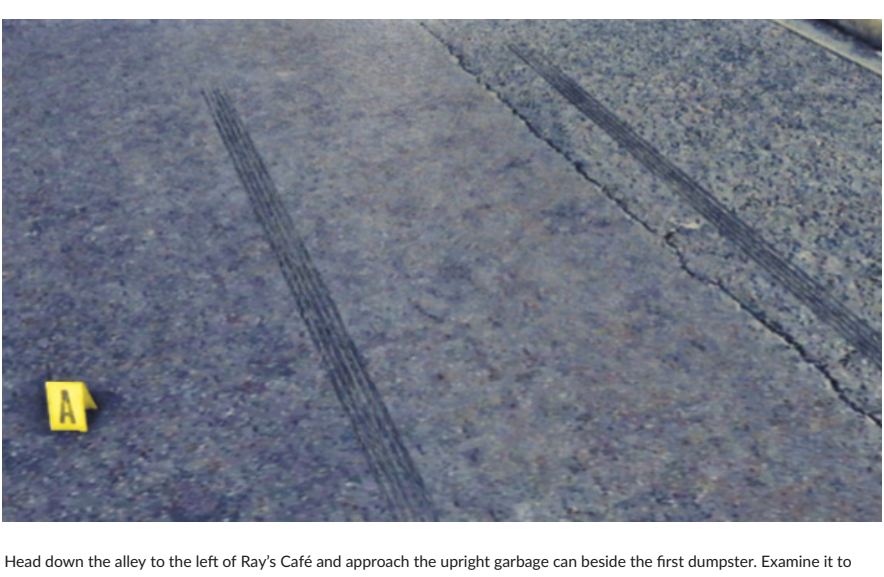
IT IS WITH GREAT PLEASURE THAT WE ACKNOWLEDGE THE RECEIPT OF YOUR APPLICATION 14-F, AND PRE-APPROVAL HAS BEEN GRANTED TO RAISE THE WEEKLY PREMIUM ON YOUR LIFE INSURANCE POLICY FROM $3.70 PER WEEK TO $5.90 PER WEEK. THIS RAISE BECAME EFFECTIVE ON JANUARY 1ST, 1947.

When you finish examining the body, Phelps automatically talks to Mal Carruthers for his **Coroner's Report**. Carruthers notes that the victim was intoxicated and likely died on impact. When Phelps points out the victim's chest wound, the coroner suggests it's not unusual in car accidents: "Look for a car with a prominent hood ornament".

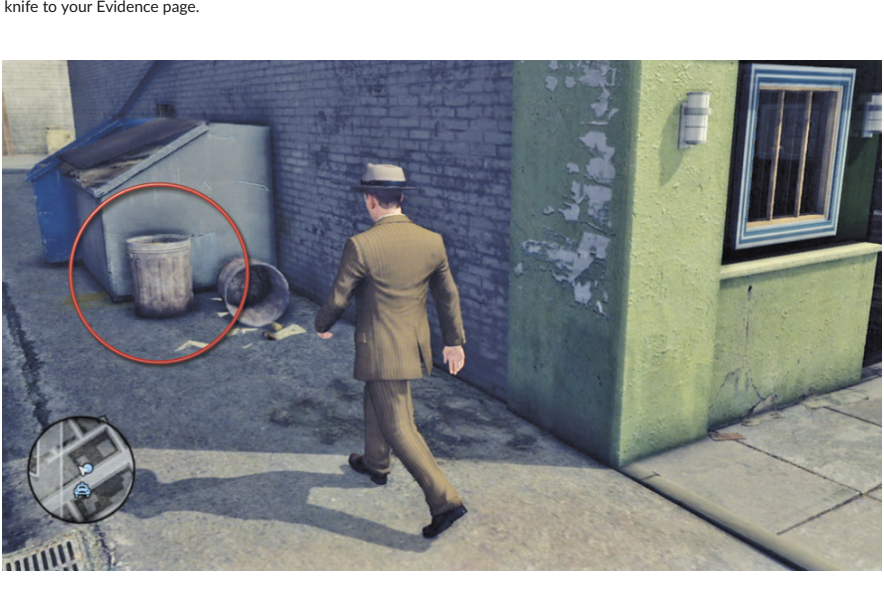
Now explore the area. The blood smear at evidence marker C shows the body traveled a good 20 feet after impact. Marker B shows a blood splatter at what appears to be the point of impact, quite a distance from the body. The car's skid marks at marker A suggest that the driver managed to brake before the impact. (Note: None of these observations is listed as a new clue in your notebook.)

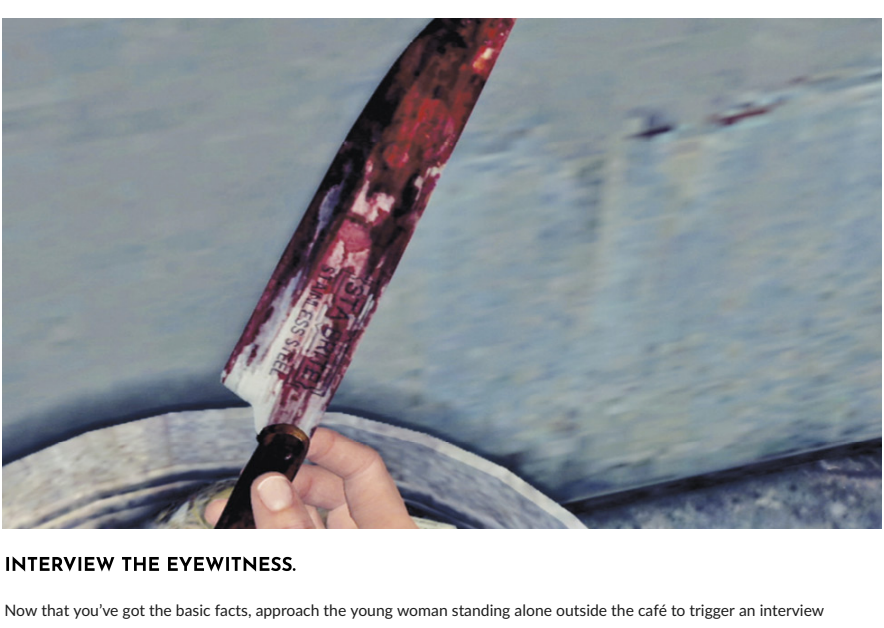






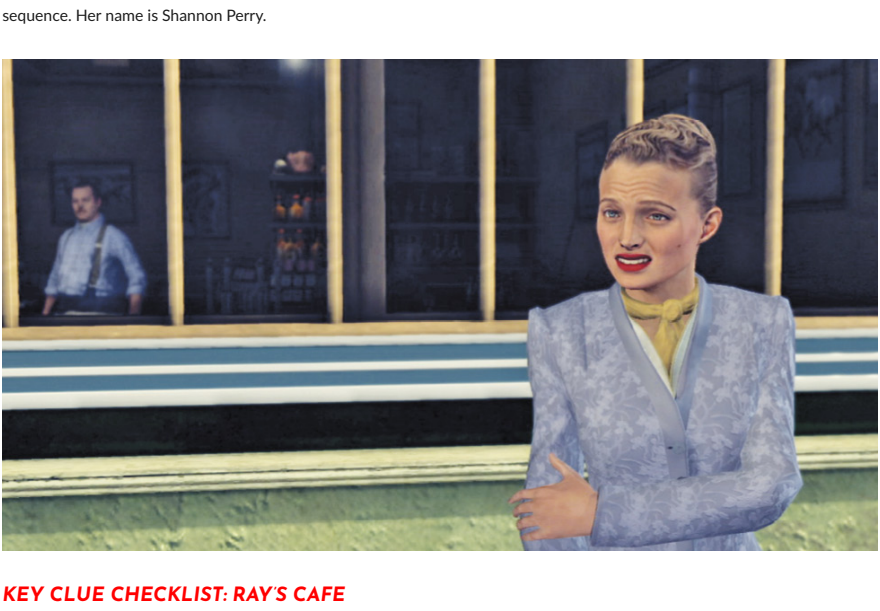
Head down the alley to the left of Ray's Café and approach the upright garbage can beside the first dumpster. Examine it to find a **Bloody Knife**. Turn it in Phelps' hand until you can read "STA BRITE Stainless Steel" etched in the blade—this adds the knife to your Evidence page.





### INTERVIEW THE EYEWITNESS.

Now that you've got the basic facts, approach the young woman standing alone outside the café to trigger an interview sequence. Her name is Shannon Perry.



### KEY CLUE CHECKLIST: RAY'S CAFE

- Wallet
- Insurance letter
- Coroner's report
- Bloody knife

## INTERVIEW: SHANNON PERRY

### TOPIC: EYEWITNESS REPORT

Miss Perry says she looked out her second-floor window because of an **Argument Overheard** downstairs. She sounds like an uncomplicated girl, and there's no reason to doubt such a simple statement.

### CORRECT ASSESSMENT: GOOD COP

She goes on to report that she saw the car hit the victim and knock him down the street. This exchange adds the new clue plus a new Questions topic: "Argument overheard".

### TOPIC: SUSPECT VEHICLE DESCRIPTION

Phelps asks her to describe the vehicle. Without hesitation she replies, "A dark **Red Lincoln Continental**". She smiles slightly, as if proud of herself.

### CORRECT ASSESSMENT: GOOD COP

Phelps follows up by asking if she caught the license plate. She recalls the first three digits: 3C8. This adds a new objective: Call in the suspect vehicle.

### TOPIC: ARGUMENT OVERHEARD

Phelps asks for more on the argument. Miss Perry reports hearing two voices, a man and a woman. That's all she'll say. The look on her face is fairly transparent—she chews on her lower lip and rolls her eyes. She's holding something back. But you don't have any evidence to the contrary yet.

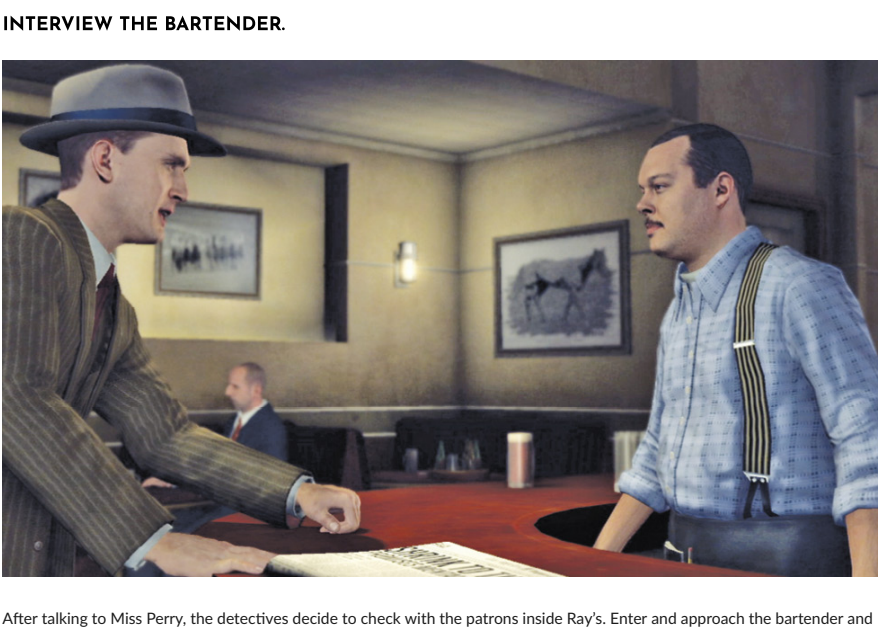
### CORRECT ASSESSMENT: BAD COP

When Phelps accuses her of holding out, Miss Perry apologizes and sheepishly admits she's a struggling actress and hoped to tell her story to the newspapers! She says the argument appeared to be between a married couple—the woman attacked the man with intimate, embarrassing comments.

### KEY CLUE CHECKLIST: SHANNON PERRY INTERVIEW

- Argument overheard
- Red Lincoln Continental

### INTERVIEW THE BARTENDER.



After talking to Miss Perry, the detectives decide to check with the patrons inside Ray's. Enter and approach the bartender and press Talk to trigger an interview sequence. The bartender gives his name as Dudley Lynch, and says he's covering for the owner who left to escort Pattison's wife, Lorna, to her home.

## INTERVIEW: DUDLEY LYNCH

### TOPIC: HIT AND RUN INCIDENT

Phelps asks what Lynch remembers about the accident. The bartender says he doesn't know much—the bar was busy, and all he heard was the impact. His gaze shifts away as he says this, then he squints and seems uncomfortable.

### CORRECT ASSESSMENT: BAD COP

When Phelps brings up possible licensing violations, Lynch admits that Lester and Lorna Pattison were having an ugly fight. The owner made them take it outside.

### TOPIC: ASSOCIATION WITH VICTIM

When asked if he knew the victim, Lynch tells Phelps that he only knows Lester Pattison as a regular at the bar.

### CORRECT ASSESSMENT: GOOD COP

Lynch admits that Lester was not his favorite customer. Pattison's wife, Lorna, accompanied him to the bar that night, but "didn't seem too interested in the booze".

### TOPIC: ARGUMENT OVERHEARD IN BAR

This topic appears after you learn details of the Pattisons' fight from Shannon Perry, the witness outside the bar. When Phelps asks Lynch, he corroborates that the argument was nasty and aired the couple's "dirty laundry". The statement seems straightforward, but then Lynch smirks and glances side to side a few times.

### CORRECT ASSESSMENT: BAD COP

Phelps demands more information. Chastened a bit, Lynch explains that Lorna was very upset, so the bar's owner, Leroy Sabo, left to take her home. He divulges that Leroy and Lorna are close and recently discussed opening a new bar together. This adds **Lynch's Statement** to your Evidence page and tacks on one more topic to your Questions list.

### TOPIC: JOINT BUSINESS VENTURE

This topic only appears if you made the correct assessment on Lynch's previous answer. When Phelps asks for details on the plans for a new bar, Lynch tries to play dumb, saying, "I just serve the drinks". But again, his smirk is a dead giveaway.

### CORRECT ASSESSMENT: BAD COP

When Phelps threatens to play rough, Lynch spits out the rest of the story. Lester Pattison was abusive to his wife, Lorna, when he was drinking, and was also a compulsive gambler. So Lorna pitched the bar idea to Leroy. But Lynch admits that Ray's Café is barely making it, kept afloat by the poker games in the back room. How would Lorna Pattison and Leroy Sabo fund a new venture?

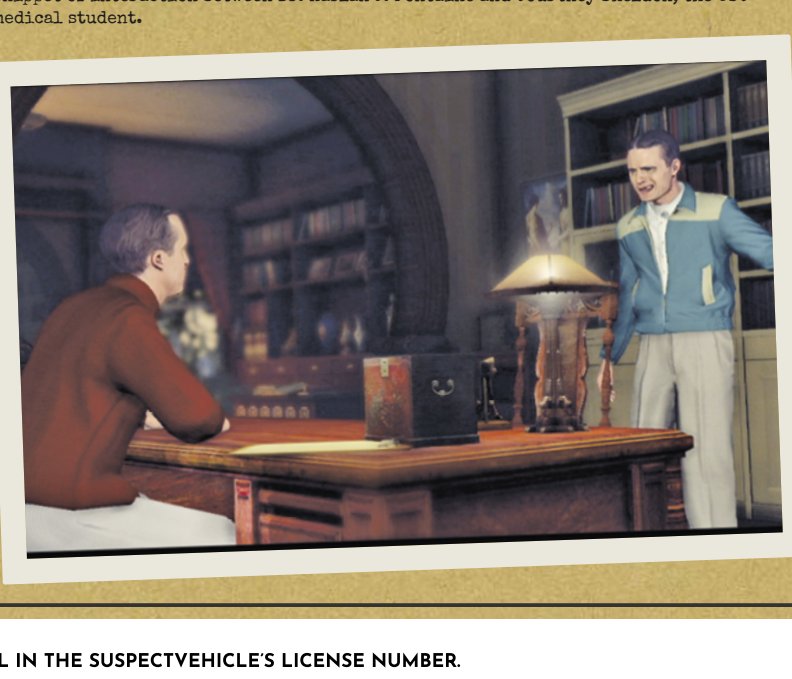
### KEY CLUE CHECKLIST: DUDLEY LYNCH INTERVIEW

- Lynch's statement

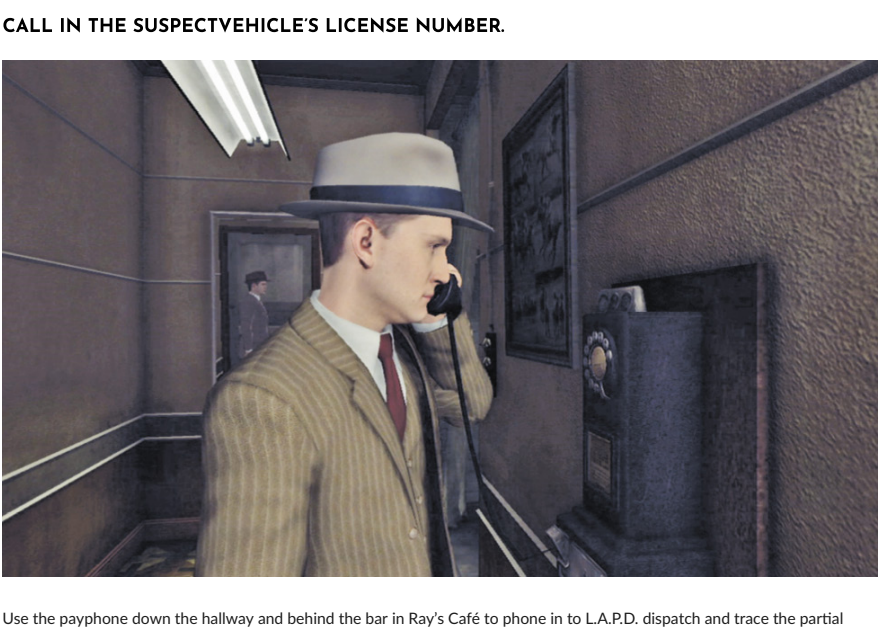
### Newspaper Cinematic

Los Angeles Inquisitor
EXTRA
SHRINK TO THE STARS
PROMISES MENTAL BREAKTHROUGH
DR. HARLAN J. FONTAINE

Pick up the copy of the Los Angeles Inquisitor on the bar in front of Dudley Lynch. Press the button indicated onscreen to view the story behind the headline to get another snippet of interaction between Dr. Harlan J. Fontaine and Courtney Sheldon, the USC medical student.



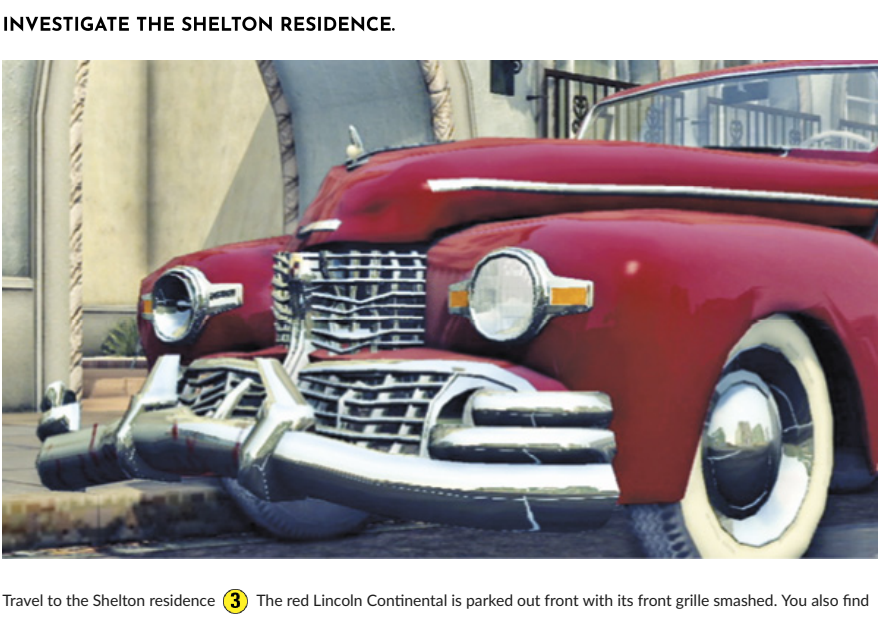
### CALL IN THE SUSPECTVEHICLE'S LICENSE NUMBER.



Use the payphone down the hallway and behind the bar in Ray's Café to phone in to L.A.P.D. dispatch and trace the partial plate number for the red Lincoln Continental. The only possible match is a car owned by someone named William Shelton. This puts Shelton's residence on West Temple Street onto your map and adds the objective to investigate the place.

## LOCATION: SHELTON RESIDENCE

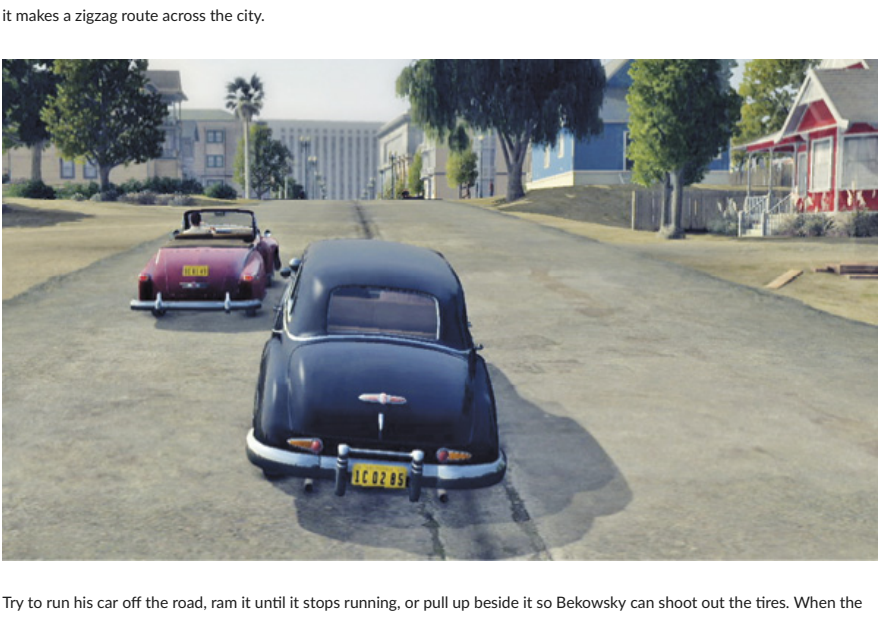
### INVESTIGATE THE SHELTON RESIDENCE.



Travel to the Shelton residence ③. The red Lincoln Continental is parked out front with its front grille smashed. You also find Mr. William Shelton loading suitcases into the trunk, getting ready to skip town. Phelps and Bekowsky confront the young man, who readily admits to the accident. But then he speeds off in his Lincoln!

### APPREHEND WILLIAM SHELTON.

Phelps automatically jumps into his car, giving you control of the vehicle. Chase Shelton's red Lincoln (easy to spot in traffic) as it makes a zigzag route across the city.



Try to run his car off the road, ram it until it stops running, or pull up beside it so Bekowsky can shoot out the tires. When the Lincoln finally comes to a halt, hop out and approach the vehicle to trigger the arrest scene.

### Car to Foot

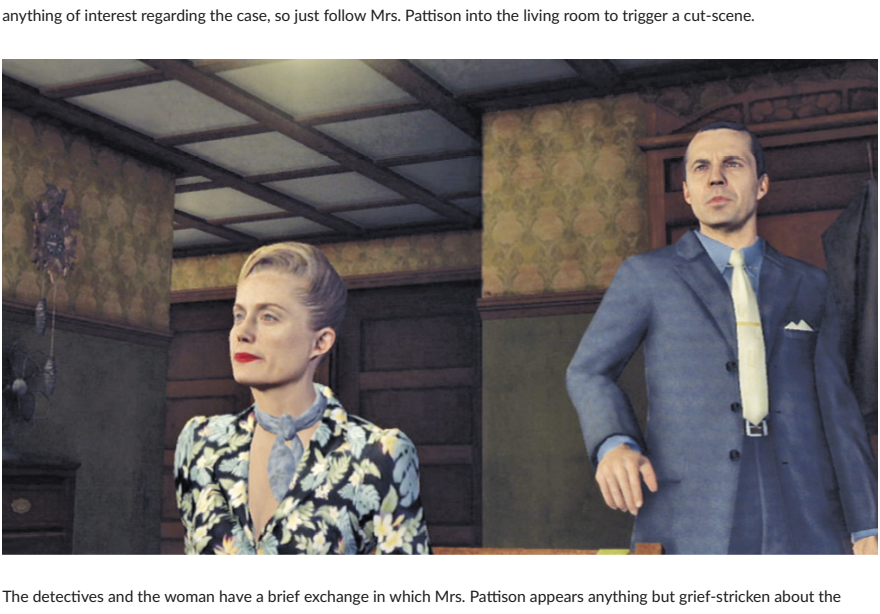
If you don't halt Shelton's car before he reaches the train station, he hops out and starts running. At that point you must chase him down on foot.

Shelton admits hitting the victim, but claims it wasn't his fault—the guy suddenly jumped in front of his car, he says. Shelton makes another interesting claim: he says a woman and a man were standing right next to the victim just before the accident.

## LOCATION: PATTISON RESIDENCE

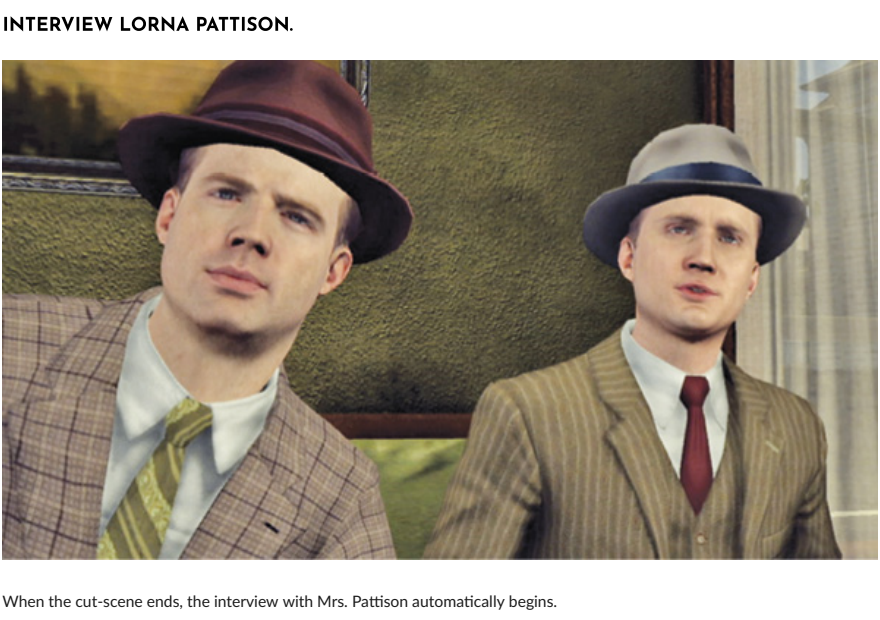
### NOTIFY MRS. PATTISON.

Travel to the Pattison residence ④ on North Hope Street and approach the front door. Lorna Pattison answers the knock and lets in Detectives Phelps and Bekowsky. You can look around the house and examine various objects, but you won't find anything of interest regarding the case, so just follow Mrs. Pattison into the living room to trigger a cut-scene.



The detectives and the woman have a brief exchange in which Mrs. Pattison appears anything but grief-stricken about the recent loss of her husband. Then Leroy Sabo, the bar owner, appears from a back bedroom. The two explain what happened that evening, and Lorna adds that she was filing for divorce from Lester: mental cruelty.

### INTERVIEW LORNA PATTISON.



When the cut-scene ends, the interview with Mrs. Pattison automatically begins.

## INTERVIEW: LORNA PATTISON

### TOPIC: HIT AND RUN INCIDENT

Phelps asks Lorna how the accident occurred. She replies that Lester just walked into the path of the oncoming car. Her smirk is almost mocking. Clearly this is not the whole story, but you have no evidence to suggest otherwise.

### CORRECT ASSESSMENT: BAD COP

Phelps jumps on her statement, but Lorna only adds that Lester's gambling was like a drug addiction, and he was yelling at her and others. She concludes by saying she almost felt sorry for the driver.

### TOPIC: NATURE OF ARGUMENT

Phelps asks her about their argument and Lorna simply says that she and Lester were always arguing, adding, "So what?" As she says this, her gaze flits from side to side. Then she swallows heavily.

### CORRECT ASSESSMENT: BAD COP

Phelps accuses Mrs. Pattison of baiting her husband. This prods her to provide more detail about the argument. Lester was losing at cards and made some impolite suggestions on how she could earn more money for him to get another stake in the game.

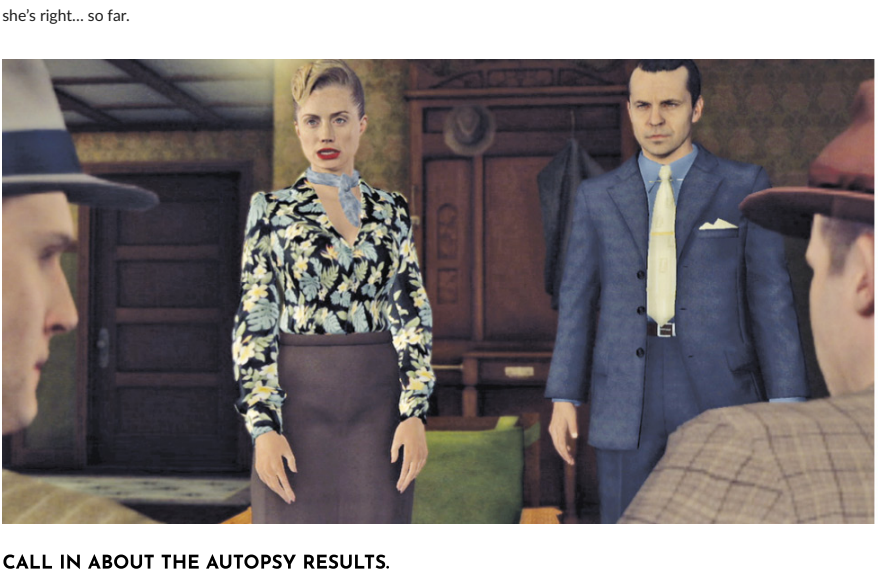
### TOPIC: PARTNERSHIP WITH LEROY SABO

Phelps asks how Lorna planned to get money to invest in the new venture with Sabo. She claims she has a little money saved away. But the evasive look in her eye is classic prevarication. And in this case, you have a piece of evidence that can support a challenge to her lie.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: INSURANCE LETTER

When Phelps points out that she increased the premium on her husband's life insurance policy, she explains that it was Leroy Sabo's idea. The rationale was that Lester lived dangerously, so Lorna needed extra protection. Phelps suggests that the fact speaks to motive and premeditation, but Lorna reminds him that so far the physical facts point to a hit-and-run driver. And she's right... so far.

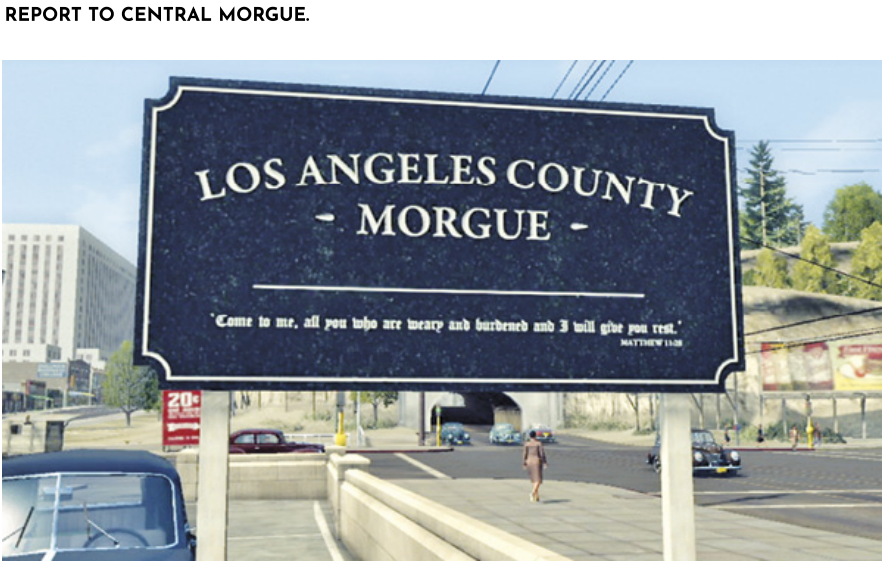


### CALL IN ABOUT THE AUTOPSY RESULTS.

Exit the house and use the gamewell just down the street at the corner. Phelps gets a message from the coroner to report immediately to Central Morgue for results of the Pattison autopsy. This puts the location on your map.

## LOCATION: CENTRAL MORGUE

### REPORT TO CENTRAL MORGUE.


LOS ANGELES COUNTY
- MORGUE -
"Come to me, all you who are weary and burdened and I will give you rest."
MATTHEW 11:28

Travel to Central Morgue ⑤ and enter the door under the Mortuary Night Entrance sign. Veer right through the open door and into the autopsy room to trigger a cut-scene. Carruthers reports a surprise development: Lester Pattison was dead before the car struck him.

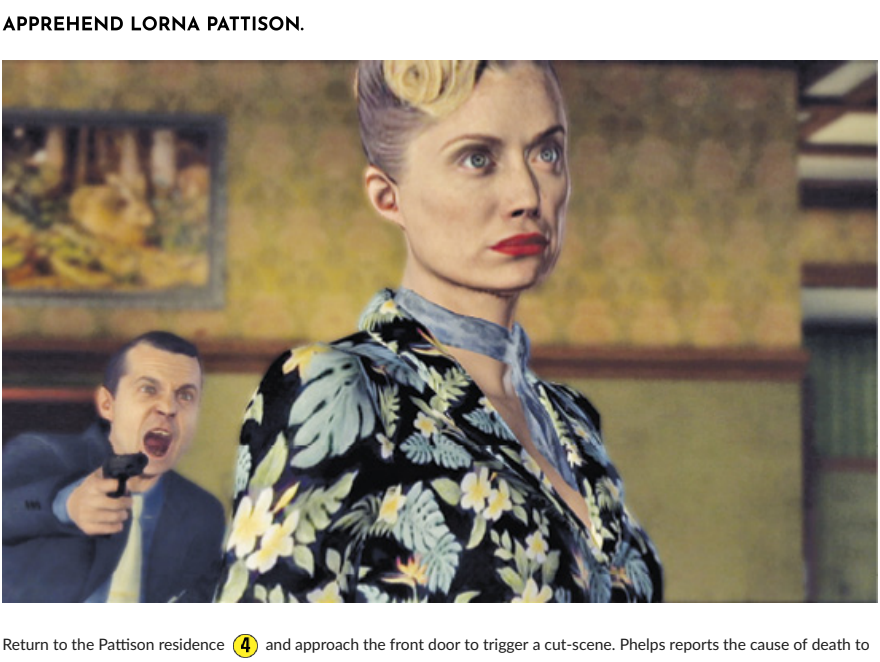
A puncture wound to the heart killed Pattison—a wound that most likely matches the bloody knife you found in the alley at Ray's Café. As Bekowsky points out, your hit-and-run case just got upgraded to "murder one"—a first-degree murder charge, meaning premeditated murder.

### KEY CLUE CHECKLIST: CENTRAL MORGUE

- Pattison stabbed
- (updates "Hit-and-run vehicle")

## LOCATION: PATTISON RESIDENCE

### APPREHEND LORNA PATTISON.



Return to the Pattison residence ④ and approach the front door to trigger a cut-scene. Phelps reports the cause of death to Lorna Pattison, who immediately points the finger at Leroy Sabo. Leroy emerges from the bedroom waving a gun and raving at Lorna, suggesting the murder was entirely her plan. The scene's tragic ending is inevitable...

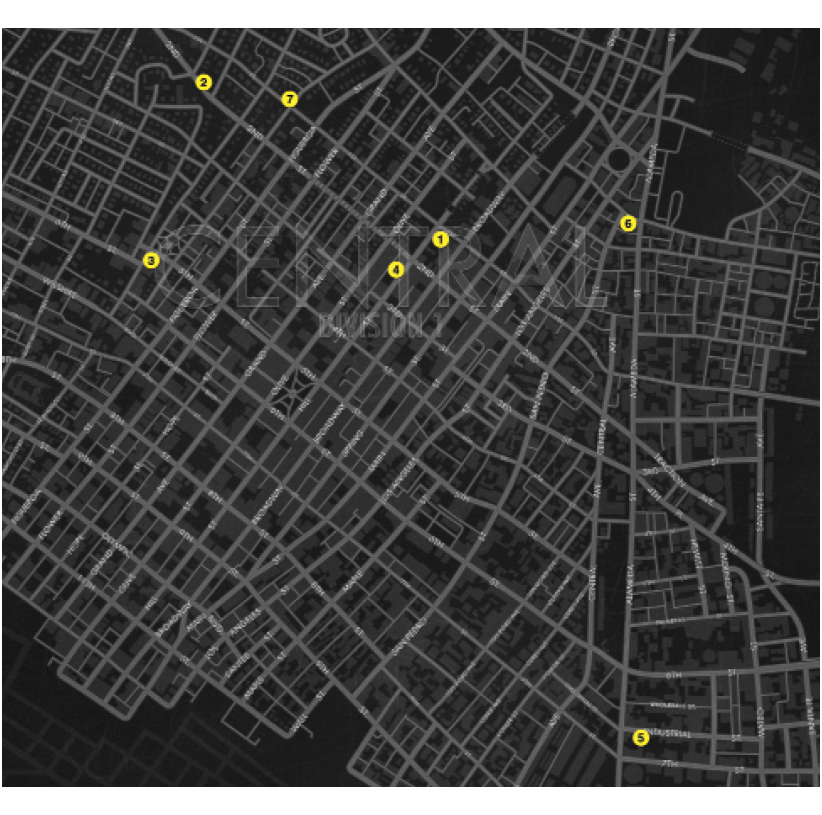
### APPREHEND LEROY SABO.

Chase down Leroy! He exits via the back door and sprints up the alley to the left. If you take too long chasing Leroy, he may take a hostage. You can use a warning shot to trigger his surrender, or you can just gun him down. Either way, you wrap up the case and can earn Captain Leary's praise when you meet him back at Ray's Café.

ROCKSTAR GAMES PRESENTS L.A. NOIRE

The Traffic Cases

# CASE# AT004: A Slip of the Tongue



This is a traffic squad case originating in L.A.P.D.'s Central Division, and your partner is Stefan Bekowsky. Captain Gordon Leary explains the latest case.

Report of a stolen Kaiser Frazer on 6 West Second Street. A beat cop spotted it sitting in the driveway. The registration has been circulating on the Department hot sheet, which means the suspect didn't change the plates, didn't make any attempt to conceal the vehicle.

### KEY CLUE CHECKLIST: STATION BRIEFING

- Stolen vehicle

### Objectives

- Investigate Stolen Vehicle Report
- Apprehend the fleeing suspect
- Interview Cliff Harrison
- Investigate Coombs Automotive
- Interview Richard Coombs
- Use gamewell to put APB on Jean Archer
- Investigate Jean Archer's Address
- Return to Central Police Station
- Interrogate James Belasco
- Race to Western Union Office
- Interview Jean Archer
- Investigate 58 Industrial Street
- Interview Steven Bigelow
- Investigate Marquee Printing Co.
- Interview Gordon Leitvol

### CASE REPORT

**Total Number of Key Clues** 18

**Total Number of Interview Questions** 21

### Fail Conditions

- Phelps or Bekowsky dies.
- Suspect escapes.

## LOCATION: 6 WEST SECOND STREET

### TRAVEL TO THE CRIME SCENE.

You are at the Central Police Station ①. If you open your notebook to the locations page, you find 6 West Second Street already selected. Exit the station and enter the Buick Super patrol car parked out front (blue vehicle icon on mini-map). Follow the yellow blip on the map ② to the crime scene. Bekowsky

talks about the Black Dahlia along the way.

### APPREHEND THE FLEEING SUSPECT.

When you arrive at the crime scene, a green Kaiser Frazer tears out of the driveway and makes an escape. Chase the vehicle as it heads north on 2nd Street. The vehicle veers left onto Beverly Blvd. and takes the first right onto Belmont Ave. Drive into the rear end of the vehicle every chance you get, or force it to run into vehicles or other objects to stop it. Once the vehicle stops, apprehend the rattled driver.

### QUESTION CLIFF HARRISON.

When you catch the suspect, **Cliff Harrison** becomes a new P.O.I. When you accuse him of grand theft auto, he produces a receipt and claims he actually purchased the vehicle in question. The **Receipt** becomes a new clue and Coombs Automotive Co. is set as a new location in your notebook.

### KEY CLUE CHECKLIST: CLIFF HARRISON

- Receipt

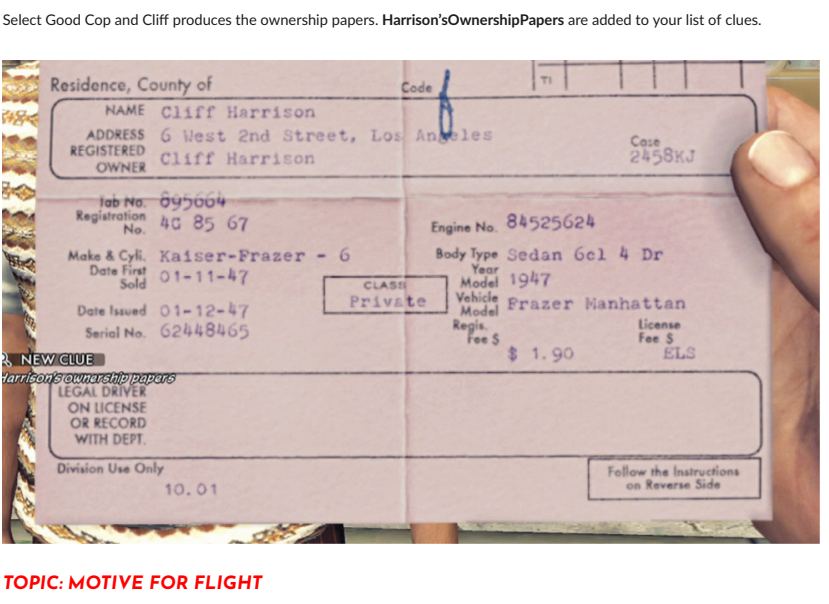
## INTERVIEW:CLIFF HARRISON

### TOPIC: VEHICLE REPORTED AS STOLEN

Cole asks Cliff to confirm that he purchased the vehicle from Coombs Automotive Company. Cliff confirms the statement while looking you straight in the eye. Albeit a little nervous looking, the boy is telling the truth.

### CORRECT ASSESSMENT: GOOD COP

Select Good Cop and Cliff produces the ownership papers. **Harrison'sOwnershipPapers** are added to your list of clues.



Residence, County of
NAME Cliff Harrison
ADDRESS 6 West 2nd Street, Los Angeles
REGISTERED OWNER Cliff Harrison
Code 6
Case 2458KJ
Lab No. 695064
Registration No. 40 85 67
Engine No. 84525624
Make & Cyl. Kaiser-Frazer - 6
Body Type Sedan 6cl 4 Dr
Date First Sold 01-11-47
Year Model 1947
CLASS Private
Vehicle Model Frazer Manhattan
Date Issued 01-12-47
Serial No. 62448465
Regis. Fee $ 1.90
License Fee $ ELS
NEW CLUE
Harrison's ownership papers
LEGAL DRIVER ON LICENSE OR RECORD WITH DEPT.
Division Use Only 10.01
Follow the Instructions on Reverse Side

### TOPIC: MOTIVE FOR FLIGHT

Cole wonders why he tried to run from the cops and asks if he has a criminal record. Harrison denies having any police record but this time he blinks quickly swallows and looks from side to side. You have no immediate proof that he may have a record so it would be wise to select Bad Cop.

### CORRECT ASSESSMENT: BAD COP

Cole raises his voice and threatens no leniency. Cliff quickly cracks and admits he ran because he has a little bit of marijuana in the glove compartment.

### TOPIC: VEHICLE PURCHASE DETAILS

Phelps asks Cliff for the name of the person he dealt with at Coombs Automotive. He responds, "The owner, Richard Coombs". **Richard Coombs** becomes your new P.O.I. He finishes his statement with the same look as the first. He's telling the truth.

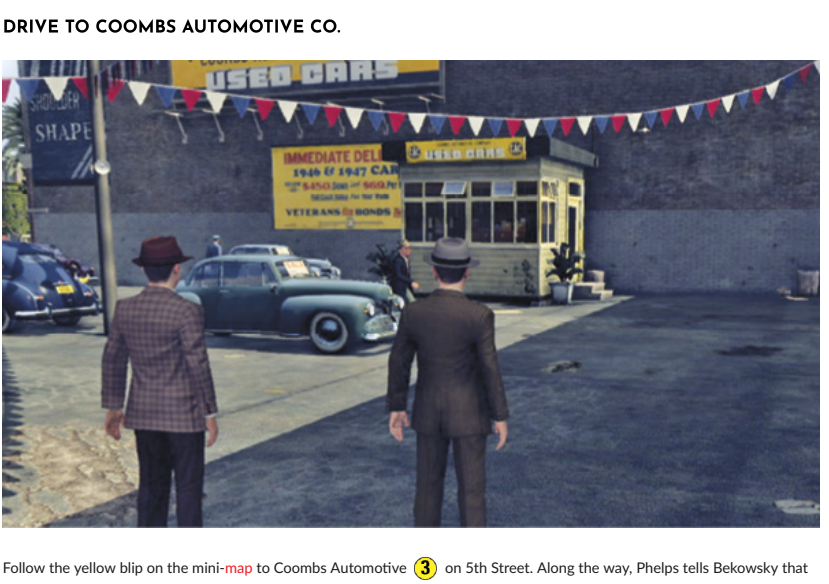
### CORRECT ASSESSMENT: GOOD COP

Select Good Cop, and Cliff offers up additional information. The owner kept a copy of the ownership papers for his records. With that done, Cole arrests Cliff for GTA and will hold him until he can be cleared of the charge using the information just gathered.

### KEY CLUE CHECKLIST: CLIFF HARRISON CONTINUED

- Harrison's ownership papers

### DRIVE TO COOMBS AUTOMOTIVE CO.



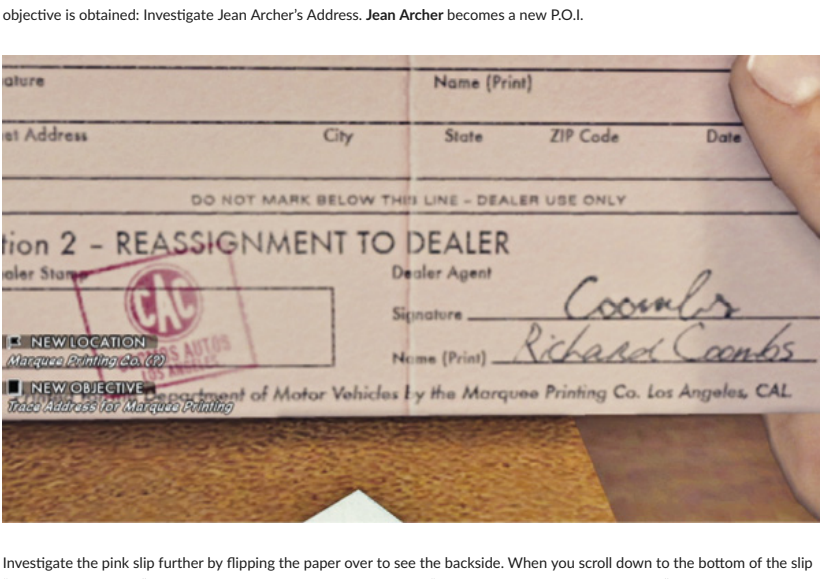
Follow the yellow blip on the mini-map to Coombs Automotive ③ on 5th Street. Along the way, Phelps tells Bekowsky that he believes the kid was telling the truth. The rest of the conversation deals with their different definitions of communism.

## LOCATION: COOMBS AUTOMOTIVE CO.

When you arrive at Coombs Automotive, the owner Richard Coombs quickly notices the detectives and introduces himself. Cole asks him if he can confirm that Cliff Harrison purchased a car from his establishment. After joking around a bit, he leads you into his office to show you the bill of sale.

### INVESTIGATE RICHARD COOMBS' OFFICE.

Sit down in front of Richard's desk. As you do, he places a pink slip and a receipt down in front of you. Pick up the pink slip to obtain the **Archer'sOwnershipPapers** clue. "146 North Fremont Avenue" is added to your locations in the notebook and a new objective is obtained: Investigate Jean Archer's Address. **Jean Archer** becomes a new P.O.I.



Name (Print)
City State ZIP Code Date
DO NOT MARK BELOW THIS LINE – DEALER USE ONLY
REASSIGNMENT TO DEALER
Dealer Agent
Signature Coombs
Name (Print) Richard Coombs
NEW LOCATION
Marquee Printing Co. (?)
NEW OBJECTIVE
Trace Address for Marquee Printing
Department of Motor Vehicles by the Marquee Printing Co. Los Angeles, CAL.

Investigate the pink slip further by flipping the paper over to see the backside. When you scroll down to the bottom of the slip "Marquee Printing Co". becomes a new location, and the objective "Trace Address for Marquee Printing" is given.

Put the pink slip down and pick up the receipt on the right. This is the Bill of sale. The **BillofSale** clue is added to your notebook when you investigate this detail.

### KEY CLUE CHECKLIST: COOMBS AUTOMOTIVE

- Archer's ownership papers
- Bill of sale

## INTERVIEW: RICHARD COOMBS

### TOPIC: DETAILS OF TRANSACTION

Cole asks Richard how he came to buy the car. He says Jean Archer just wandered in off the street. He looks Cole straight in the eyes without any sign of deception.

### CORRECT ASSESSMENT: GOOD COP

Cole asks if there was anything unusual about the car. Coombs responds "Not really my usual type of vehicle—the price was certainly right though". He paid with a check, but the girl wanted it made out to cash but he insisted. **Check** becomes a new clue.

### TOPIC: DESCRIPTION OF SUSPECT

Cole asks Richard to describe Jean Archer. He answers, "Brunette. Maybe 25 or 26?" "A little on the plump side, but not bone ugly". Richard has no reason to lie about her appearance.

### CORRECT ASSESSMENT: GOOD COP

Cole asks him his impression of her. Richard says, "Kind of harried and harassed". "In a hurry to go somewhere, but no place to go". This updates Jean Archer's P.O.I.

### TOPIC: ASSOCIATION WITH MARQUEE

Cole asks if he knows anything about the company that prints the pink slips. Richard denies knowing anything about that.

### CORRECT ASSESSMENT: GOOD COP

Coombs adds that Marquee does all of the government red tape, as well as printing the pink slips, and then tells you where you can find them. "Investigate Marquee Printing" becomes a new objective.

### TOPIC: CHECK PAYMENT DETAILS

Phelps asks Richard when he actually handed over the check to Jean Archer, to which he responds, "Close of play on Friday". At this question, he shifts his eyes and folds his arms. You have no evidence to prove he's lying.

### CORRECT ASSESSMENT: BAD COP

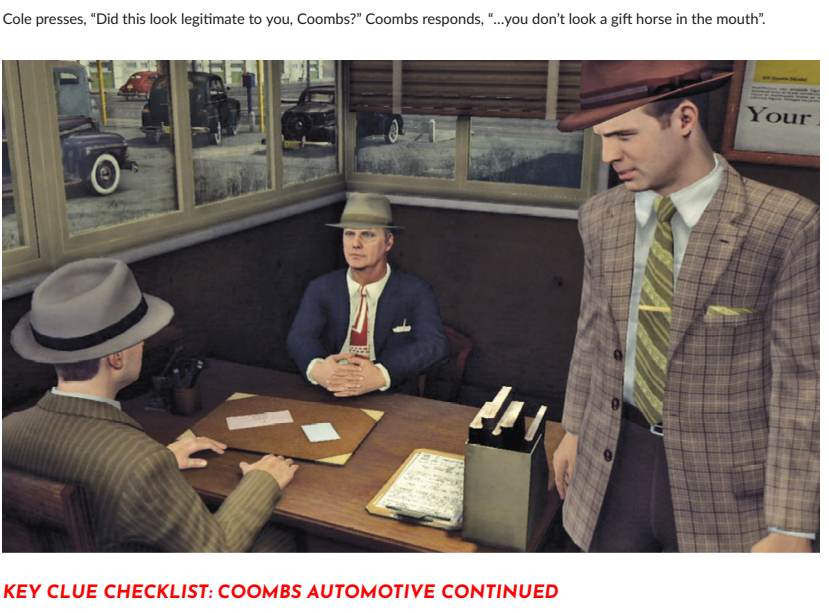
Get rough with Richard, and Cole will ask Richard why he didn't pay in cash, suggesting he knew the car was dirty. Coombs said he had an idea it was, but when people are in a hurry for money, always pay by check. This gives you a couple days to back out.

### TOPIC: SUSPICIOUS TRANSACTION

Phelps asks Richard Coombs if this transaction was all above board. Coombs says, "Yes, of course it was". He gives you the same look he did the last time you doubted him.

### CORRECT ASSESSMENT: BAD COP

Cole presses, "Did this look legitimate to you, Coombs?" Coombs responds, "…you don't look a gift horse in the mouth".



### KEY CLUE CHECKLIST: COOMBS AUTOMOTIVE CONTINUED

- Check

### USE THE GAMEWELL.

As you leave Coombs's office, notice the blue gamewell icon that has blipped on the mini-map near your parked squad car. Use the phone to put an APB on Jean Archer and to check for messages.

While on the gamewell, a message is received that James Belasco is being held at Central Station on suspicion of GTA, and that it's a possible link to your Harrison case. He waits at Central for our interrogation.

This adds the new objective "Interrogate James Belasco" and adds the Central Police Station as a new location, as well as adding **James Belasco** as a new P.O.I.

Before visiting Central Station to interview Belasco, it's a good idea to visit 146 North Fremont Avenue/Jean Archer's Address ⑦ to gain more information on the car theft ring, as well as the new 'Fake Address' clue.

## LOCATION: CENTRAL POLICE STATION.

Select Central as your location and follow the yellow blip back to the police station ①. When you enter the station, the watch commander at the main desk tells you Belasco is prepped and ready in Interview Room 2. Proceed forward and turn left down the hallway. Turn right shortly thereafter to find Interview Room 2 to the left of a short dead-end hallway. A guard stands outside the closed door.

### QUESTION JAMES BELASCO.

You find James Belasco sitting behind the table as you enter Interview Room 2. As soon as you sit down, Belasco adamantly claims that he is the owner of the vehicle and hands you the proof: **Belasco's Ownership Papers**. This becomes your latest clue. After inspection, you tell him the paper may be real but the car isn't his. The pink slip is a forgery.

### KEY CLUE CHECKLIST: CENTRAL POLICE STATION

- Belasco's ownership papers

## INTERVIEW: JAMES BELASCO

### TOPIC: STOLEN AUTO COURIER

Cole asks James where he was taking the vehicle. He totally disrespects you and tells you that you'll get nothing from him. He squints and smirks at you. Knowing Cole, it's a safe bet to doubt that this is true.

### CORRECT ASSESSMENT: BAD COP

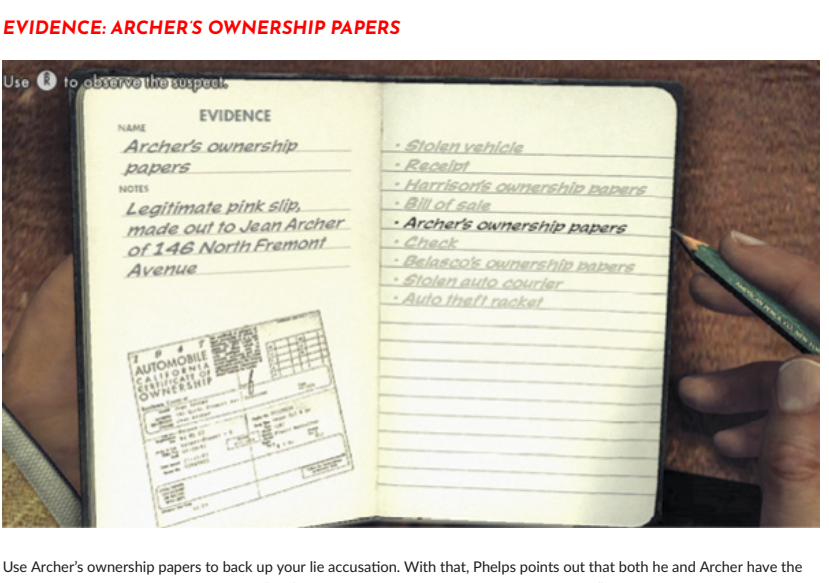
Choose Bad Cop, and Cole begins with the insults and ends with the threats of doing a decade in the slammer. Belasco asks for a deal. Bekowsky tells him that depends on the value of the information he has. James says his job is to drive the cars out of state…Nevada, Arizona, sometimes New Mexico. This adds **Auto Theft Racket** as a clue, as well as **Stolen Auto Courier**.

### TOPIC: ASSOCIATION WITH ARCHER

Cole asks James if he recognizes the name "Jean Archer". He denies knowing her. He swallows, looks to the side and squirms.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: ARCHER'S OWNERSHIP PAPERS



EVIDENCE
NAME Archer's ownership papers
NOTES Legitimate pink slip, made out to Jean Archer of 146 North Fremont Avenue

- Stolen vehicle
- Receipt
- Harrison's ownership papers
- Bill of sale
- Archer's ownership papers
- Check
- Belasco's ownership papers
- Stolen auto courier
- Auto theft racket

Use Archer's ownership papers to back up your lie accusation. With that, Phelps points out that both he and Archer have the same address printed on their pink slips. "She's a mule for these stolen vehicles…same as you", says Cole. James confesses that he knows her and that she's the stupidest broad he ever met.

### TOPIC: AUTO THEFT RACKET

Phelps asks Belasco what happens to the cars once they cross over state lines. He replies, "I don't know. I just deliver them".

### CORRECT ASSESSMENT: BAD COP

Cole threatens James with jail time with the rumor leaked to the cell that he's a child molester. This shakes up the suspect and he quickly spills the beans. The cars are sold in Chicago or back east. Sometimes he brings back cars coming the other way.

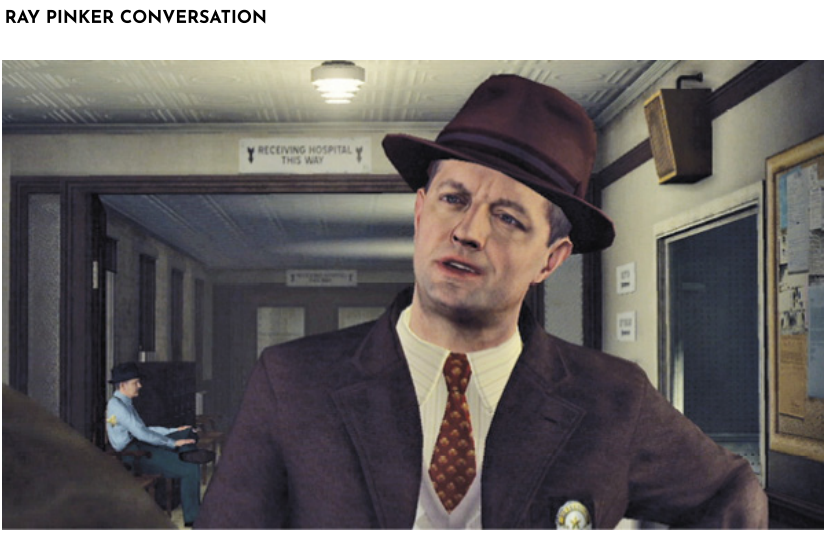
### TOPIC: STOLEN VEHICLES WAREHOUSED

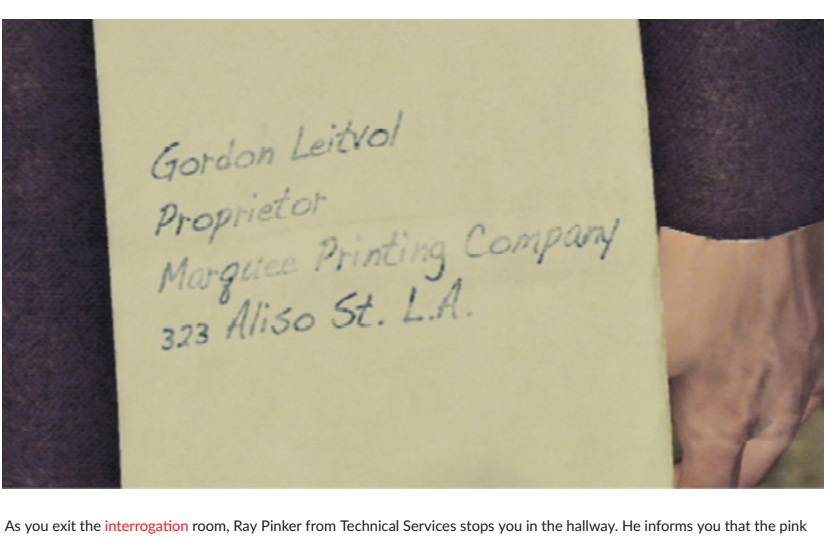
Cole asks James where he picks up the cars. "Warehouses in East Downtown", he replies.

### CORRECT ASSESSMENT: BAD COP

Doubt the answer, and Cole pushes for an address. Belasco says it's a place on Industrial Street. "Industrial Street (?)" becomes a new location. You'll have to call it in to get the exact address.

### RAY PINKER CONVERSATION





Gordon Leitvol
Proprietor
Marquee Printing Company
323 Aliso St. L.A.

As you exit the interrogation room, Ray Pinker from Technical Services stops you in the hallway. He informs you that the pink slips are all real. Marquee Printing Company is the only company in CA that prints them and they confirm the numbers are legit. He hands you a sheet of paper with the contact name and address to the printers. **Pink Slips** and the **Note from Ray Pinker** become new clues, and "**Gordon Leitvol**" becomes the latest P.O.I.

As you exit the station, the watch commander yells "Your GTA suspect, Jean Archer, was spotted by a patrolman". "Western Union Office" becomes a new location and "Apprehend Jean Archer" becomes your latest objective.

### KEY CLUE CHECKLIST: CENTRAL POLICE STATION

- Auto theft racket
- Stolen auto courier
- Pink slips
- Note from Ray Pinker

### RACE TO THE WESTERN UNION OFFICE

You have 45 seconds to reach the Western Union Office ④ a block south from the station before you miss an opportunity to interview Jean Archer. If you are late, you will not find Jean there.

## LOCATION: WESTERN UNION OFFICE

When you arrive at the Western Union, you catch Jean Archer at a check-cashing window arguing with the teller. When she turns around and sees you and your partner, she remains calm and plays it very cool, asking you to give a girl a break.

## INTERVIEW: JEAN ARCHER

### TOPIC:STOLEN KAISER FRAZER

Cole tells Jean that the car she sold to Coombs was stolen. She replies, "I handed over all the right paperwork when I sold it".

### CORRECT ASSESSMENT: BAD COP

Choose the correct response, Bad Cop, and Cole accuses her of blowing open the entire operation because she was dumb enough to try to sell one. He asks her, "What do you think they're going to do to you?" She claims that she was just doing what they do. They only pay her 50 bucks to drive the car.

### TOPIC: ASSOCIATION WITH BELASCO

Cole asks Jean how long she and Belasco have been delivering vehicles. In her response, she claims not to know James Belasco, using his full name even though you never said his first name. She looks you directly in the eye, but she looks nervous and swallows and licks her lips.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: BELASCO'S OWNERSHIP PAPERS

Choose Accuse, and Cole states that he never used Belasco's first name. She sticks with her lie until you choose the clue: Belasco's ownership papers. With that, you point out that they both share the same address on both pink slips. She confesses that the slips are real but the addresses are always vacant lots. While explaining this, she mentions the name "**Bigelow**", which is added as a new P.O.I. A new clue is earned: **Known Associates of Archer**.

### TOPIC: STOLEN AUTO COURIER

Cole demands Jean to tell him where she picked up the car, but she claims she can't remember. She gives you a look similar to the one you doubted before.

### CORRECT ASSESSMENT: BAD COP

Cole returns, "I'll have reporters down here and shove your picture in all the papers". "You'll have nowhere to run". She breaks. She picks up the cars from Bigelow at 58 Industrial Street. "Investigate 58 Industrial Street" becomes a new objective. We suggest first visiting the Marquee Printing Company. Along the way, Bekowsky jokes with Cole about Jean's feminine charms not working on the impenetrable Cole Phelps. Cole stresses that he is married, and when pressed he admits he has a weakness for blondes.

### KEY CLUE CHECKLIST: WESTERN UNION OFFICE

- Known associates of Archer.

### DRIVE TO MARQUEEPRINTING COMPANY

When you enter Marquee Printing Company ⑥, Cole questions Gordon Leitvol about their printing of the California vehicle titles. Gordon claims that he has a government contract to print pink slips. Good answer. Cole asks if any equipment or goods have been stolen because they're running against stolen cars with legitimate paperwork. Gordon suggests maybe forgery is the cause.

## INTERVIEW: GORDON LEITVOL (FIRST TIME)

### TOPIC: KNOWLEDGE OF THEFT RACKET

Cole tells Gordon that they are working on a couple auto theft cases and asks if he knows anything about a car theft ring. Gordon flat out denies any knowledge of such things. His weird smile may not be enough to give him away, but all the evidence that points his way is enough to doubt his answer.

### CORRECT ASSESSMENT: BAD COP

Cole points out the pink slips that were printed at Gordon's company and threatens to bring the entire department down on him. Gordon tries to explain that away by comparing it to a similar situation that happened a couple years ago. A number of used car lots were selling blank documents to a criminal organization.

### TOPIC: PINK SLIP SUPPLY

Cole asks Gordon if the names "Cliff Harrison" and "James Belasco" mean anything to him. Gordon replies, "They do not".

### CORRECT ASSESSMENT: BAD COP

Choose Bad Cop and Cole asks Gordon to confirm that Harrison bought his car from Coombs, reiterating that the pink slips look good and point to here. Gordon claims that Coombs has been involved in stolen documents in the past.

### TOPIC: COOMBS AUTO DELIVERIES

Cole asks Leitvol for a delivery ledger to crosscheck against the Coombs Automotive Emporium. Gordon refuses to produce this ledger.

### CORRECT ASSESSMENT: BAD COP

Choose Bad Cop and Cole demands the ledger. Gordon produces the ledger and the interview ends. Head to the

counter where the ledger is laid. Open the ledger and turn to the last page. Point to and select "S. Bigelow" from Jan 4, 1947, ordering two boxes to 58 Industrial Street, signed by Bigelow. This creates "**S. Bigelow**" as a P.O.I. and reminds you to Investigate 58 Industrial Street. Finally, **Delivery Ledger** becomes your latest clue.

### KEY CLUE CHECKLIST: GORDON LEITVOL INTERVIEW

- Delivery ledger.

### DRIVE TO 58 INDUSTRIAL STREET

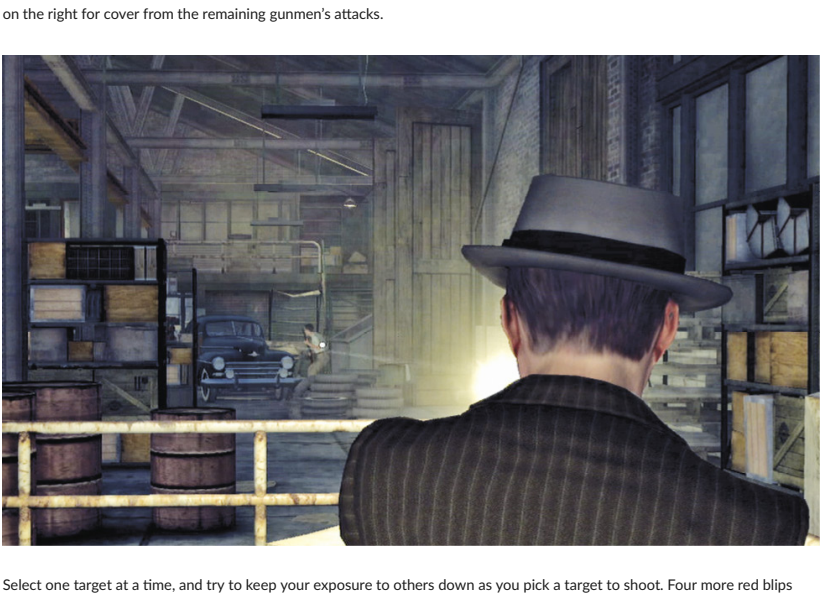
Exit the Marquee Printing Company and enter your vehicle. Set your destination for 58 Industrial Street ⑤.

## LOCATION: 58 INDUSTRIAL STREET WAREHOUSE

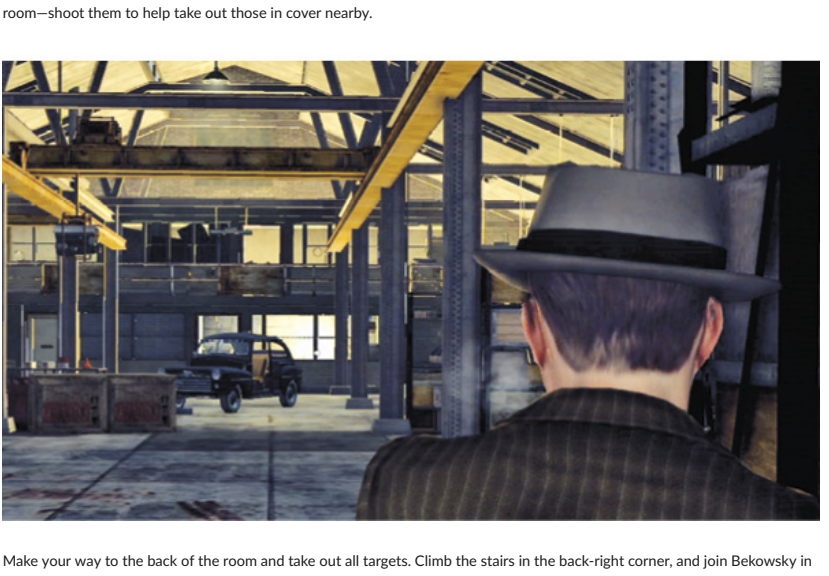
When you arrive at the warehouse on Industrial Street, Phelps and Bekowsky move toward an entrance with guns drawn. You consider waiting for backup, but Bekowsky strokes your war-hero ego and persuades you to move in without support…or fear. You cover the nearby entrance while he goes to the rear.

You gain control of Cole as he covers next to an open door looking into the warehouse. You announce yourself and warn the employees that they are to come downtown with you. Three red blips appear on the mini-map inside the warehouse.

Wait a few moments at the door, and a gunman in the back of the room, behind an office window, shows himself to fire a few rounds. This is your first target. Take him out and then move cautiously into the warehouse, using the shelves and other objects on the right for cover from the remaining gunmen's attacks.



Select one target at a time, and try to keep your exposure to others down as you pick a target to shoot. Four more red blips appear on the mini-map as you work your way deeper into the warehouse. You can find some explosive containers around the room—shoot them to help take out those in cover nearby.



Make your way to the back of the room and take out all targets. Climb the stairs in the back-right corner, and join Bekowsky in a gunfight with the remaining two targets at the end of the second-floor balcony. After defeating the final two targets, enter the room at the end of the balcony to find Bigelow with his hands up.

### INVESTIGATE THE CRIME SCENE.

Begin searching the office while Bekowsky keeps an eye on Bigelow. Your goal is to find paper, records—any kind of bankable evidence. Find a box of pink slips on the desk behind Bigelow. This adds **Box of Pink Slips** to your clue list.

Search the narrow wooden table beside Bekowsky. Here you find a couple items. On the right are **Betting Slips** (new clue), while on the left is a **Delivery Note** (another new clue) with Gordon Leitvol appearing as the name of the carrier and Stephen Bigelow as the destination of the delivery. You automatically approach Steven Bigelow once you find all three of these clues.

You tell Bigelow that you've got a trail of pink slips and stolen cars that lead right to his door. You don't believe that Bigelow is the man in charge. Bigelow gives up nothing before the interrogation.

### KEY CLUE CHECKLIST: 58 INDUSTRIAL ST. WAREHOUSE

- Box of pink slips
- Betting slips
- Delivery note

## INTERVIEW: STEVEN BIGELOW

### TOPIC: PINK SLIP SUPPLY

Cole tells Bigelow that they know about Marquee Printing and that he can make things easier if he just gives up the man inside. Steven Bigelow claims he only has the pink slips so he can resell the vehicles after he repairs them. Then he looks at you like he smells something funny.

### CORRECT ASSESSMENT: BAD COP

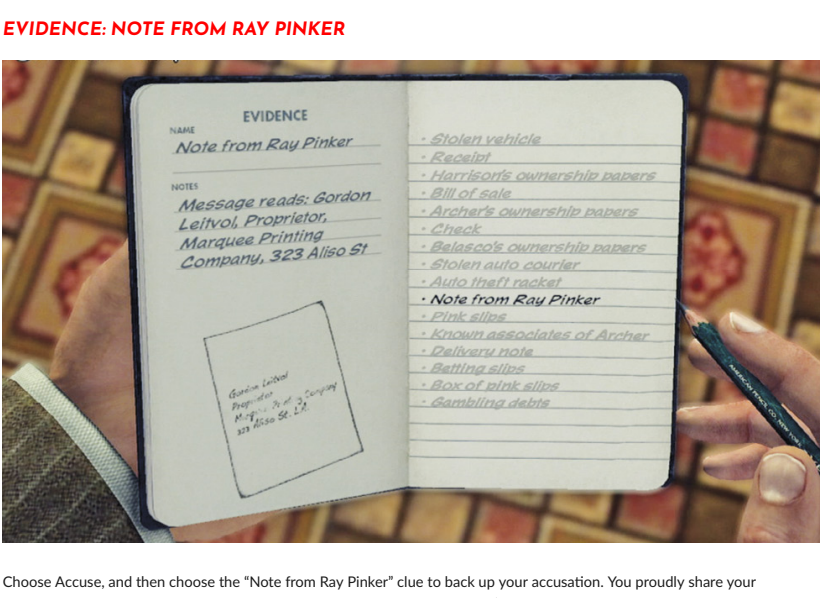
Choose Bad Cop, and Cole ignores this and threatens Bigelow's life to get a straight answer. Bigelow fingers Leitvol—the guy who runs Marquee—he's the big shot with a gambling problem. This adds **Gambling Debts** to your clue list.

### TOPIC: ASSOCIATION WITH LEITVOL

Cole asks for more information about Leitvol. Bigelow points to the floor outside the office and says, "He's one of the (dead) guys lying over there". He finishes his sentence and begins squinting and swaying back and forth. It's a lie.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: NOTE FROM RAY PINKER



EVIDENCE
NAME Note from Ray Pinker
NOTES Message reads: Gordon Leitvol, Proprietor, Marquee Printing Company, 323 Aliso St

- Stolen vehicle
- Receipt
- Harrison's ownership papers
- Bill of sale
- Archer's ownership papers
- Check
- Belasco's ownership papers
- Stolen auto courier
- Auto theft racket
- Note from Ray Pinker
- Pink slips
- Known associates of Archer
- Delivery note
- Betting slips
- Box of pink slips
- Gambling debts

Choose Accuse, and then choose the "Note from Ray Pinker" clue to back up your accusation. You proudly share your knowledge that Gordon Leitvol is the owner of Marquee Printing and that he's losing big at the track. Bigelow admits that Leitvol is in hock over twenty grand and his government contracts are at risk if the Feds get involved.

The scene ends outside, Bigelow being thrown in the paddy wagon and driven off to jail. A new objective is given: "Apprehend Gordon Leitvol".

### DRIVE TO MARQUEEPRINTING COMPANY

Revisit Gordon Leitvol at the Marquee Printing Company ⑥ and Cole informs the owner that he is under arrest. This leads directly into more questioning.

### KEY CLUE CHECKLIST: STEVEN BIGELOW

- Gambling debts

## INTERVIEW: GORDON LEITVOL (SECOND TIME)

### TOPIC: DELIVERIES TO INDUSTRIAL STREET

Cole tells Gordon that they found a box of pink slips in a warehouse full of hot cars. There is proof that Leitvol signed for them. Leitvol simply explains that he signs all orders and deliveries and that Cole needs to dig deeper than that.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: BETTING SLIPS

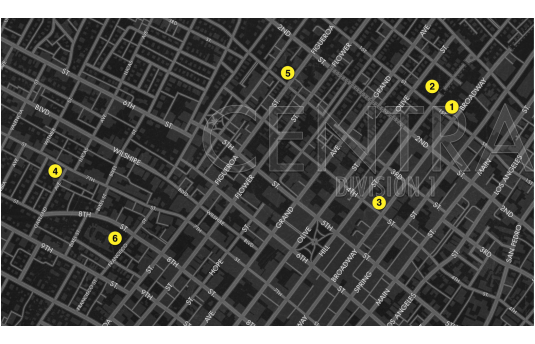
Select "Betting slips" to back up your accusation. Cole tells Gordon that they know about the debts. With that, Gordon begins to sing. He says he'll name names just to keep this story out of the papers. Cole tells him to just shut up while he makes the arrest on grounds of conspiracy and fraud. Afterward, watch the cut-scene as Captain Gordon Leary commends you on the job as he reads the flattering story in the paper.

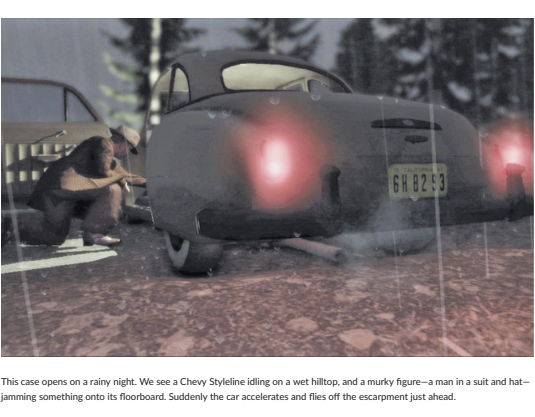
PRIMA GAMES

ROCKSTAR GAMES PRESENTS L.A. NOIRE

The Traffic Cases

# CASE# AT005: The Fallen Idol





This case opens on a rainy night. We see a Chevy Styleline idling on a wet hilltop, and a murky figure—a man in a suit and hat—jamming something onto its floorboard. Suddenly the car accelerates and flies off the escarpment just ahead.

Now cut to the next day in the Central Police Station briefing room. Captain Leary assigns Phelps and Bekowsky to the case. Two women were in that car, but incredibly, both survived. The vehicle got caught on a Cola King billboard on the embankment instead of diving off the cliff. Ironically, the hill overlooks the police station. Leary reports that one of the women claims she was drugged; she alleges that the "accident" was actually attempted murder.

***KEY CLUE CHECKLIST: STATION BRIEFING***

- Victims drugged
- Chevy Styleline

## Objectives

- Investigate Crash Site.
- Interview June Ballard.
- Interview Jessica Hamilton at
- Central Receiving Hospital.
- Tail June Ballard.
- Investigate Bishop's Apartment.
- Interview Gloria Bishop.
- Trace Address of Prop Store.
- Investigate Silver Screen Props.
- Interview Marlon Hopgood.
- Evade or Subdue the Mobsters.
- Investigate Movie Set.
- Get Bishop Off the Lot Alive.

**CASE REPORT**

**Total Number of Key Clues** 18

**Total Number of Interview Questions** 16

## Fail Conditions

- Phelps or Bekowsky dies.
- Bishop dies.
- Crime scene contaminated.
- Spotted while tailing June Ballard.

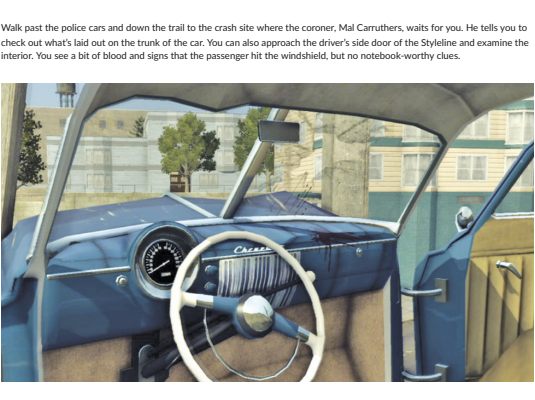
## LOCATION: CRASH SITE

**INVESTIGATE THE CRASH SITE.**

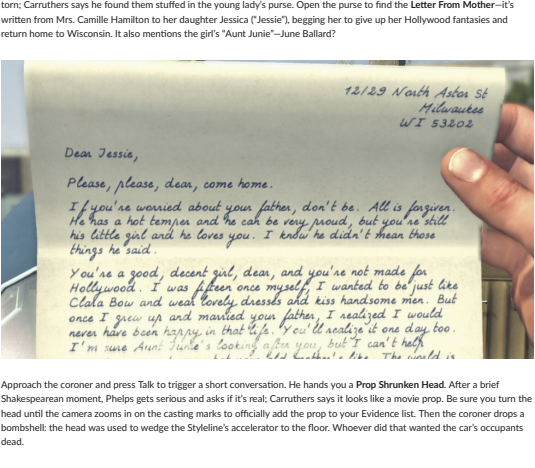
Exit the building and travel the short distance from the Central Police Station (1) to the crash site (2). Drive toward the police barricade to trigger a cut-scene. The woman sitting in the ambulance looks familiar to Phelps. Bekowsky points out that it's June Ballard, the B-movie actress; she's married to Guy McAfee, also well-known.

The detectives meet Officer Enrique Gonzales, who provides a quick overview. He refers to Ms. Ballard as the driver and says that the car's passenger, a young girl named Jessica Hamilton, was beaten up pretty badly. The girl's been taken to Central Receiving Hospital.

Walk past the police cars and down the trail to the crash site where the coroner, Mal Carruthers, waits for you. He tells you to check out what's laid out on the trunk of the car. You can also approach the driver's side door of the Styleline and examine the interior. You see a bit of blood and signs that the passenger hit the windshield, but no notebook-worthy clues.



Now examine the two items on the trunk: a pair of women's **Underwear** and a purse. Pick up the underwear to find they're torn; Carruthers says he found them stuffed in the young lady's purse. Open the purse to find the **Letter From Mother**—it's written from Mrs. Camille Hamilton to her daughter Jessica ("Jessie"), begging her to give up her Hollywood fantasies and return home to Wisconsin. It also mentions the girl's "Aunt Junie"—June Ballard!



12/23 North Aster St
Milwaukee
WI 53202

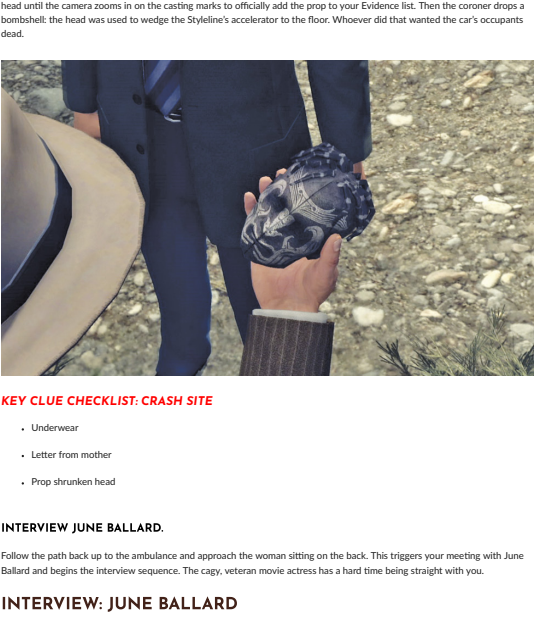
Dear Jessica,

Please, please, dear, come home.

If you're worried about your father, don't be. All is forgiven. He has a hot temper, and he can be very proud, but you're still his little girl and he loves you. I know he didn't mean those things he said.

You're a good, decent girl, dear, and you're not made for Hollywood. I was fifteen once myself. I wanted to be just like Clara Bow and wear lovely dresses and kiss handsome men. But once I grew up and married your father, I realized I would never have been happy in that life. You'll realize it one day too. I'm sure Aunt Junie's looking after you, but I can't help

Approach the coroner and press Talk to trigger a short conversation. He hands you a **Prop Shrunken Head**. After a brief Shakespearean moment, Phelps gets serious and asks if it's real. Carruthers says it looks like a movie prop. Be sure you turn the head until the camera zooms in on the casting marks to officially add the prop to your Evidence list. Then the coroner drops a bombshell: the head was used to wedge the Styleline's accelerator to the floor. Whoever did that wanted the car's occupants dead.



***KEY CLUE CHECKLIST: CRASH SITE***

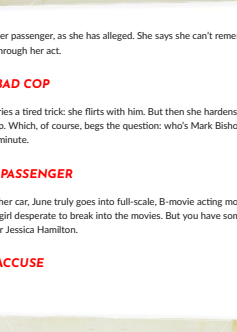
- Underwear
- Letter from mother
- Prop shrunken head

**INTERVIEW JUNE BALLARD.**

Follow the path back up to the ambulance and approach the woman sitting on the back. This triggers your meeting with June Ballard and begins the interview sequence. The cagey, veteran movie actress has a hard time being straight with you.

## INTERVIEW: JUNE BALLARD

***TOPIC: DOPING ALLEGATION***



Phelps asks who drugged June and her passenger, as she has alleged. She says she can't remember. Fortunately, she's such a hack that it isn't too difficult to see through her act.

***CORRECT ASSESSMENT: BAD COP***

When Phelps reprimands her, June tries a tired trick: she flirts with him. But then she hardens as she vows that her husband will settle the score with Mark Bishop. Which, of course, begs the question: who's Mark Bishop? This adds a new topic to your Questions page, and we'll ask it in a minute.

***TOPIC: INJURED FEMALE PASSENGER***

When asked about the passenger in her car, June truly goes into full-scale, B-movie acting mode. She says it's been a rough day for Jessica, calling her a poor, young girl desperate to break into the movies. But you have some evidence to suggest that it's been more than just a "rough day" for Jessica Hamilton.

***CORRECT ASSESSMENT: ACCUSE***

***EVIDENCE: UNDERWEAR***

Phelps suggests something happened to Jessica before the crash. June Ballard demands proof. When Phelps notes that the girl's underwear was physically torn from her body, June suggests it happened during a casting session with Mark Bishop.

***TOPIC: SUSPECT 'MARK BISHOP'***

Phelps asks if June thinks this Mark Bishop had anything to do with the incident. She explains that Bishop's a movie producer. But as for his involvement—once again, she reveals nothing and says, "You just leave it to me and my husband to worry about." Her smile is chilly. She's not exactly lying, but she's certainly not telling much truth.

***CORRECT ASSESSMENT: BAD COP***

Phelps responds with restraint considering her vigilante answer, but he demands to know her dealings with Bishop. She claims the producer offered her a part in a film, then reneged. She pressed him on the matter and, as she sees it, this incident is Bishop's response.

***TOPIC: FAKE SHRUNKEN HEAD***

Phelps mentions the shrunken head used to tamper with the car. Ms. Ballard says the last thing she remembers is getting behind the wheel. But then her eyes dart sideways and she avoids eye contact for the first time in the interview. Once again, she's hiding something.

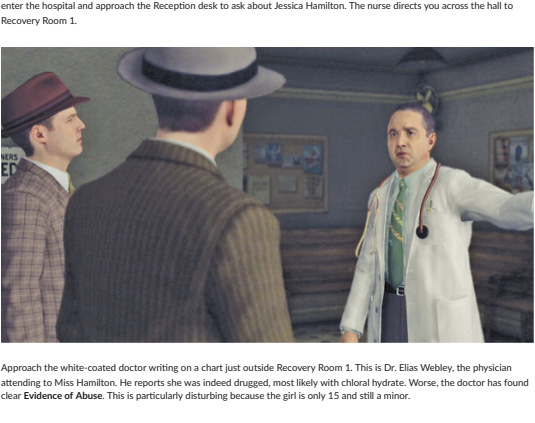
***CORRECT ASSESSMENT: BAD COP***

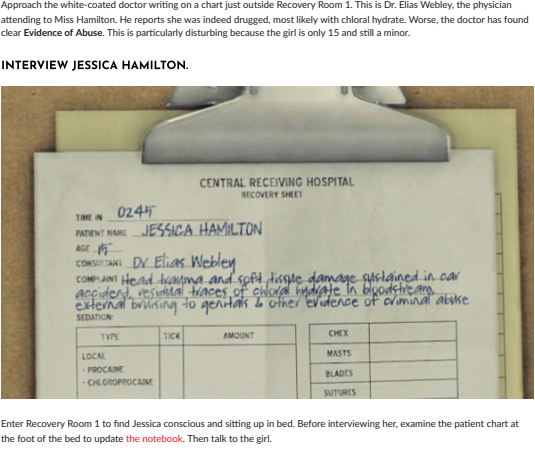
Phelps tries to pressure her for more, but June claims ignorance of such mundane movie issues because she's the "talent". Again, she points the detectives toward Mark Bishop, suggesting they find out which prop company he uses for his films.

After you finish with June Ballard, Detective Bekowsky suggests your next destination: visit Jessica Hamilton, the other passenger in the car. When you return to your vehicle, KGPL reports that the car crash victim has regained consciousness. Perfect!

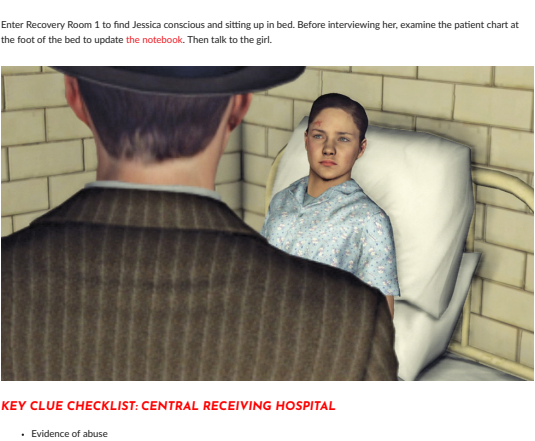
## LOCATION: CENTRAL RECEIVING HOSPITAL

**FIND JESSICA HAMILTON.**



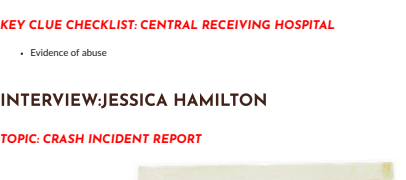


Follow the new yellow map blip to Central Receiving Hospital (T), the unit attached to Central Police Station. After you arrive, enter the hospital and approach the Reception desk to ask about Jessica Hamilton. The nurse directs you across the hall to Recovery Room 1.



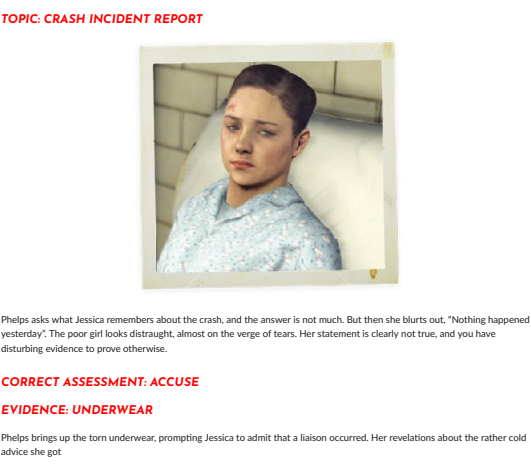
Approach the white-coated doctor writing on a chart just outside Recovery Room 1. This is Dr. Elias Webley, the physician attending to Miss Hamilton. He reports she was indeed drugged, most likely with chloral hydrate. Worse, the doctor has found clear **Evidence of Abuse**. This is particularly disturbing because the girl is only 15 and still a minor.

**INTERVIEW JESSICA HAMILTON.**



CENTRAL RECEIVING HOSPITAL
RECOVERY SHEET
TIME IN 0244
PATIENT NAME JESSICA HAMILTON
AGE 15
CONSULTANT Dr. Elias Webley

Enter Recovery Room 1 to find Jessica conscious and sitting up in bed. Before interviewing her, examine the patient chart at the foot of the bed to update the notebook. Then talk to the girl.



***KEY CLUE CHECKLIST: CENTRAL RECEIVING HOSPITAL***

- Evidence of abuse

## INTERVIEW:JESSICA HAMILTON

***TOPIC: CRASH INCIDENT REPORT***

Phelps asks what Jessica remembers about the crash, and the answer is not much. But then she blurts out, "Nothing happened yesterday!" The poor girl looks distraught, almost on the verge of tears. Her statement is clearly not true, and you have disturbing evidence to prove otherwise.

***CORRECT ASSESSMENT: ACCUSE***

***EVIDENCE: UNDERWEAR***

Phelps brings up the torn underwear, prompting Jessica to admit that a liaison occurred. Her revelations about the rather cold advice she got

from "Junie" angers Detective Bekowsky, but the girl defends Ms. Ballard, her aunt.

***TOPIC: CONTACT WITH PARENTS***

When Phelps says he needs to contact Jessica's parents, the girl says it's not necessary because they trust her Aunt June to take care of her. Poor Jessica isn't a very good liar. Is she? Her discomfort is almost heartbreaking.

***CORRECT ASSESSMENT: ACCUSE***

***EVIDENCE: LETTER FROM MOTHER***

Once Phelps points out that Jessica is a runaway teen, she makes an effort to remember what happened. She recalls going to a strange place with her Aunt June where she was given a drink that knocked her out: the Mickey Finn, no doubt.

***TOPIC: ASSOCIATIONWITH BISHOP***

Phelps asks how Jessica met Mark Bishop. She answers that her aunt is a big movie star, but doesn't elaborate further.

***CORRECT ASSESSMENT: BAD COP***

Phelps tries to jolt her into revealing more by wondering why Bishop wants Jessica and June dead. The girl refuses to believe that's true. She admits she overheard some harsh phone conversations in which June Ballard screamed at Bishop. But she says the actor and producer seemed on better terms the previous day, just before the accident.

***TOPIC: EVIDENCE OF CRIMINAL ABUSE***

Now Phelps faces the unpleasant task of pressing for more details about the sexual abuse—in particular, where the incident took place. Jessica is understandably upset, and says it's hard to remember anything. She looks Phelps in the eye then starts to tear up.

***CORRECT ASSESSMENT: GOOD COP***

Phelps gently coaxes Jessica to help. She says, "I remember the mermaid." This mermaid was on the front of a building where the abuse occurred.

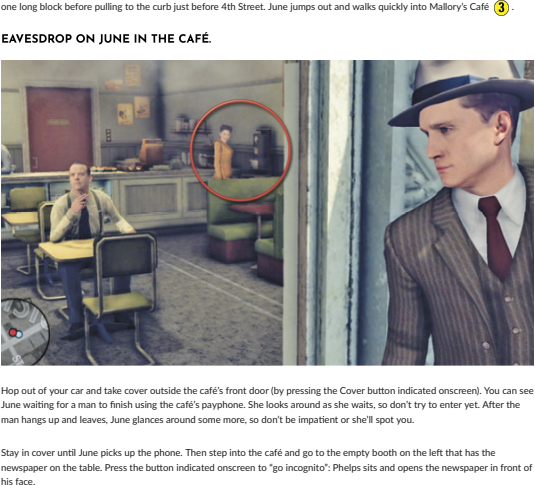
***KEY CLUE CHECKLIST: JESSICA HAMILTON INTERVIEW***

- Mermaid

When you leave the room after the interview's conclusion, you trigger a cut-scene. As the two detectives step out of the recovery room, they spot June Ballard leaving the station with a male companion, who Phelps assumes is her lawyer. She seems in a hurry, and Bekowsky suggests that you tail her. The detectives hop into their car.

**TAIL JUNE BALLARD.**

Follow June's light green coupe. If you lose sight of the vehicle, note that its location is marked on your map as a red car icon. The icon flashes if you get too close to the coupe, fall too far back, or drive recklessly. Try to stay at least half a block behind and proceed carefully to avoid drawing attention. Avoid collisions.



Ballard's car takes a zigzag route. It starts down 1st, turns right on Spring, right on 3rd, then left on Broadway. Then it travels one long block before pulling to the curb just before 4th Street. June jumps out and walks quickly into Mallory's Café (3).

**EAVESDROP ON JUNE IN THE CAFÉ.**

Hop out of your car and take cover outside the café's front door (by pressing the Cover button indicated onscreen). You can see June waiting for a man to finish using the café's payphone. She looks around as she waits, so don't try to enter yet. After the man hangs up and leaves, June glances around some more, so don't be impatient or she'll spot you.

Stay in cover until June picks up the phone. Then step into the café and go to the empty booth on the left that has the newspaper on the table. Press the button indicated onscreen to "go incognito": Phelps sits and opens the newspaper in front of his face.

Now you can eavesdrop on June's phone conversation. She appears to be talking to her husband—she calls him "Baby"—and demands action. She gives an address for Mark Bishop's apartment. The last thing she says is, "Sure, I got the film!" Then she exits the café and returns to her car.

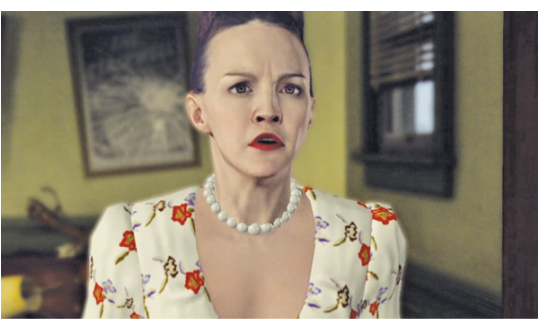
You can let June go now—you've got a new objective. As Phelps says, "Sounds like Mark Bishop has a heap of trouble headed his way".

## LOCATION: MARK BISHOP'S APARTMENT

**TRAVEL TO BISHOP'S APARTMENT.**

Set Bishop's apartment as your current destination and travel to the Wilson Apartment Hotel (4).

On the way, you hear a call from KGPL; there's a 415 in progress (L.A.P.D. radio code for "Disturbance") at Bishop's apartment 803! You are designated Code 3 (emergency call, lights and siren), so haul it fast to the Wilson. After the arrival cut-scene, you run for the entrance.



Enter the building to trigger another quick cut-scene. The bellman at the front desk says Mrs. Bishop is pretty upset, then directs you to the elevator and 803. Go left to the elevator and approach the call box to use it. On Floor 8, turn left down the hall to 803, the last door on the right. Gloria Bishop answers the door.

Mrs. Bishop is unhurt, but says you just missed thugs who ransacked the place. Phelps asks Gloria to gather her thoughts while he checks out the premises.

**THUG BOUT**

If you get to Bishop's apartment fast enough you can catch the two thugs still there and engage them in a fight!

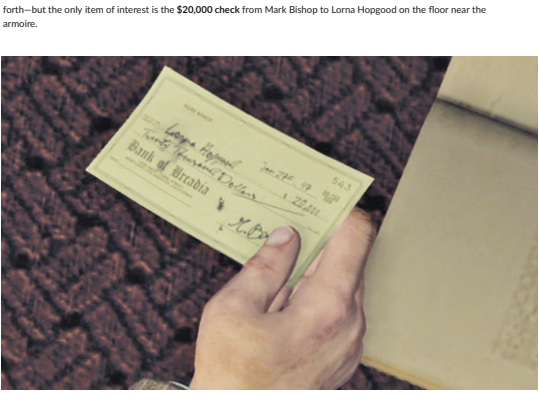
**SEARCH THE APARTMENT FOR CLUES.**

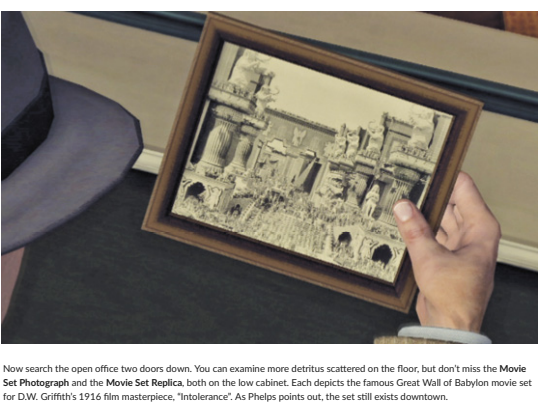
GAY COWBOYS

Start looking for clues. You can pick up a number of items, but only five are actual clues. Just inside the front door is a framed poster for the Bishop-produced movie "Gay Cowboys". It's not a key clue, but across the entry there's a prop saddle from that same film, presented to Mark Bishop by a company called Silver Screen Props. (Recall that June Ballard suggested you find out which prop house Bishop uses for his films.)

"GAY COWBOYS"
TO MARK BISHOP
FROM FRIENDS AT
SILVER SCREEN PROPS

Enter the bedroom near the front entrance. Again, there are a number of examinable objects—ring, lipstick, hairbrush, and so forth—but the only item of interest is the **$20,000 check** from Mark Bishop to Lorna Hopgood on the floor near the armoire.





Now search the open office two doors down. You can examine more detritus scattered on the floor, but don't miss the **Movie Set Photograph** and the **Movie Set Replica**, both on the low cabinet. Each depicts the famous Great Wall of Babylon movie set for D.W. Griffith's 1916 film masterpiece, "Intolerance". As Phelps points out, the set still exists downtown.

Enter the living room where Mrs. Bishop sits and turn left to find a **Prop Store Photograph** atop the credenza. The storefront sign for Silver

Screen Props features a mermaid—no doubt the one that Jessica Hamilton recalled during her interview. When Phelps asks about the two men in the photo, Gloria Bishop says they're her husband Mark and Marlon Hopgood, owner of the prop store.

Finally, the investigation music stops, indicating that you've found all the key clues. But just for fun, step out onto the balcony before talking to Mrs. Bishop. Phelps points out the massive Babylon movie set looming in the distance: more foreshadowing. Then approach Gloria Bishop and press the Talk button to trigger the interview sequence.

***KEY CLUE CHECKLIST: BISHOP'S APARTMENT***

- Saddle
- $20,000 check
- Movie set photograph
- Movie set replica
- Prop store photograph

## INTERVIEW: GLORIA BISHOP

***TOPIC: DOMESTIC DISTURBANCE***

You start with just one topic. Phelps tells Gloria that the thugs likely work for Guy McAfee, June Ballard's husband. She reacts with disdain, calling Ballard "that slut". She suggests that the recent incidents are related to Mark Bishop's new movie, but knows nothing about his business. Yet her smug look suggests otherwise.

***CORRECT ASSESSMENT: BAD COP***

When Phelps points out that June Ballard claimed a

deal to be in the new picture, Gloria denies it, saying Mark repeatedly told June no. She explains Ballard made threats, and says she knows the woman from a previous film they were in together.

***TOPIC: WHEREABOUTS OF MARK BISHOP***

Phelps asks where to find Gloria's husband. She replies that Bishop said he'd be on set. That's all she knows.

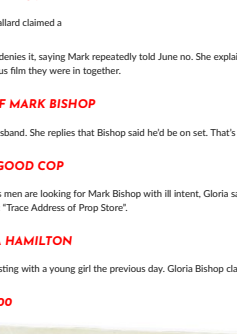
***CORRECT ASSESSMENT: GOOD COP***

When Phelps suggests that McAfee's men are looking for Mark Bishop with ill intent, Gloria says to check with Marlon Hopgood. This adds a new objective: "Trace Address of Prop Store".

***TOPIC: ABUSE OF JESSICA HAMILTON***

Phelps says Mark Bishop was at a casting with a young girl the previous day. Gloria Bishop claims no

***TOPIC: CHECK FOR $20,000***



Phelps asks about the payment to Lorna Hopgood, who Gloria identifies as Marlon Hopgood's ex-wife. Then she asks, "Are you sure?" The question seems honest enough, but her face betrays more of the smugness you saw earlier.

***CORRECT ASSESSMENT: BAD COP***

Phelps presents his theory: somebody is trying to **Blackmail** Mark Bishop. Whatever the blackmailers have on him must be bad if he's attempting murders to cover it up. When Phelps asks why the payment is going to Lorna Hopgood instead of McAfee, Mrs. Bishop explains that Lorna works at a check-cashing place in Hollywood.

knowledge of this, saying her husband was scouting locations because the picture has already been cast.

***CORRECT ASSESSMENT: BAD COP***

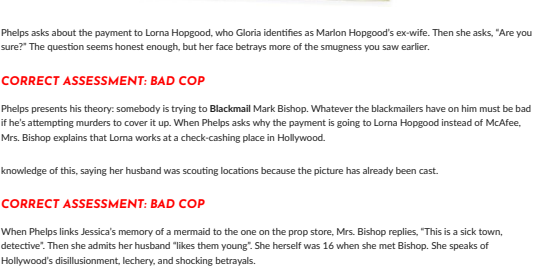
When Phelps links Jessica's memory of a mermaid to the one on the prop store, Mrs. Bishop replies, "This is a sick town, detective". Then she admits her husband "likes them young". She herself was 16 when she met Bishop. She speaks of Hollywood's disillusionment, lechery, and shocking betrayals.

***KEY CLUE CHECKLIST: GLORIA BISHOP INTERVIEW***

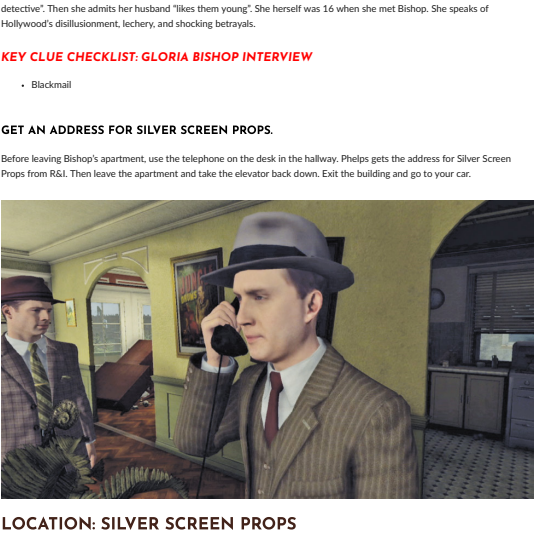
- Blackmail

**GET AN ADDRESS FOR SILVER SCREEN PROPS.**

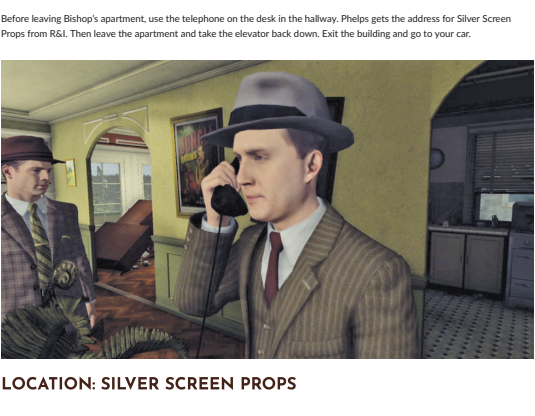
Before leaving Bishop's apartment, use the telephone on the desk in the hallway. Phelps gets the address for Silver Screen Props from R&I. Then leave the apartment and take the elevator back down. Exit the building and go to your car.



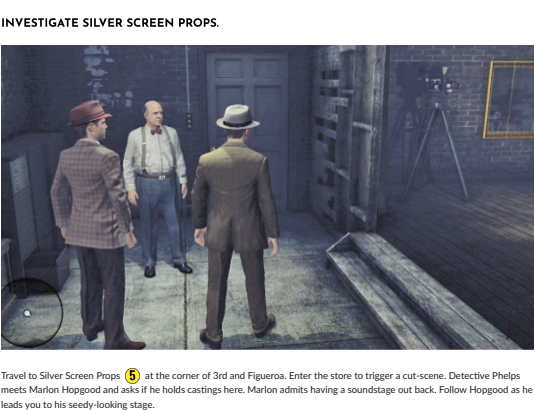
## LOCATION: SILVER SCREEN PROPS

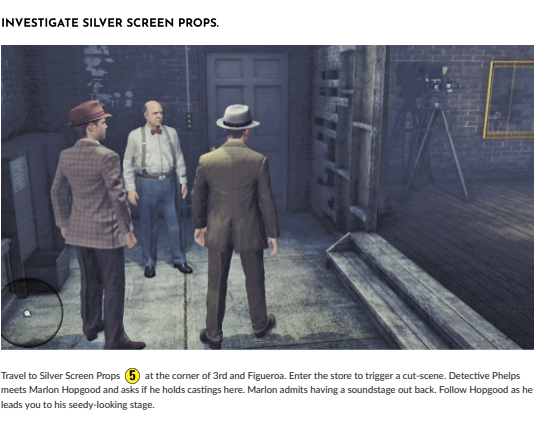


**INVESTIGATE SILVER SCREEN PROPS.**



Travel to Silver Screen Props (5) at the corner of 3rd and Figueroa. Enter the store to trigger a cut-scene. Detective Phelps meets Marlon Hopgood and asks if he holds castings here. Marlon admits having a soundstage out back. Follow Hopgood as he leads you to his seedy-looking stage.





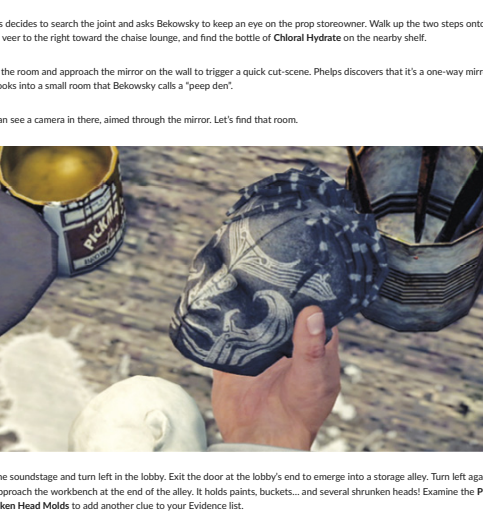
Phelps decides to search the joint and asks Bekowsky to keep an eye on the prop storeowner. Walk up the two steps onto the stage, veer to the right toward the chaise lounge, and find the bottle of **Chloral Hydrate** on the nearby shelf.

Cross the room and approach the mirror on the wall to trigger a quick cut-scene. Phelps discovers that it's a one-way mirror that looks into a small room that Bekowsky calls a "peep den".

You can see a camera in there, aimed through the mirror. Let's find that room.

Exit the soundstage and turn left in the lobby. Exit the door at the lobby's end to emerge into a storage alley. Turn left again and approach the workbench at the end of the alley. It holds paints, buckets… and several shrunken heads! Examine the **Prop Shrunken Head Molds** to add another clue to your Evidence list.

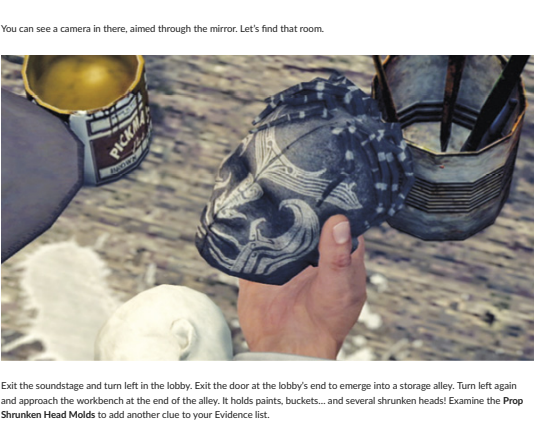
**Newspaper cinematic**



Don't miss the copy of the Los Angeles Inquisitor on the workbench in the storage alley. Its headline reads "Dope Floods Streets".

Examining the story behind the headline triggers the scene of a meeting between Courtney Sheldon, the young medical student at USC, and the infamous mob boss Mickey Cohen.

**FIND THE SECRET CAMERA ROOM.**



Turn left from the workbench and approach what appears to be an empty dead-end alley. But when you examine it further you see it's actually a wall painted to look like an empty dead-end alley. Phelps kicks it to reveal an alley that has a locked door. Approach the door; Phelps kicks it open, too.

Inside you find the peep room with a camera aimed through the one-way mirror, plus walls covered with pornographic photos. There's a film canister with the names of Jessica Hamilton and Mark Bishop written on it. Be sure to investigate it further to discover it's an **Empty Film Canister**.

Finally, you discover a "Jungle Drums" **Film Reel** that may reveal **Bishop's Whereabouts**. Apparently, he's using D.W. Griffith's old Wall of Babylon set downtown at the corner of 8th and Francisco. The investigation music stops, which means you can go back to Marlon Hopgood and get some answers.

**NEWS CLUES**

Just a reminder the newspapers that trigger "the stories behind the headlines" are NOT key clues as numbered in your Case Report at the end of the case. But the investigation music for the scene will not end unless you examine the newspaper, as well as all other key clues.

***KEY CLUE CHECKLIST: SILVER SCREEN PROPS***

- Chloral hydrate
- Prop shrunken head molds
- Empty film canister
- Film reel
- Bishop's whereabouts

## INTERVIEW: MARLON HOPGOOD

***TOPIC: ASSOCIATION WITH BISHOP***

Phelps asks if Hopgood has worked with Mark Bishop. The props proprietor says he mainly works for the big studios, and when Bishop does too, they cross paths. But he claims he hasn't seen Bishop around in a while. Hopgood is hard to read, but you have evidence that suggests he's not telling the truth.

***CORRECT ASSESSMENT: ACCUSE***

***EVIDENCE: CHLORAL HYDRATE***

Once Phelps brings up the chloral hydrate, Hopgood spills it quickly, saying Bishop was indeed here with June Ballard and the girl just yesterday.

***TOPIC: WHEREABOUTS OF BISHOP***

Phelps explains that McAfee's thugs are looking for Bishop after his attempt to kill June Ballard. Hopgood says his advice to Bishop would be to skip town.

***CORRECT ASSESSMENT: GOOD COP***

Phelps notes that Hopgood appears to be delivering props to the Jungle Drums movie set downtown. Hopgood says the place is old and dangerous, but might be a good place to hide. This adds a new objective: "Locate Mark Bishop".

***TOPIC: RELATIONSHIP WITH BALLARD***

When Phelps brings up the topic of June Ballard, Hopgood says he rarely gets to meet the "talent" unless they require some special prop.

***CORRECT ASSESSMENT: ACCUSE***

***EVIDENCE: EMPTY FILM CANISTER***

Now Phelps springs his blackmail theory: Hopgood and Ballard are in cahoots, extorting money from Mark Bishop. When Hopgood proclaims his innocence, Phelps brings up the missing film reel of Bishop's "screen test" with Jessica Hamilton. Now Hopgood admits he filmed their liaison and included Bishop's face at June Ballard's request, for blackmail purposes. (You may recall June's last words on the phone in the café: "I got the film!")

***TOPIC:EVIDENCE OF BLACKMAIL***

Phelps wonders why money is involved if June Ballard got the blackmail film she wanted. Hopgood's disingenuous response: "What money?" Of course, you have proof he's lying again.

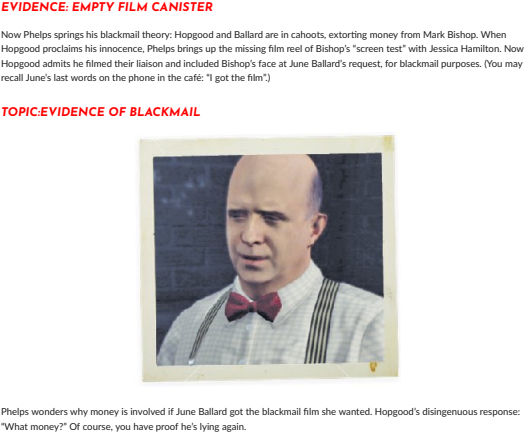
***CORRECT ASSESSMENT: ACCUSE***

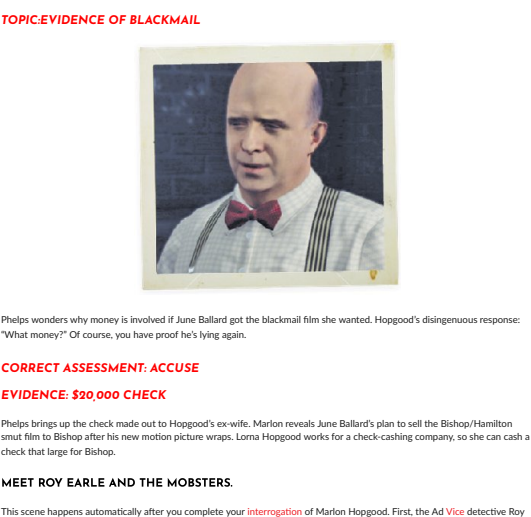
***EVIDENCE: $20,000 CHECK***

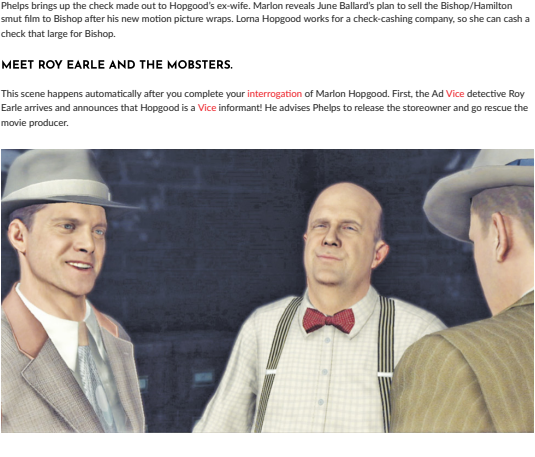
Phelps brings up the check made out to Hopgood's ex-wife. Marlon reveals June Ballard's plan to sell the Bishop/Hamilton smut film to Bishop after his new motion picture wraps. Lorna Hopgood works for a check-cashing company, so she can cash a check that large for Bishop.

**MEET ROY EARLE AND THE MOBSTERS.**

This scene happens automatically after you complete your interrogation of Marlon Hopgood. First, the Ad Vice detective Roy Earle arrives and announces that Hopgood is a Vice informant! He advises Phelps to release the storeowner and go rescue the movie producer.







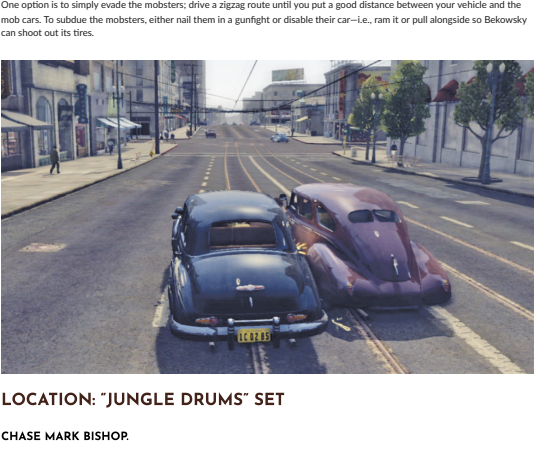
Afterwards, Phelps and Bekowsky run into two of Guy McAfee's goons waiting in the lot outside the prop store. They're looking for Mark Bishop, of course, and Phelps warns them to back off. When Detective Bekowsky reiterates the message in less polite terms, the goons take offense… and start tailing your car with bad intentions.

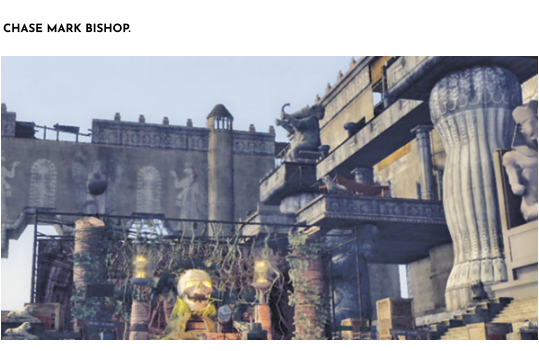
**EVADE OR SUBDUE THE MOBSTERS.**

One option is to simply evade the mobsters: drive a zigzag route until you put a good distance between your vehicle and the mob cars. To subdue the mobsters, either nail them in a gunfight or disable their car—i.e., ram it or pull alongside so Bekowsky can shoot out its tires.

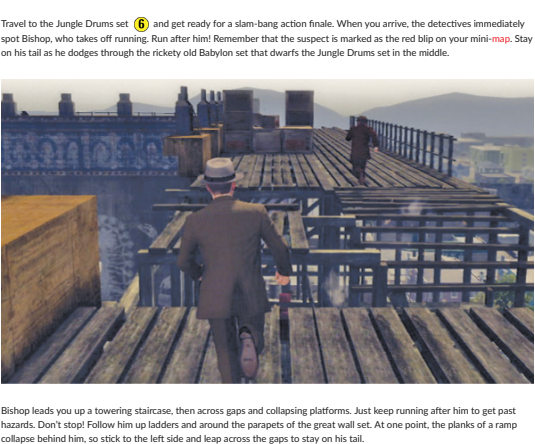
## LOCATION: "JUNGLE DRUMS" SET

**CHASE MARK BISHOP.**





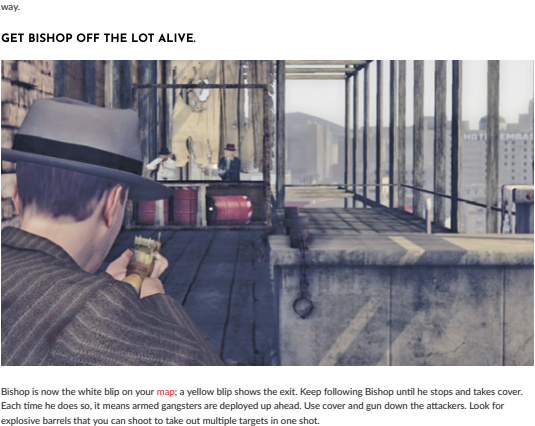
Travel to the Jungle Drums set (6) and get ready for a slam-bang action finale. When you arrive, the detectives immediately spot Bishop, who takes off running. Run after him! Remember that the suspect is marked as the red blip on your mini-map. Stay on his tail as he dodges through the rickety old Babylon set that dwarfs the Jungle Drums set in the middle.



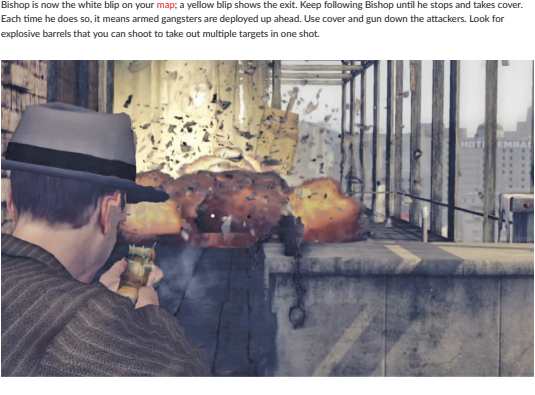
Bishop leads you up a towering staircase, then across gaps and collapsing platforms. Just keep running after him to get past hazards. Don't stop! Follow him up ladders and around the parapets of the great wall set. At one point, the planks of a ramp collapse behind him, so stick to the left side and leap across the gaps to stay on his tail.

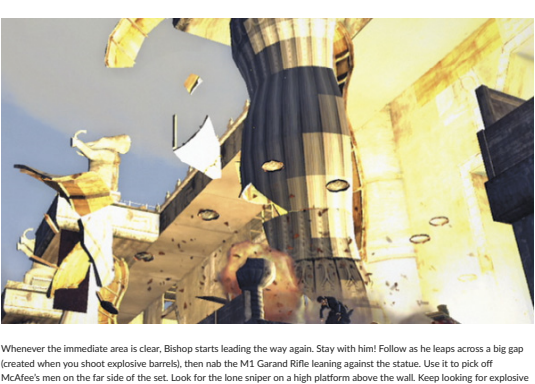
Shortly after that, Phelps automatically pulls out his gun as he runs and finally corners Bishop, who surrenders. But then Bishop spots carloads of McAfee's goons arriving on the scene. He tells Phelps he knows another way out of the set, and leads the way.

**GET BISHOP OFF THE LOT ALIVE.**



Bishop is now the white blip on your map; a yellow blip shows the exit. Keep following Bishop until he stops and takes cover. Each time he does so, it means armed gangsters are deployed up ahead. Use cover and gun down the attackers. Look for explosive barrels that you can shoot to take out multiple targets in one shot.

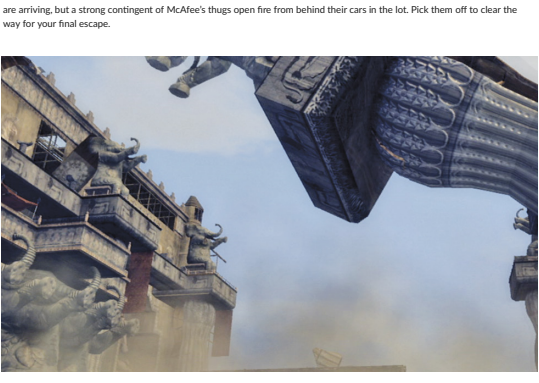




Whenever the immediate area is clear, Bishop starts leading the way again. Stay with him! Follow as he leaps across a big gap (created when you shoot explosive barrels), then nab the M1 Garand Rifle leaning against the statue. Use it to pick off McAfee's men on the far side of the set. Look for the lone sniper on a high platform above the wall. Keep looking for explosive barrels to detonate as you move with Bishop.

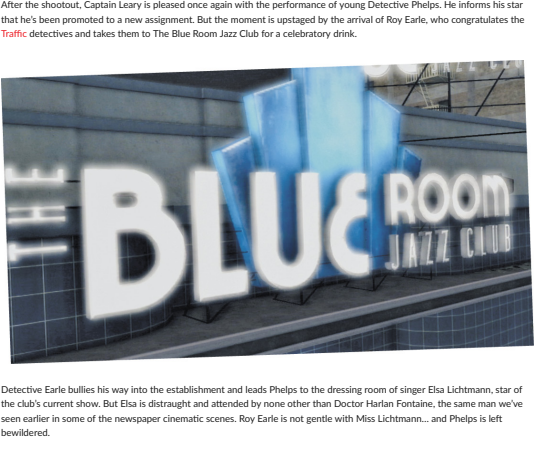
When you finally reach the long ladder, slide down to trigger a quick cut-scene: Bekowsky steps up to cover you and leads Bishop down to the ground. More gunmen are posted below in the lot. You can pick off most of them from the platform above or slide to the ground and join your partner. Target the explosive barrels at the base of the huge column to bring it tumbling down onto enemy shooters.

Move across the lot with Bishop and Bekowsky, eliminating the last few goons before you reach the parking area. L.A.P.D. units are arriving, but a strong contingent of McAfee's thugs open fire from behind their cars in the lot. Pick them off to clear the way for your final escape.

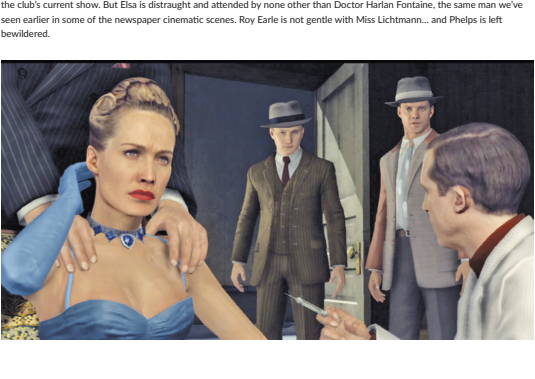


**WATCH THE TRAFFIC FINALE.**

After the shootout, Captain Leary is pleased once again with the performance of young Detective Phelps. He informs his star that he's been promoted to a new assignment. But the moment is upstaged by the arrival of Roy Earle, who congratulates the Traffic detectives and takes them to The Blue Room Jazz Club for a celebratory drink.



Detective Earle bullies his way into the establishment and leads Phelps to the dressing room of singer Elsa Lichtmann, star of the club's current show. But Elsa is distraught and attended by none other than Doctor Harlan Fontaine, the same man we've seen earlier in some of the newspaper cinematic scenes. Roy Earle is not gentle with Miss Lichtmann... and Phelps is left bewildered.

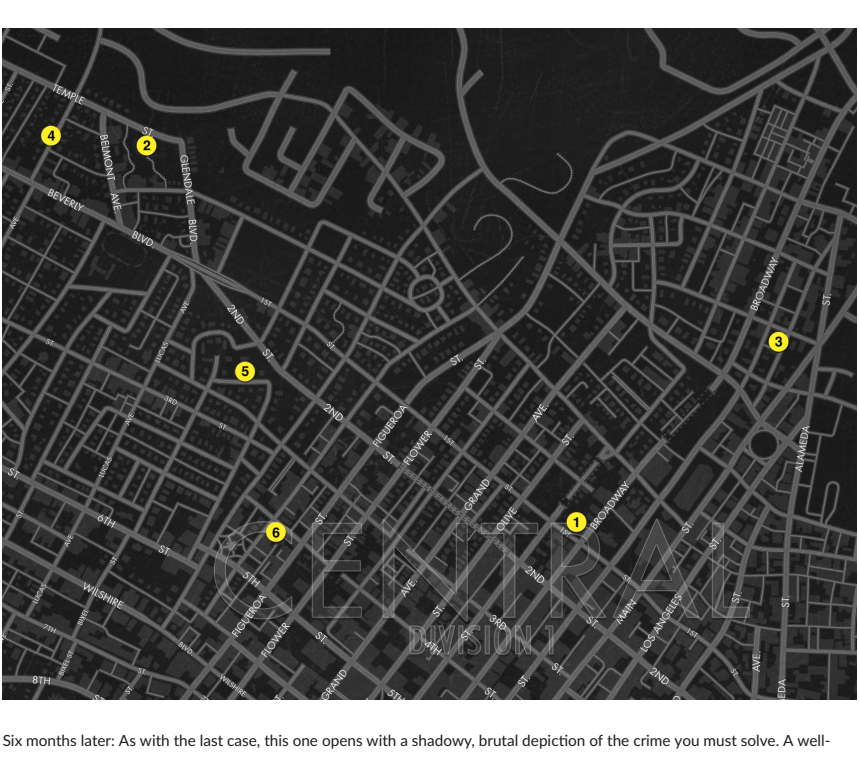


ROCKSTAR GAMES PRESENTS

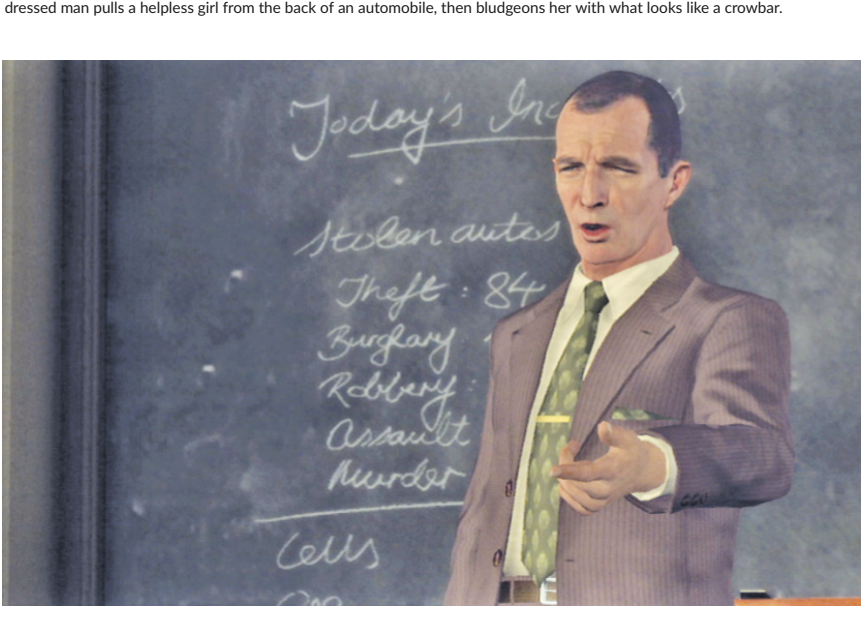
L.A. NOIRE

The Homicide Cases

# CASE# AH001: The Red Lipstick Murder



Six months later: As with the last case, this one opens with a shadowy, brutal depiction of the crime you must solve. A well-dressed man pulls a helpless girl from the back of an automobile, then bludgeons her with what looks like a crowbar.



Back in the Central Police Station briefing room, Captain Donelly announces the retirement of Floyd Rose, the Homicide detective you met in your first case, "Upon Reflection". The Chief of Police has replaced him with Cole Phelps, who inherits Rose's old partner, Rusty Galloway. Your first case is the murder you just witnessed. The crime scene is in a parkland area called The Moors, and the captain adds that the victim is "bearing all the signs of the werewolf"—a reference to the infamous Black Dahlia killer.

## Objectives

- Investigate "The Moors" Crime Scene.
- Investigate the Bamba Club & Interview Dick McColl.
- Investigate Celine Henry's Residence & Canvass Neighbors.
- Investigate Jacob Henry's Apartment & Interview/Subdue Jacob Henry.
- Go to Central Station and Interview Jacob Henry Again.
- Investigate Mendez's Apartment & Apprehend Mendez.

### CASE REPORT

**Total Number of Key Clues** 19

**Total Number of Interview Questions** 10

## Fail Conditions

- Phelps or Galloway dies.
- Crime scene contaminated.
- Mendez escapes.

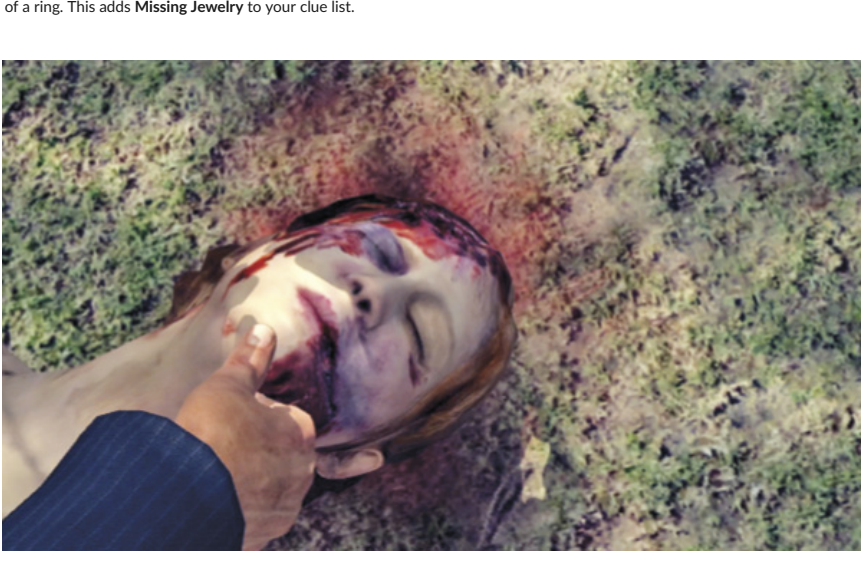
## LOCATION: THE MOORS (CRIME SCENE)

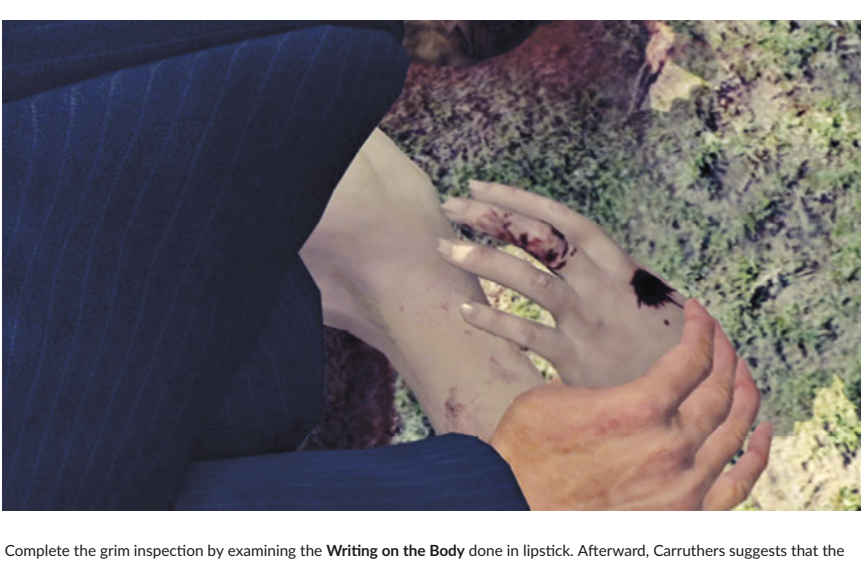
### INVESTIGATE THE CRIME SCENE.

Travel from the station ① to the crime scene at The Moors ②. Listen as Galloway mentions the Black Dahlia slaying and investigation.

Your arrival at the scene triggers a cinematic. After you push past the pack of reporters and get a preliminary briefing by Officer Houlihan, approach the coroner examining the body. Carruthers points out the victim's personal effects scattered about.

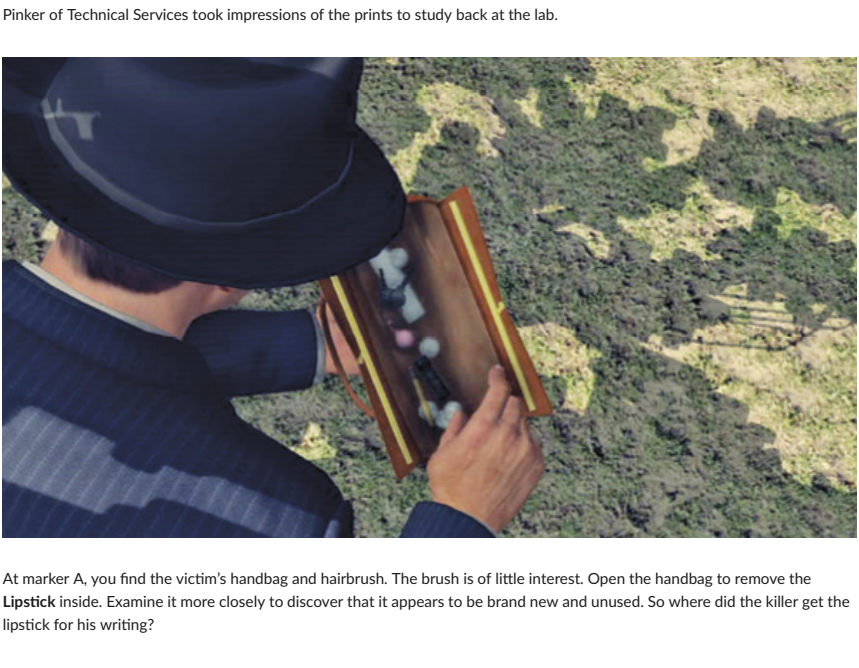
Start by examining the body; it was a gruesome attack. Examine the head and turn it to reveal the terrible **Blunt Force Trauma** that likely killed the woman. A closer look at her left hand reveals a wound on her finger, most likely from the violent removal of a ring. This adds **Missing Jewelry** to your clue list.



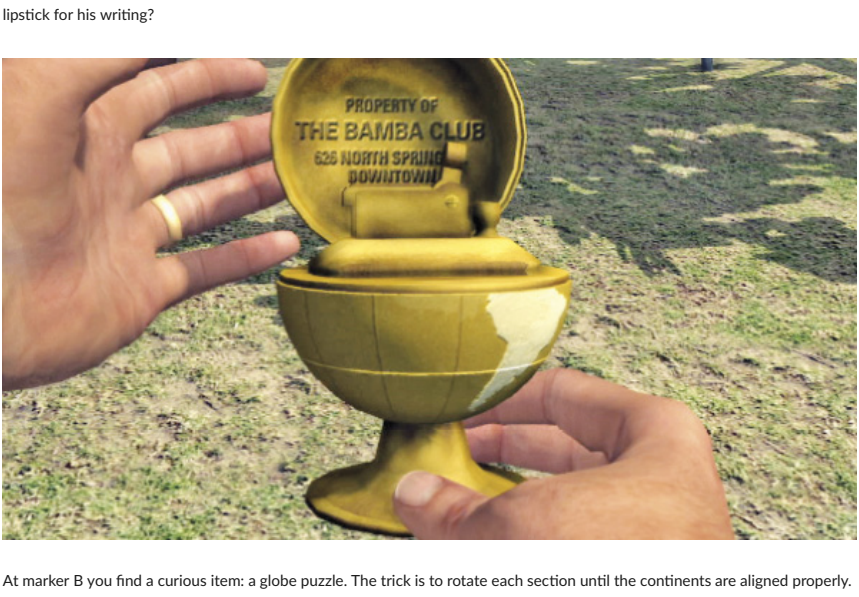


Complete the grim inspection by examining the **Writing on the Body** done in lipstick. Afterward, Carruthers suggests that the phrase scrawled on the torso may be a message about the Black Dahlia, but he admits it's pure speculation at this point. He has no idea what the "Tex" refers to.

Go to evidence marker C and examine the footprints. Carruthers reports that they're **Size 8 Shoe Prints** from men's shoes. Ray Pinker of Technical Services took impressions of the prints to study back at the lab.



At marker A, you find the victim's handbag and hairbrush. The brush is of little interest. Open the handbag to remove the **Lipstick** inside. Examine it more closely to discover that it appears to be brand new and unused. So where did the killer get the lipstick for his writing?



At marker B you find a curious item: a globe puzzle. The trick is to rotate each section until the continents are aligned properly. The section near the base is fixed in place, so align the sections from the bottom up. This unlocks the globe, which opens up to reveal that it's a **Bamba Club Lighter** engraved with the name and address of the club.

The investigation music stops once you've found all five of the key clues in the vicinity. Galloway suggests going to the Bamba Club next. Good idea, Rusty. Open your notebook and set the Bamba Club as your current destination.

### KEY CLUE CHECKLIST: THE MOORS

- Writing on body
- Blunt force trauma (victim's head)
- Missing jewelry (victim's left hand)
- Size 8 shoe prints
- Lipstick
- Bamba Club lighter

## LOCATION: BAMBA CLUB

### INVESTIGATE THE CLUB.

BAMBA CLUB
Cocktails

Travel to the Bamba Club ③ and enter the establishment to trigger an automatic conversation with the bartender. His name is Garrett Mason, an agency temp who fills in at bars around town. When Phelps describes the victim and asks if she came in last night, Mason gives the name Celine Henry and directs you to the bar's owner, Mr. McColl. (This gives you your first ID on the victim.)

### INTERVIEW DICK MCCOLL.

Walk toward the back of the club and approach the nattily dressed man wearing a hibiscus on his lapel and sitting alone in the booth. This triggers an interview sequence that begins a conversation with Dick McColl, the Bamba Club owner. He seems genuinely stunned that Celine Henry is dead. McColl says she's a regular customer; he and Celine and her husband Jacob "go way back".

## INTERVIEW: DICK MCCOLL

### TOPIC: SUSPECT SEEN WITH VICTIM

Phelps asks if Celine had any companions the previous night. McColl says she started out alone, but attracted the attention of several gentlemen as the night went on. One guy in particular was enamored with her stories. McColl seems honest enough about this topic.

### CORRECT ASSESSMENT: GOOD COP

Celine left with the fellow about 11 PM. McColl doesn't know his name, but had enough foresight to copy the man's license number: **License Plate 2B8899**. It's not surprising that McColl is this meticulous, given the way he dresses. This gives you the new objective to trace the plate.

### TOPIC: KNOWLEDGE OF HUSBAND

McColl knows Jacob Henry. He was in the Marine Corps, met Celine on a furlough, and then married her after the war. He insinuates that Jacob put up with a lot of bad behavior from the woman. When Phelps asks if he thinks Jacob killed his wife, McColl says no... but his look is guarded and indirect, and he has trouble making eye contact.

### CORRECT ASSESSMENT: BAD COP

Phelps tries guilt as a motivator, saying if Jacob Henry didn't do it, then McColl let Celine leave with a killer. But the bar owner won't bite, saying he tried to call Jacob to come get his wife—a regular occurrence, apparently—but Henry refused. When McColl called him back around 11:30, he didn't answer. This gives you the **Husband's Alibi**.

### TOPIC: RING STOLEN FROM VICTIM

Phelps asks about the ring torn from Celine's finger in the attack. McColl says she always wore a large garnet ring. He adds that it dates back to her flying days. When Phelps asks if Jacob Henry gave the ring to Celine, McColl gets visibly nervous and says she got it "before Jacob". There's clearly something more to the story.

### CORRECT ASSESSMENT: BAD COP

When pressed, McColl admits that he bought the ring for Celine years ago, before Jacob came along. He also admits that he's carried a torch for Celine all these years.

Before Phelps leaves, he gets Celine Henry's address from McColl, putting that new location on your map. Use your notebook to select it as your current destination.

### KEY CLUE CHECKLIST:DICK MCCOLL INTERVIEW

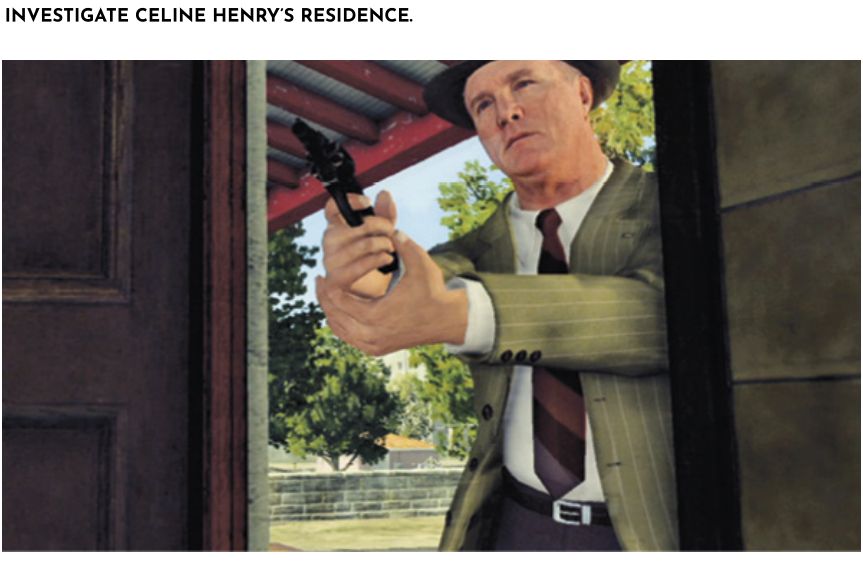
- License plate 2B8899
- Husband's alibi

### CALL IN THE LICENSE PLATE NUMBER TO R&I.

Use one of the payphones at the front of the Bamba Club, next to the coat check desk. Phelps calls in the license plate he got from McColl. R&I will check with the DMV (Department of Motor Vehicles) for the registered owner and relay the answer via KGPL to your car radio.

## LOCATION: CELINE HENRY RESIDENCE

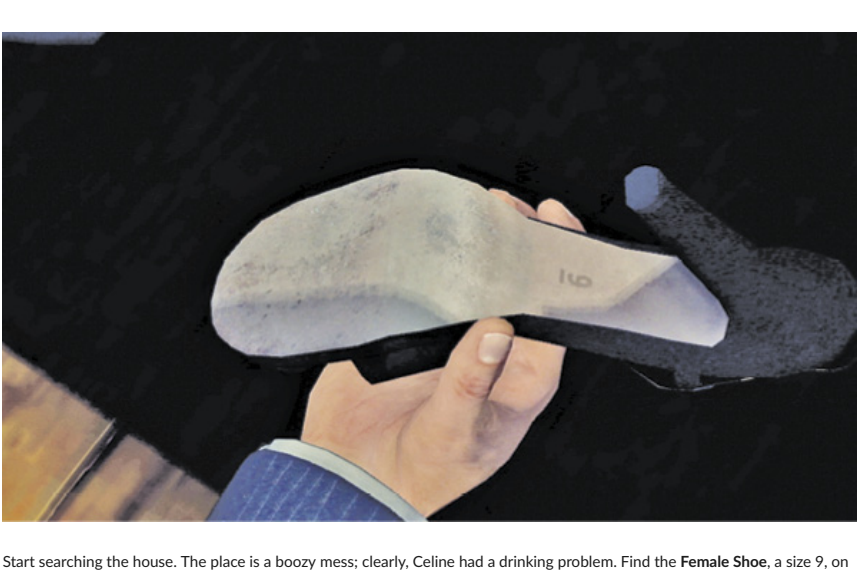
### INVESTIGATE CELINE HENRY'S RESIDENCE.



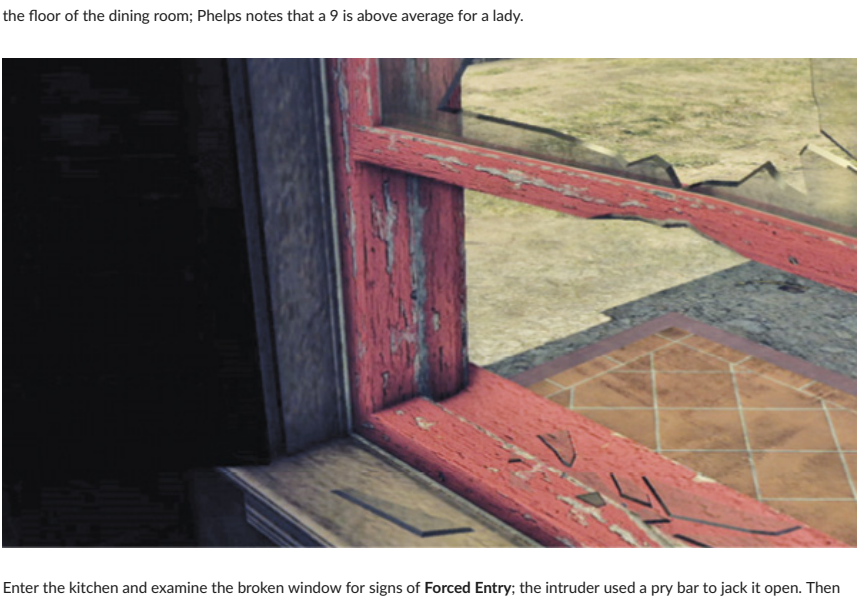
Travel to the Henry residence ④. Interestingly, it's just a few blocks from The Moors. Approach the front door to trigger a cut-scene: nobody answers the knock, so Galloway goes around back. He discovers a jimmied window, so he kicks in the back door and lets Phelps in the front.

**Newspaper cinematic**

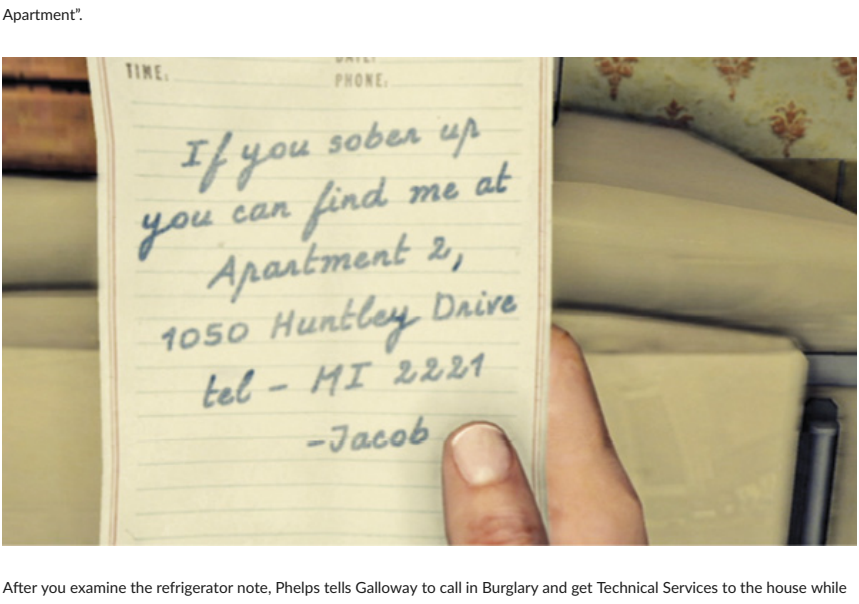
Just inside the front door, find the newspaper with the headline "Family Burnt to Death" on the floor and watch the story it triggers. Once again Harlan Fontaine plays a prominent role as he discusses a house fire with a very disturbed man calling from a payphone.



Start searching the house. The place is a boozy mess; clearly, Celine had a drinking problem. Find the **Female Shoe**, a size 9, on the floor of the dining room; Phelps notes that a 9 is above average for a lady.



Enter the kitchen and examine the broken window for signs of **Forced Entry**; the intruder used a pry bar to jack it open. Then find the note on the refrigerator door from Jacob. It says he can be found at an apartment on Huntley Drive, indicating that the Henrys have separated. It also puts the new location on your map and gives you a new objective: "Investigate Jacob Henry's Apartment".



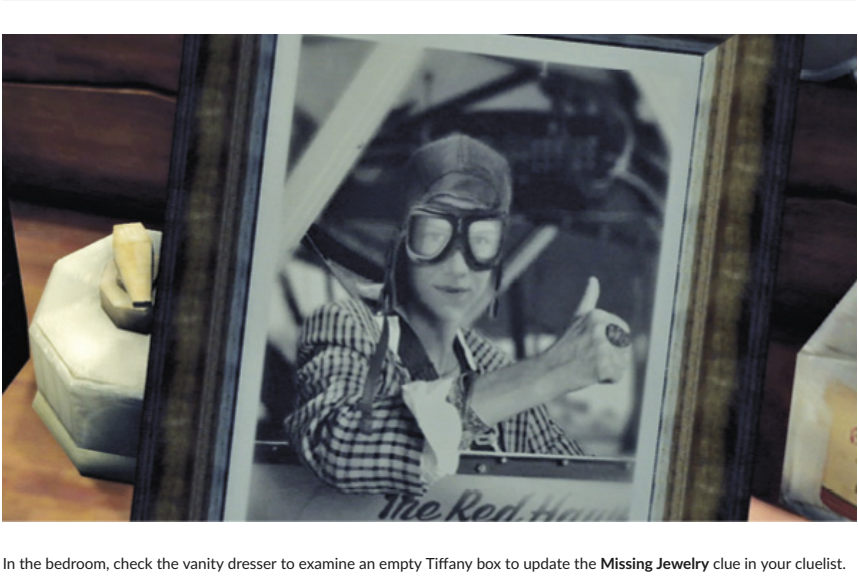
TIME. PHONE.

If you sober up
you can find me at
Apartment 2,
1050 Huntley Drive
tel - MI 2221
-Jacob

After you examine the refrigerator note, Phelps tells Galloway to call in Burglary and get Technical Services to the house while he talks to the neighbors. But finish searching the house before you go outside.

**JACOB'S NEW DIGS**

Don't miss Jacob's note on the fridge! Without his address, your investigation is stalled.



In the bedroom, check the vanity dresser to examine an empty Tiffany box to update the **Missing Jewelry** clue in your cluelist. You also find a photograph of Celine in aviator garb piloting a plane called The Red Hawk. The photo shows her flashing a thumbs-up sign that reveals the distinctive and very large Tiffany ring.

### CANVASS THE NEIGHBORS.

Exit the house via the back door, turn left, and climb over the brick divider into the backyard of the blue house next door. As you do this, a car pulls up the drive into the yard.

The woman who gets out is Jennifer Horgan, the next-door neighbor. Horgan says she's known Celine Henry for more than 10 years. She tells of a loud fight between the Henrys the previous night—Celine was drunk, then Jacob blackened her eye and stormed out, leaving his wife behind. Celine went out alone later, at 10:00 PM. Now you know about the Henrys' **Marital Problems**.

### KEY CLUE CHECKLIST: CELINE HENRY'S RESIDENCE

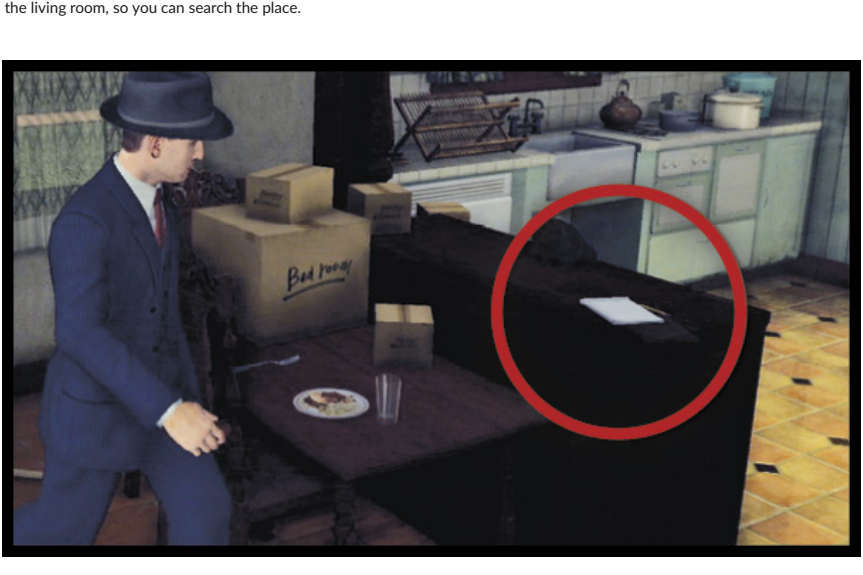
- Female shoe
- Forced entry
- Missing jewelry (updated)
- Marital problems (from neighbor)

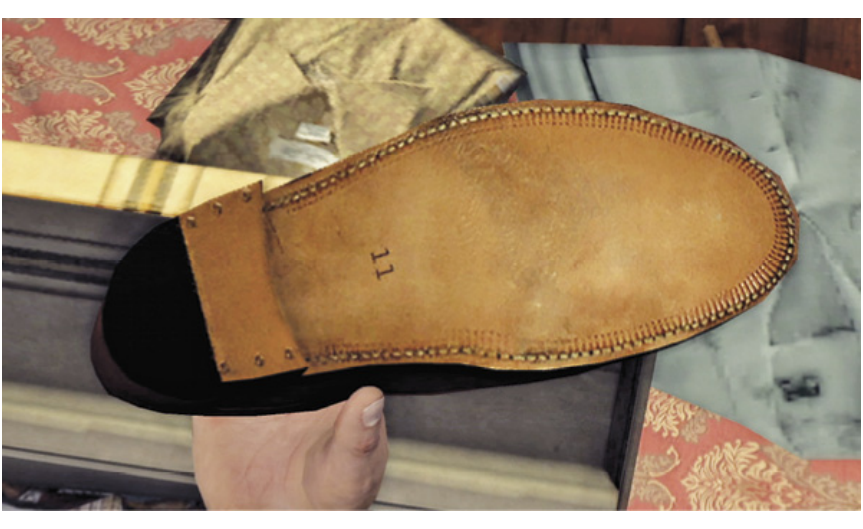
## LOCATION: JACOB HENRY'S APARTMENT

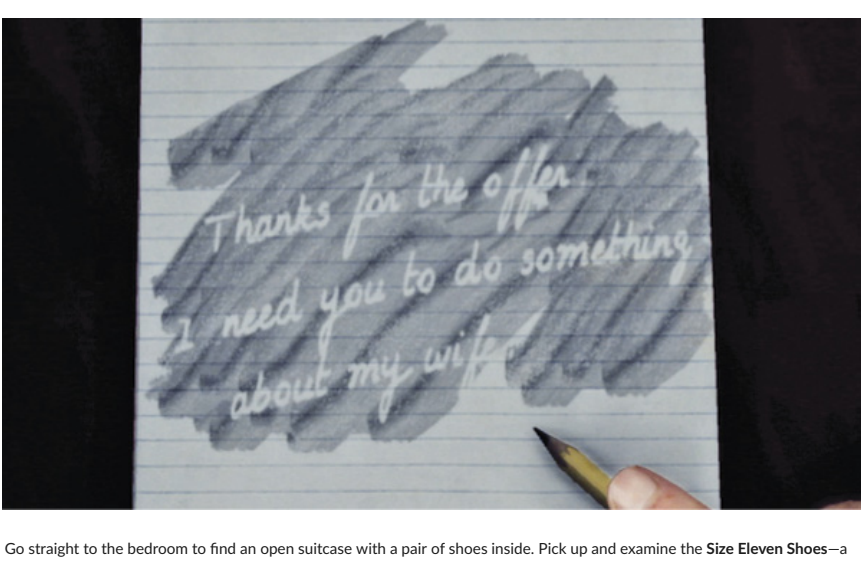
### INVESTIGATE JACOB HENRY'S APARTMENT.

Travel to Jacob Henry's place ⑤. When you arrive, just follow Galloway and watch the scene: Your partner kicks open the door and places Jacob under arrest.

The man seems genuinely distraught to hear about his wife's death, and Phelps has him take a seat. Galloway sits with Henry in the living room, so you can search the place.







Thanks for the offer.
I need you to do something
about my wife

Go straight to the bedroom to find an open suitcase with a pair of shoes inside. Pick up and examine the **Size Eleven Shoes**—a detail that works in Jacob's favor, since the killer wore size eights.

The only other key clue is on the counter between the kitchen and dining area. Find the notepad, then use the control shown onscreen to shade the pencil over the page. This reveals the impression of the previous note written on the pad, what appears to be a **Death Threat Note**: "I need you to do something about my wife".

### INTERVIEW JACOB HENRY.

Now return to the living room and approach Jacob Henry and press Talk to trigger an interview sequence.

### KEY CLUE CHECKLIST: JACOB HENRY'S APARTMENT

- Size eleven shoes
- Death threat note

## INTERVIEW: JACOB HENRY (FIRST TIME)

### TOPIC: MOVEMENTS OF VICTIM

Phelps asks who could have killed Celine—where did she go last night? Jacob seems reluctant to talk, and mutters, "A bar, I suppose. I don't know". He won't make eye contact, and you have plenty of information that suggests he knew exactly where she was.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: BAMBA CLUB LIGHTER

When Phelps brings up the Bamba Club, Jacob admits he got a call from the club, but refused to go pick up Celine. He says the phone rang again later and he ignored it. (This corroborates with what Dick McColl told you.) So Celine left the bar with someone else, and he has to live with that. Again, he seems devastated by the news.

### TOPIC: LAST CONTACT WITH VICTIM

Phelps asks when Jacob last saw his wife. He says he saw Celine last night, things got out of hand, and he left. This is consistent with what the neighbor, Jennifer Horgan, told you, and he makes easy eye contact after this statement.

### CORRECT ASSESSMENT: GOOD COP

A little more pressure from Phelps prods Jacob to remember that he last saw his wife around 9:00 PM. This also fits with the neighbor's timeline of events.

### TOPIC: MOTIVE FOR MURDER

This topic appears on your list only after you reveal the death threat note on the notepad in the kitchen. Phelps tries a direct accusation of murder, and Jacob chooses to answer by saying, "I never gave up on my wife". But he looks uncomfortable after saying it.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: DEATH THREAT NOTE

When Phelps brings up the impression of the note revealed on the pad, Jacob Henry says the meaning is that he wanted to have Celine committed to a hospital.

### SUBDUE JACOB HENRY.

After the interview, Galloway pushes too hard on the suspect, insulting the memory of Celine Henry in the process. He calls her "a lush and a tramp", and this pushes Jacob over the edge. He suddenly punches Galloway, then squares up to fight Phelps. Take him down with a few good punches and finish him off.

### CALL DISPATCH AND CHECK FOR MESSAGES.

Use the telephone on the counter in Jacob's kitchen (next to the notepad) to call for a patrol unit dispatch and get a message from the coroner. Carruthers gives you the autopsy report, saying Celine Henry was basically stomped to death. The head wounds are consistent with a socket wrench handle.

Phelps also gets through to R&I for a report on the license number. The plates belong to a brown 1936 Pontiac registered to Alonzo Mendez. Getting his address puts the location on your map. Finally, you get a message from Captain Donelly, who wants all suspects returned to Central Police Station for immediate questioning. You'd better obey the captain's orders.

## LOCATION: CENTRAL POLICE STATION

### INTERROGATE JACOB HENRY.

Return to Central Police Station ①. Your arrival triggers a cut-scene: Captain Donelly wants a conviction of Jacob Henry despite the lead on Mendez, the man with whom Celine left the Bamba Club. Phelps thinks Jacob may be the wrong man, but he enters Interview Room 2 anyway.

## INTERVIEW: JACOB HENRY (SECOND TIME)

### TOPIC: LIPSTICK MARKINGS

Phelps asks about the lipstick messages written on the victim, trying to rattle Jacob into giving some sign of recognition. But it appears that Jacob has no idea what Phelps is referencing, and he looks the detective right in the eye.

### CORRECT ASSESSMENT: GOOD COP

Jacob makes a pretty convincing "confession" that he's just a chump who loved his wife despite her scandalous behavior.

### TOPIC: DETERIORATION OF MARRIAGE

When Phelps paints a picture of the evening—a marital fight that got out of hand—Jacob denies it.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: MARITAL PROBLEMS

Phelps insists that Jacob got violent because the marriage was falling apart. When he presents the neighbor's report of a blackened eye, Jacob relents and admits he hit her. He's not proud of it, but he claims Celine was coming at him with a frying pan. He says he took her abuse for years, and finally just cracked.

### TOPIC: ACCESS TO MURDER WEAPON

Phelps asks about Jacob's work. He's a mechanic, working on various engine parts... with access to plenty of tools. (The label on his jumpsuit suggests he works for Hughes Aircraft Company.) Phelps points out that Celine Henry was brutally beaten with a socket wrench handle. Jacob throws up his hands and simply says, "I was home in bed".

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: HUSBAND'S ALIBI

Now Phelps goes into high gear, accusing Jacob using details of the killing. When he denies it again, repeating that he was home, Phelps brings up McColl's assertion that he called Jacob and got no answer. Jacob responds by laying out the raw dynamic of his relationship to Celine.

### TOPIC: MISSING JEWELRY

Phelps suggests that Jacob broke into Celine's house and stole her Tiffany ring. Jacob is almost dumbfounded by this. He says he has a key, and has no reason to break in.

### CORRECT ASSESSMENT: GOOD COP

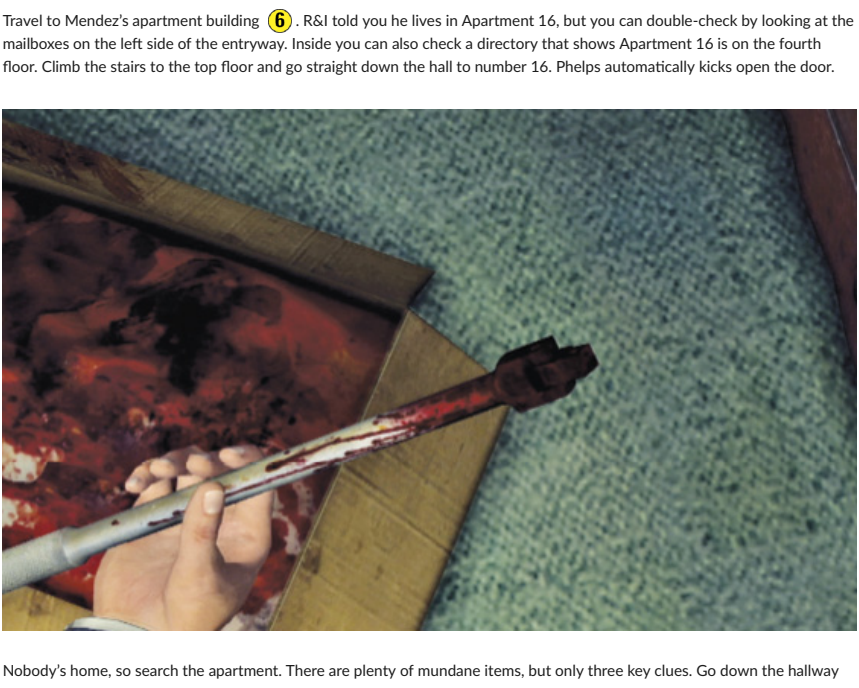
When Phelps insinuates that Jacob stole the garnet ring because he knew it was a gift from Dick McColl, Jacob is even more dumbfounded. He clearly had no idea where the ring came from.

After the interview, a deeply disappointed Captain Donelly waits for Phelps out in the hall. Phelps assures the captain that Mendez is a good lead, but Donelly is not pleased with the police work.

## LOCATION: MENDEZ'S RESIDENCE

### INVESTIGATE MENDEZ'S RESIDENCE.

Travel to Mendez's apartment building ⑥. R&I told you he lives in Apartment 16, but you can double-check by looking at the mailboxes on the left side of the entryway. Inside you can also check a directory that shows Apartment 16 is on the fourth floor. Climb the stairs to the top floor and go straight down the hall to number 16. Phelps automatically kicks open the door.

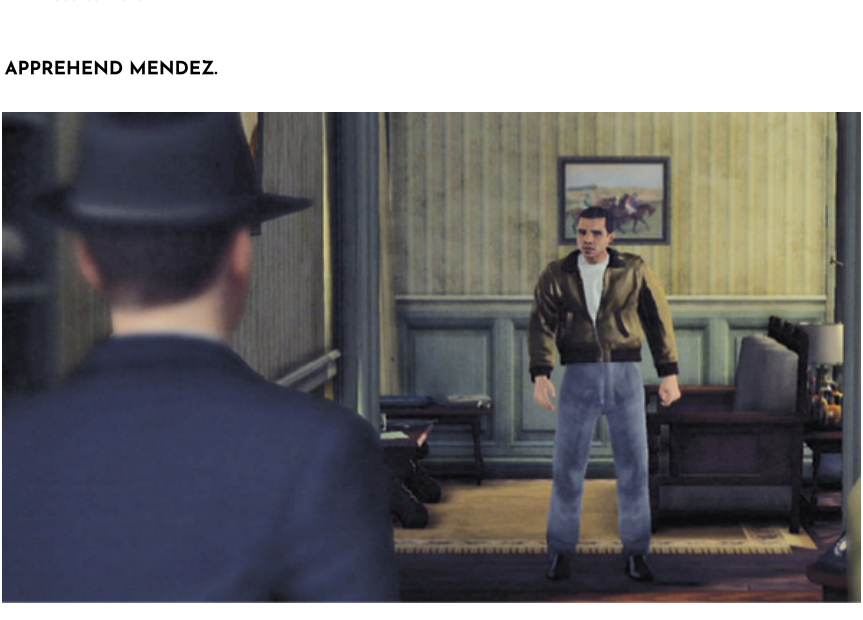


Nobody's home, so search the apartment. There are plenty of mundane items, but only three key clues. Go down the hallway to the bedroom (second door on the left). First, pick up and examine one of the **Size Eight Shoes** on the floor. (Be sure to turn the shoe until you zoom in on the sole.) Find the bloody box that contains **Used Lipstick** and a blood-covered **Socket Wrench**—pretty incriminating stuff right there.

### KEY CLUE CHECKLIST: MENDEZ'S APARTMENT

- Size eight shoes
- Used lipstick
- Socket wrench

### APPREHEND MENDEZ.

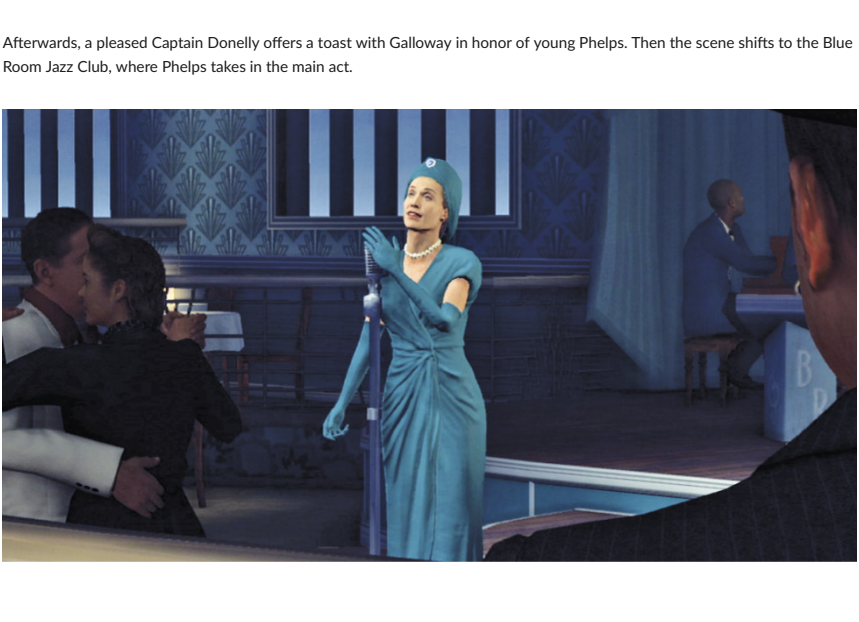


KEEP L.A. SAFE. DRIVE SAFELY

Suddenly Mendez arrives home. When Phelps informs him that he's under arrest, the suspect bolts. Follow him through the window. Stay on his tail as he sprints across the rooftops then slides down a ladder and drainpipe to the ground. Just as Mendez reaches his car to escape, Rusty pulls up in your vehicle. Hop in the driver's seat and follow Mendez.

Remember that in a chase, the suspect's vehicle is always marked as the red car icon on your map. Follow Mendez and ram him when possible. Pull up next to his left-rear fender to give Galloway a good shot at his tires to disable his car. When you finally accomplish this, hop out and approach the car to trigger an arrest cut-scene. If you fail to disable his car, Mendez eventually crashes and you can apprehend him then.

Afterwards, a pleased Captain Donelly offers a toast with Galloway in honor of young Phelps. Then the scene shifts to the Blue Room Jazz Club, where Phelps takes in the main act.



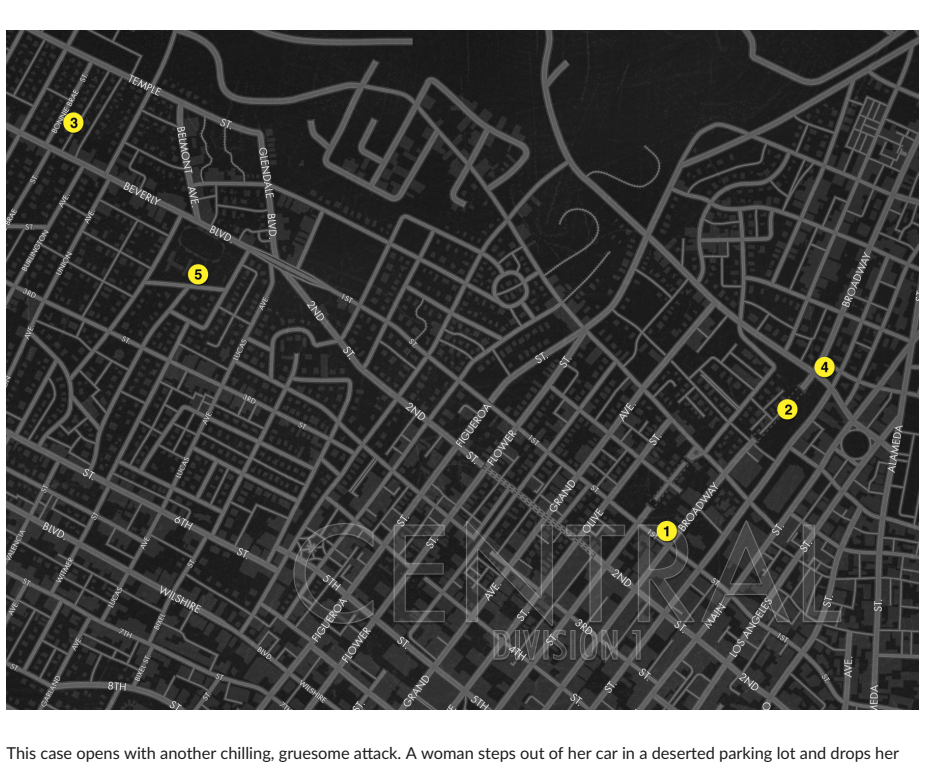
PRIMA GAMES

ROCKSTAR GAMES PRESENTS

L.A. NOIRE

The Homicide Cases

# CASE# AH002: The Golden Butterfly



This case opens with another chilling, gruesome attack. A woman steps out of her car in a deserted parking lot and drops her keys. As she bends to retrieve them, a man in a shirt and vest bludgeons her from behind with a tire iron.

At Central Division the next day, Detective Galloway gets the call: the woman was murdered and dumped in the grass at the end of Hill Street. Phelps points out the similarity to the last case, but Galloway reminds him of the first rule of police work: make no assumptions until you've seen the evidence.

## Objectives

- Investigate Crime Scene.
- Investigate the Moller Residence & Interview Michelle Moller and Hugo Moller.
- Speak to Moller's Neighbor & Apprehend Hugo Moller.
- Return to Central Morgue.
- Investigate High School & Apprehend the Molester.
- Return to Cenral Station & Interview Hugo Moller and Eli Rooney.
- Accuse a Suspect.

### CASE REPORT

**Total Number of Key Clues** 12

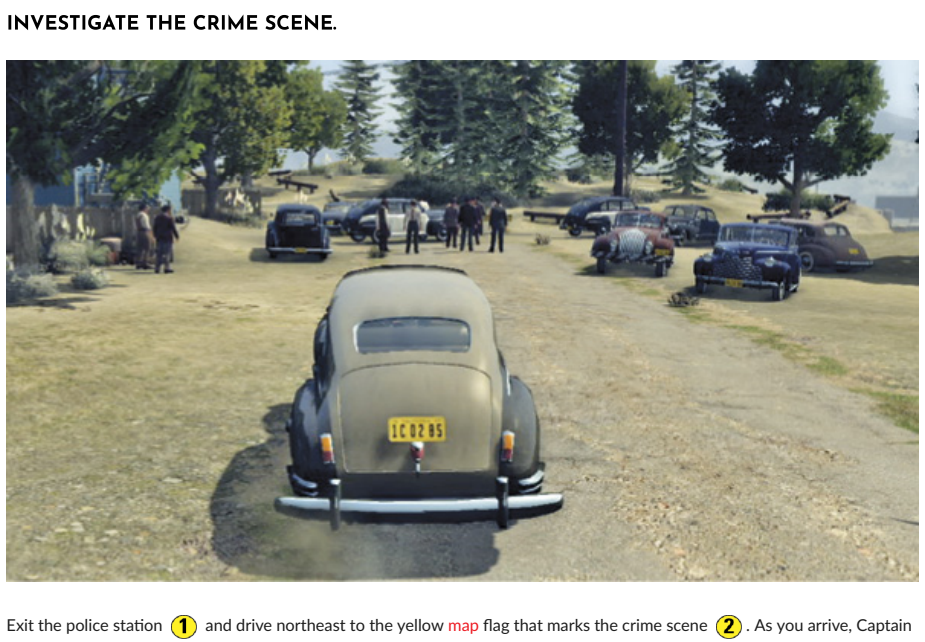
**Total Number of Interview Questions** 15

## Fail Conditions

- Phelps dies.
- Crime scene contaminated.
- Hugo Moller escapes.
- Eli Rooney escapes.

## LOCATION: CRIME SCENE

### INVESTIGATE THE CRIME SCENE.



Exit the police station ① and drive northeast to the yellow map flag that marks the crime scene ②. As you arrive, Captain Donelly tries to fend off the jackals of the press, who point out this slaying's similarities to the "Red Lipstick" murder of Celine Henry, as well as the "Black Dahlia" murder of Elizabeth Short.

Walk past the crime scene barricade and talk to the uniformed officer, Gonzales, who leads you to Coroner Carruthers and the victim at evidence marker A. The coroner notes the similar M.O. to the Celine Henry murder: severely battered, left on display, and stomped with a smallish men's shoe.

### EXAMINE THE BODY.

Examine the victim's head to reveal the braided **Rope Pattern** on her neck. Carruthers notes that it's very distinctive; he'll work up some comparisons at the lab and get back to you.

Check her right wrist for more marks; the coroner suggests that her wristwatch may have been torn off. Then examine her left hand to see that her ring has been violently removed, as well. This adds **Missing Jewelry** to your list of clues. You can also examine her chest to find the stomp marks of **Small Men's Footprints**.

### EXPLORE THE REST OF THE CRIME SCENE.

Step to evidence marker B beside the body and pick up the handbag on the ground. Examine the wad of cash in the purse; Phelps notes that the motive clearly wasn't robbery. Then pull out the PTA nametag to learn the victim's name, Deidre Moller. Phelps asks Officer Gonzales to run the name past R&I. Put down the purse.

Now find evidence marker C on the other side of the nearby tree. Examine the **Small Men's Footprints** (added to your Evidence list if you didn't find them earlier on the victim) leading to the body. Phelps asks if the stomping attack on Celine Henry was reported in the press; Carruthers confirms that it was and adds, "Every detail a copycat would want was there in the story".

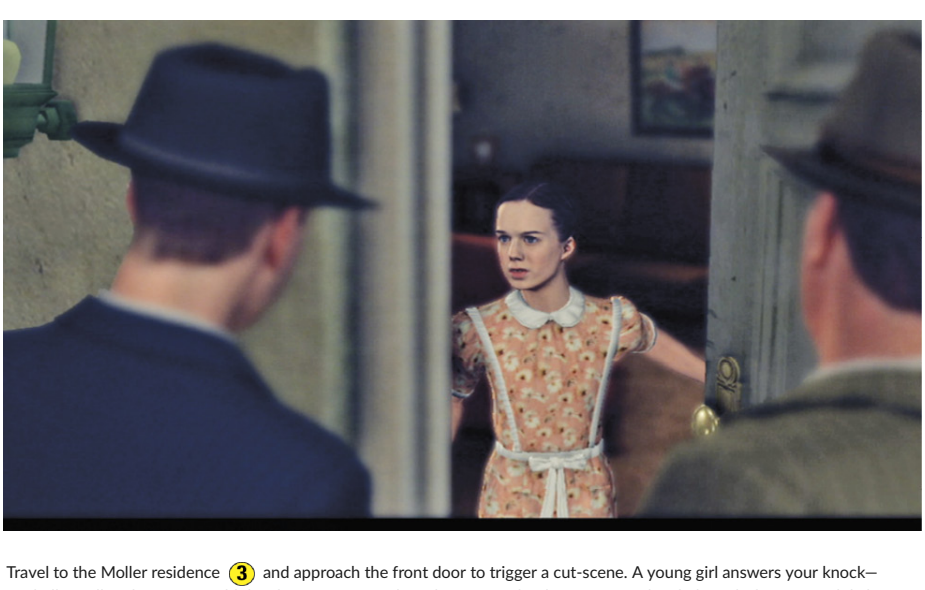
Once you've examined the evidence, Gonzalez returns; R&I says that Deidre Moller was reported missing by her husband Hugo Moller that morning. This adds the Mollers' address to the locations page of your notebook and gives you a new objective.

### KEY CLUE CHECKLIST: CRIME SCENE

- Rope pattern
- Missing jewelry
- Small men's footprints

## LOCATION: MOLLER RESIDENCE

### SEARCH THE MOLLER RESIDENCE.



Travel to the Moller residence ③ and approach the front door to trigger a cut-scene. A young girl answers your knock—Michelle Moller, the 15-year-old daughter of Hugo and Deidre, invites the detectives inside. Phelps asks her to sit while he searches the premises.

Enter the hallway, turn right, and go into the master bedroom on the left. (You won't find anything of interest in Michelle's bedroom.) Examine one of the **Size Eight Work Boots** on the floor.

Now examine the items on the dresser top. You find an empty Lady Elgin wristwatch case and an empty ring case. Be sure to get a close look at both to add the **Missing Watch and Rings** update to your Clue list.

### INTERVIEW MICHELLE MOLLER.

Return to the living room and approach Michelle Moller, then press Talk to trigger an interview sequence. Detective Phelps has to break the painful news about her mother to the poor girl, but she's a trooper about answering questions.

### KEY CLUE CHECKLIST: MOLLER RESIDENCE

- Size eight work boots
- Missing watch and rings (updates "Missing jewelry")

## INTERVIEW: MICHELLE MOLLER

### TOPIC: LAST CONTACT WITH VICTIM

Michelle says she last saw her mother the previous afternoon before the girl attended a dance at her school, Belmont High. When her mother didn't show to pick her up, her father came instead. But Michelle's demeanor—averted eyes and a small wince—indicates this isn't the whole story.

### CORRECT ASSESSMENT: BAD COP

Phelps presses her on what happened, and she responds with distress. She admits that she called home repeatedly, but got no answer at first. Eventually, her father picked up the phone and then came straightaway to get her. This provides important details regarding the **Husband's Alibi**.

### TOPIC: MISSING WATCH AND RINGS

Phelps asks about the missing jewelry. Michelle recalls that her mother had a ring and a watch, but claims she didn't really pay much attention to such things. Her gaze is steady and direct.

### CORRECT ASSESSMENT: GOOD COP

Michelle does manage to describe the rings and watch in some detail. She also reveals an interesting bit of info: her mother's Elgin watch was a makeup present from her father after a fight

### TOPIC: STATE OF PARENTS' MARRIAGE

When Phelps asks Michelle if her parents are happily married, she reacts somewhat defensively in affirming that they are.

### CORRECT ASSESSMENT: BAD COP

Phelps expresses doubt and Michelle admits that her father hit her mother once. To make up, he bought his wife a golden **Butterfly Brooch**.

### KEY CLUE CHECKLIST: MICHELLE MOLLER INTERVIEW

- Husband's alibi
- Butterfly brooch

After Phelps lauds the girl for her bravery, Hugo Moller enters the house. He sends his daughter to her room, then reacts with apparent shock when informed of his wife's death. He sits and agrees to answer questions.

## INTERVIEW: HUGO MOLLER

### TOPIC: FOOTPRINTS AT CRIME SCENE

Phelps asks Hugo his shoe size. He replies that he wears size nines, but if you searched his bedroom beforehand you know better.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: SIZE EIGHT WORK BOOTS

When Phelps brings up the work boots you found, Hugo admits that he's sensitive because he often gets teased about the smallish size of his feet.

### TOPIC: MISSING PERSONS REPORT

Hugo confirms that he filed a missing persons report for his wife that morning. He says Deidre left home around 9:30 PM, but didn't arrive to pick up their daughter at the high school dance. This seems true enough, but he's clearly nervous. He swallows repeatedly as he talks, and then glances away and closes his eyes several times after he finishes.

### CORRECT ASSESSMENT: BAD COP

When Phelps asks if Deidre ever went to bars by herself, Hugo suddenly gets animated. He loses his cool and gets to his feet, asking if the detective is suggesting his wife is loose. He explains that their marital argument was about picking up Michelle from the dance.

### TOPIC: ALIBI FOR HUGO MOLLER

Phelps asks if Hugo stayed home all night, and he answers that he did. Of course, this contradicts what his daughter told you. (You can't correctly challenge this assertion as a lie unless you elicited the "Husband's alibi" clue when you interviewed Michelle Moller.)

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: HUSBAND'S ALIBI

When confronted with Michelle's statement, Hugo admits that he drove around for a while in order to relax. Now a new topic appears on your Questions list.

### TOPIC: HISTORY OF VIOLENCE

Phelps describes the brutality of Deidre's murder and points out Hugo's history of domestic violence. Hugo denies it, of course, but you have evidence to suggest otherwise.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: BUTTERFLY BROOCH

When Phelps brings up the golden butterfly brooch and calls it a "payoff" to buy Deidre's silence, Moller again vigorously denies that he's a violent man feared by his wife and daughter.

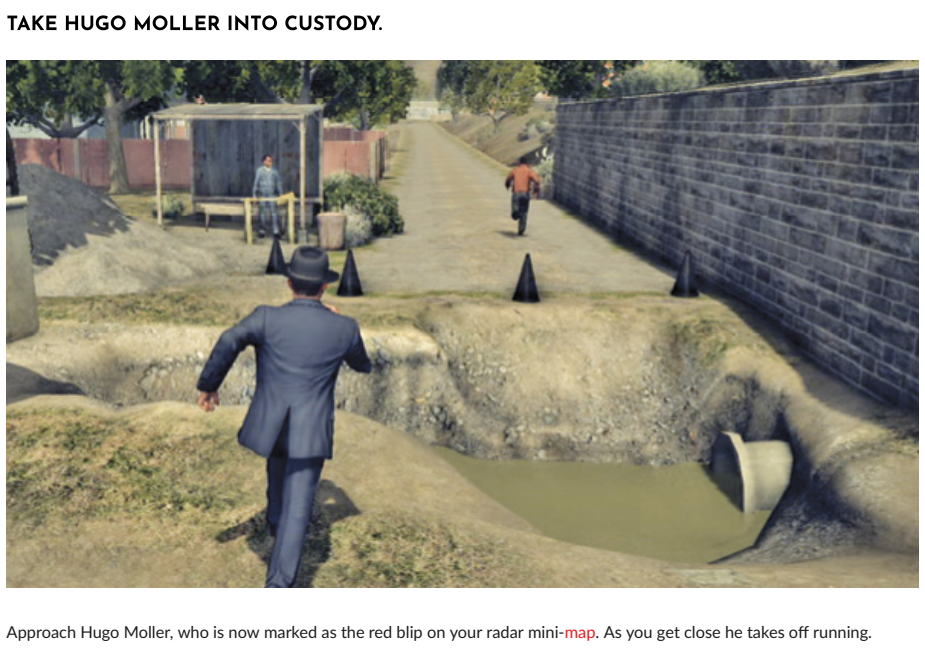
Interestingly, Phelps decides to allow Hugo to report on his own to Central Station for questioning. When Galloway protests and wants to cuff the suspect, Phelps points out that Moller's daughter is in the next room. He warns Hugo not to run.

Later, outside, Phelps explains more of his rationale to Galloway: despite Hugo's history of domestic violence, they still need to break his alibi because there's no physical evidence tying Hugo to the crime scene. As they speak, a neighbor hails the detectives from across the street.

### SPEAK TO THE NEIGHBOR.

Approach the woman to trigger a conversation. She reports that the Mollers had a loud argument the night before. She also saw Mr. Moller burning something in his incinerator that morning. Suddenly, she spots Hugo at the incinerator, giving you a new objective.

### TAKE HUGO MOLLER INTO CUSTODY.



Approach Hugo Moller, who is now marked as the red blip on your radar mini-map. As you get close he takes off running. Chase him down! Follow Hugo as he sprints down the alley, and tries to cut through yards. When you get close, tap the Tackle button indicated onscreen to bring him down. (If you fail to tackle Moller during the chase sequence, you eventually catch him when he tries to open a locked door.) After the capture, you end up back at the incinerator in Moller's yard.

### INSPECT THE INCINERATOR.

Examine the incinerator and pick up one of the **Bloody Shoes** (the undamaged one). When you turn it over, you find it's a size eight! Phelps places Moller under arrest for the murder of his wife, but Hugo insists he can explain the blood.

This triggers an automatic cut-scene: as a paddy wagon hauls Moller off to Central Station, Phelps tends to the welfare of Michelle, instructing her to contact relatives and promising help from Juvenile Hall.

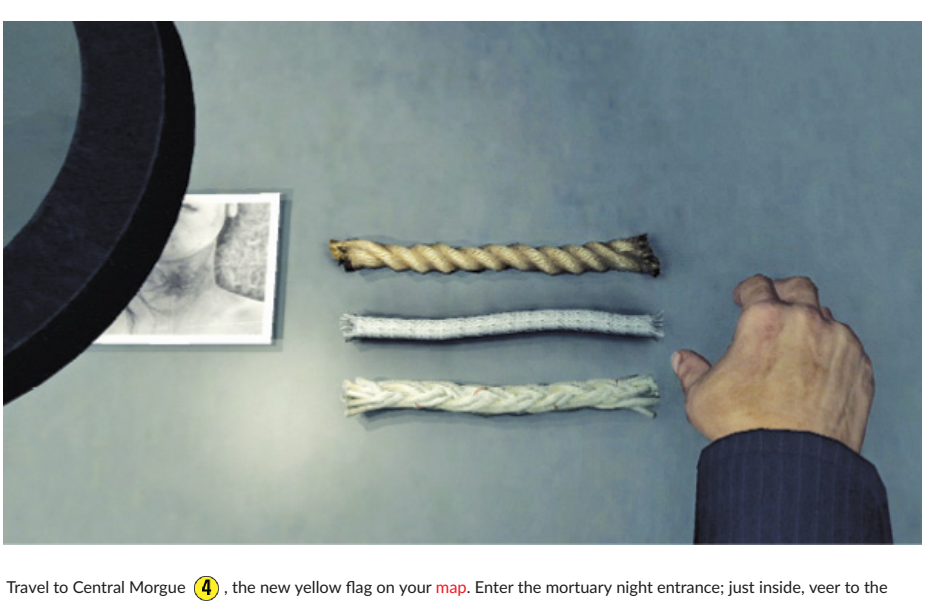
When the scene ends, use the nearby gamewell to get the Belmont High School address while Galloway calls in the request from your car. Soon you get a pair of KGPL calls. First, you learn that Coroner Carruthers has his report ready for you downtown. Swing by the morgue and pick it up.

### KEY CLUE CHECKLIST: MOLLER RESIDENCE

- Bloody shoes

## LOCATION: CENTRAL MORGUE

### RETURN TO CENTRAL MORGUE.



Travel to Central Morgue ④, the new yellow flag on your map. Enter the mortuary night entrance; just inside, veer to the right into the examination room to trigger a cut-scene.

Phelps asks if Coroner Carruthers can check the blood type on the shoes you found in the incinerator against the victim's type. Carruthers confirms strangulation as cause of death and directs you to view the samples on the bench. Examine the bench to see three rope samples next to a close-up photo of the ligature marks on Deidre Moller's neck.

The bottommost rope, the heavily braided one, is the obvious match. Select it to move it under the magnifying scope and over the photo for comparison. As Galloway points out, braided rope is commonly used on boats as mooring lines; the coroner adds that according to Ray Pinker of Technical Services, it's sometimes used as a bell rope in churches, too. Carruthers notes that he found no sign of semen on the body, which suggests there was no sexual assault.

Now examine the plaster shoeprint molds taken from the murder scene, just to the right of the rope samples. They're **Size Eight Footprints**; Carruthers notes that they're very similar to the prints in the Celine Henry case.

Before leaving, you can also take a look at the body and a sample of the autopsy organ removal on the scale. (You don't learn anything new from this viewing.)

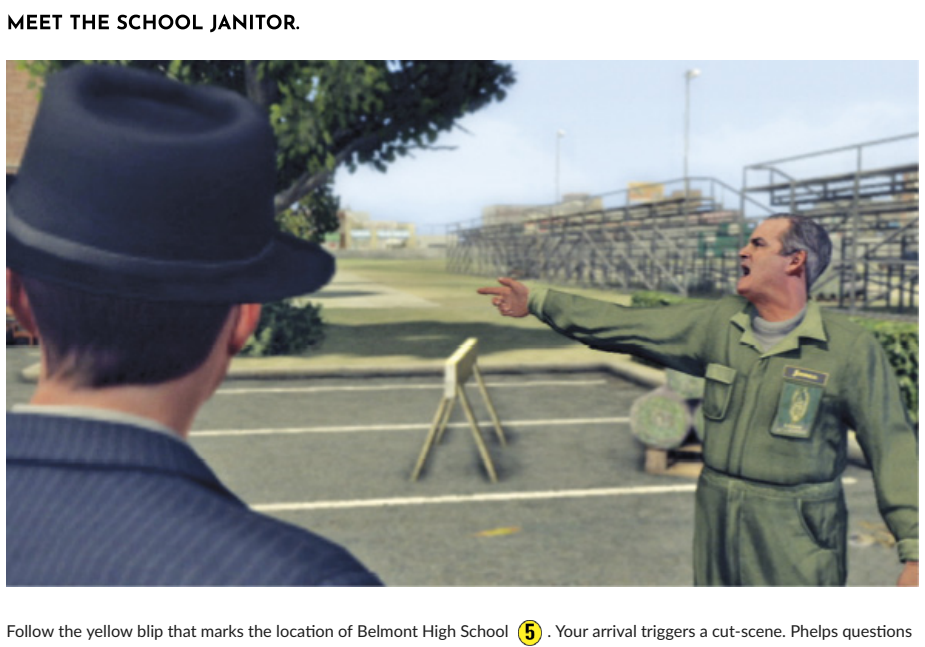
As you exit the morgue, KGPL calls: "Car 11K, Car 11K, come in". Start driving and you get a report that Deidre Moller's green 1946 coupe has been found in a parking lot adjoining Belmont High School and its playing fields. Travel to that location now.

### KEY CLUE CHECKLIST: CENTRAL MORGUE

- Size eight footprints (update of "Small men's footprints")

## LOCATION: BELMONT HIGH SCHOOL

### MEET THE SCHOOL JANITOR.



Follow the yellow blip that marks the location of Belmont High School ⑤. Your arrival triggers a cut-scene. Phelps questions the school janitor, James, who reports that he saw a man park the car in the lot around 1:00 AM. He mentions some recent problems with a child molester, but he doesn't know if it was the same man. Before he can comment further, he suddenly spots the molester!

### APPREHEND THE CHILD MOLESTER.

Sprint full speed through the first gap in the field bleachers on your right. (Remember: the suspect is marked as the red blip on your map.) Run at an angle across the football field and aim for the gap between the blocking sled on the left and the track hurdles on the right.

Follow the fleeing suspect around the far bleachers and up the stairs to street level. Stay on his tail as he veers down the alley between buildings on the right and hops over fences, trying to escape through yards. Then tackle him when you get close enough. (If you can't manage to tackle the suspect during the chase, Galloway eventually cuts him off at the end of an alley with the car; then you must defeat the suspect in a brawl.) This triggers a cut-scene: after Phelps drags him back to the parking lot, he gives his name as Eli Rooney.

Eli claims no knowledge of the woman attacked the previous night, but when the detectives force him to turn out his pockets he produces Deidre Moller's golden **Butterfly Brooch**! He claims, however, that he found it in the parking lot.

### SEARCH THE TRUNK OF DEIDRE'S CAR.

After Eli Rooney is hauled away in the paddy wagon, open the trunk of the 1946 coupe to find a trio of bloodstained items. Examine the **Rope**, the **Bloody Tire Iron**, and the **Overalls** stenciled with "H.M".—the same initials as Hugo Moller, who also happens to be a mechanic. Then walk away from the car to get a new objective.

### CALL CENTRAL.

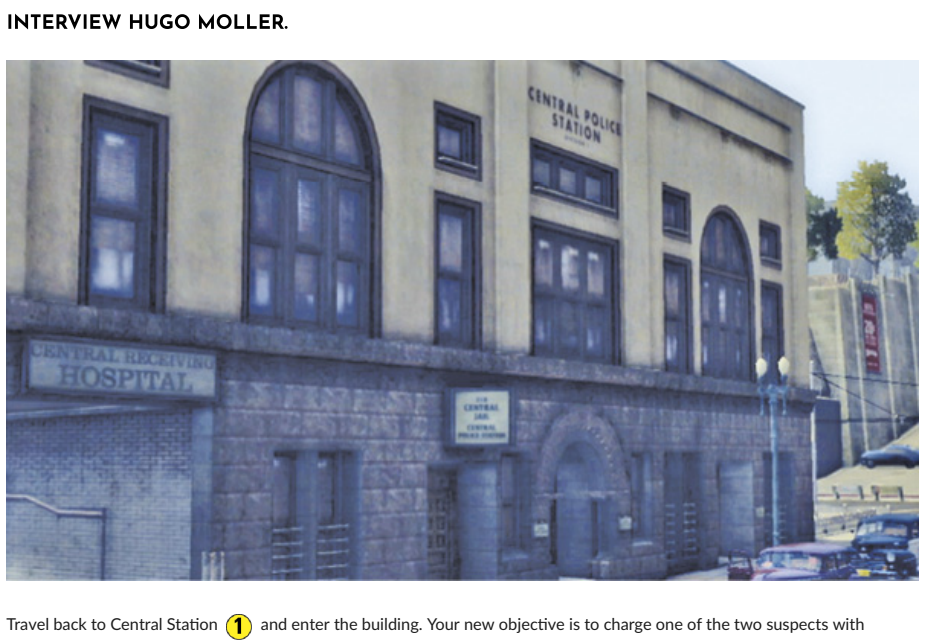
Follow the phone icon on your map to the gamewell on the nearby sidewalk. Use it to call in to Central Station and set up both Hugo Moller and Eli Rooney in interview rooms for interrogations.

### KEY CLUE CHECKLIST: BELMONT HIGH SCHOOL

- Butterfly brooch (updated)
- Rope
- Bloody tire iron
- Overalls

## LOCATION: CENTRAL STATION

### INTERVIEW HUGO MOLLER.



Travel back to Central Station ① and enter the building. Your new objective is to charge one of the two suspects with murder. Approach the watch desk to trigger a quick cut-scene with the Watch Commander, Mel Fleischer. He tells Phelps where the suspects are waiting.

Let's start with Moller. Find him in Interview Room 2. When you approach, Phelps lays out the case, but Hugo continues to protest his innocence. He even offers to take a lie detector test.

## INTERVIEW: HUGO MOLLER

### TOPIC: DISPOSAL OF EVIDENCE

When Phelps asks why Hugo was burning his bloody shoes, the suspect replies, "Because I knew you wouldn't believe me". The answer certainly seems straightforward and his look is direct.

### CORRECT ASSESSMENT: GOOD COP

Hugo claims that the blood came from a skinned rabbit. The coroner's report should confirm or deny that assertion easily enough.

### TOPIC: ACCESS TO BRAIDED ROPE

Phelps asks if Hugo knows anything about ropes. The suspect says he was a Boy Scout and learned a bit more in the Army, but says he doesn't know much more than the average fellow.

### CORRECT ASSESSMENT: BAD COP

Phelps pushes Hugo about strangulation. Moller answers aggressively, admitting that he learned various ways to strangle someone in the Army. He openly admits that, if he had to choose, he'd use a triple-braid rope—the very kind used to strangle his wife. This would seem like an odd admission if he were indeed the killer.

### TOPIC: ACCESS TO TIRE IRON

Phelps points out that Deidre was beaten savagely with a tire iron, then suggests that it's an appropriate choice of tool for a mechanic like Hugo. Hugo haltingly denies knowing anything about a tire iron. His eyes turn shifty.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: BLOODY TIRE IRON

Deidre Moller drove a Chevrolet, but Hugo admits he drives a Chrysler Airflow—the same make as the tire iron that helped kill his wife.

### TOPIC: VICTIM'S VEHICLE RECOVERED

Phelps tells Hugo about the discovery of Deidre's car in the school parking lot, then asks where he keeps his work clothes. Hugo claims to keep them in his locker.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: OVERALLS

When Phelps tells Hugo about the bloodstained overalls bearing his initials in the trunk of his wife's car, he denies that they could be his.

This ends your interview with Hugo Moller. You get the choice to either charge him with murder or exit the room without leveling charges. Let's talk to Eli Rooney before we jump to any conclusions.

### INTERVIEW ELI ROONEY.

Exit Interview Room 2 and head down the corridor in search of Rooney in Interview Room 1. You run into Captain Donelly just outside the door; he asserts that he'll be dealing personally with the accused. Enter the interview room to find a battered suspect. Pedophiles are a particularly despised class of criminal.

## INTERVIEW: ELI ROONEY

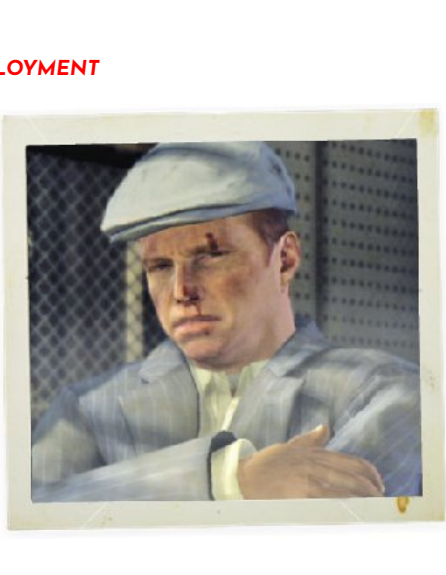
### TOPIC: FOOTPRINTS AT CRIME SCENE

When Phelps asks his boot size, Eli says he wears whatever he can get his hands on—currently size elevens, he claims.

### CORRECT ASSESSMENT: BAD COP

Phelps doesn't believe it, based on Rooney's short stature. After a bit more prodding, he admits that he just might wear an eight. When Phelps asks why he "punishes" children with his iniquity, Eli seems to suggest it's a continuation of abuse he once suffered himself.

### TOPIC: PLACE OF EMPLOYMENT



Phelps asks about Eli's job. He says he worked in San Pedro, but now he's looking for something new. Eli is not easy to read, but this answer leaves too much unanswered, and his folded arms and surly look suggest he's holding something back.

### CORRECT ASSESSMENT: BAD COP

Eli says his ex-employer was Hennessy Marine—matching the initials stenciled on the bloody overalls found in Deidre Moller's trunk. Eli goes on to admit that the company gave him green coveralls to wear for work.

### TOPIC: ACCESS TO BRAIDED ROPE

Phelps gets Eli to admit he uses rope to truss some of his victims. He claims to have no particular rope preference.

### CORRECT ASSESSMENT: GOOD COP

When pressed however, Eli admits that he prefers braid: "You tie a hitch in braid, it stays tied".

### TOPIC: MOTIVE FOR MOLLER MURDER

Phelps suggests that Eli killed Deidre Moller in order to steal her jewelry. Eli flat out denies that, unlike his reactions to other accusations.

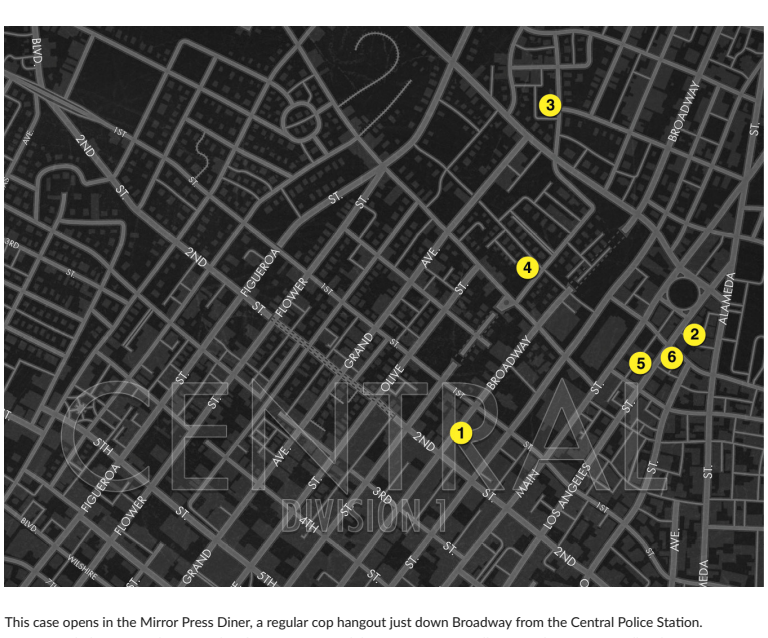
### CORRECT ASSESSMENT: BAD COP

Now Eli tells what he claims to know: he saw the car enter the parking lot late the previous night. A man got out of the car and changed clothes, putting his coveralls in the trunk. Then the man dropped the butterfly brooch in the lamplight and walked away. Eli says he went to pick it up. And that's his story.

Before the interview ends, you're given the choice of selecting either Charge or Exit.

You have enough evidence to charge either Hugo Moller or Eli Rooney with the murder. Choose either one to close the case and complete The Golden Butterfly. Our preference is to lock up the admitted child sex offender, plus you earn the five-star award if you charge Rooney. Afterward, Captain Donelly assesses your performance.

# CASE# AH003: The Silk Stocking Murder (VR)



This case opens in the Mirror Press Diner, a regular cop hangout just down Broadway from the Central Police Station. Detective Phelps arrives there for a breakfast meeting with his partner Rusty Galloway and Captain Donelly. The captain puts the pair on a new case: another young woman, this one Hispanic, murdered and left naked in an alleyway near City Hall.

Phelps can't help but comment on the similarity to the Henry and Moller cases. Galloway points out that his partner isn't convinced of Mendez's guilt in the Henry murder. But Donelly will have none of it, and expresses his happiness with the case built in the Moller murder, as well—the DA is on solid ground with the evidence, he believes.

## Objectives

- Investigate Downtown Crime Scene.
- Investigate Antonia's Room & Interview Mrs. Lapenti.
- Investigate Maldonado Residence & Canvass Neighbors.
- Return to Central Station (Tech Services).
- Interview Angel Maldonado.
- Investigate El Dorado Bar & Interview Diego Aguilar.
- Investigate Just Picked Fruit Market & Interview Clem Feeney.
- Apprehend Feeney.

### CASE REPORT

**Total Number of Key Clues** 17

**Total Number of Interview Questions** 13

## Fail Conditions

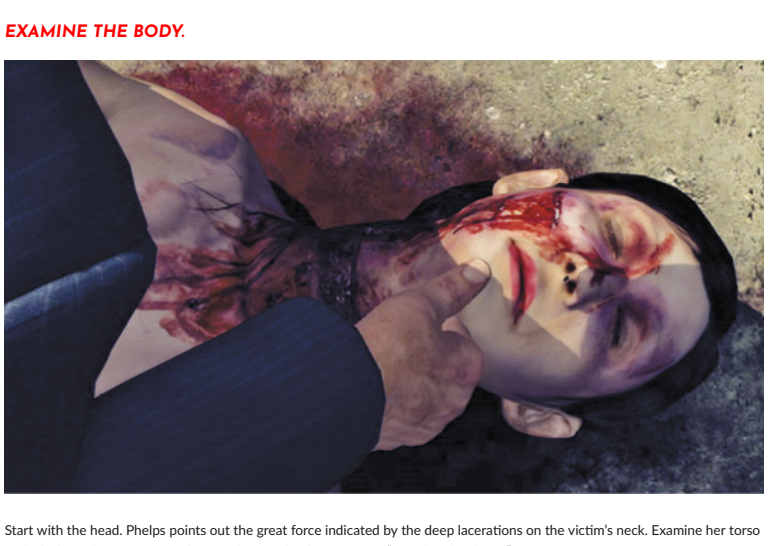
- Phelps dies.
- Crime scene contaminated.
- Clem Feeney escapes.

## LOCATION: DOWNTOWN CRIME SCENE

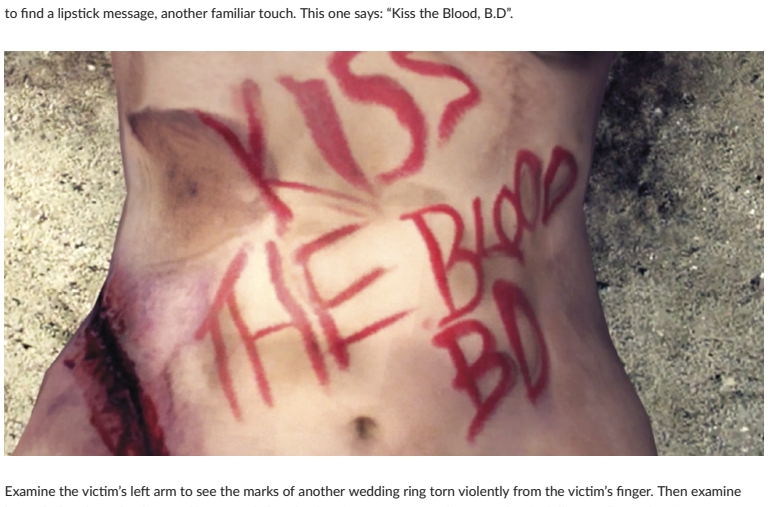
### INVESTIGATE THE CRIME SCENE.

From the diner (1), travel to the crime scene (2). Approach the coroner, who says the cause of death is apparent. He waited for the detective team to arrive, so go ahead and examine the body.

### *EXAMINE THE BODY.*



Start with the head. Phelps points out the great force indicated by the deep lacerations on the victim's neck. Examine her torso to find a lipstick message, another familiar touch. This one says: "Kiss the Blood, B.D".



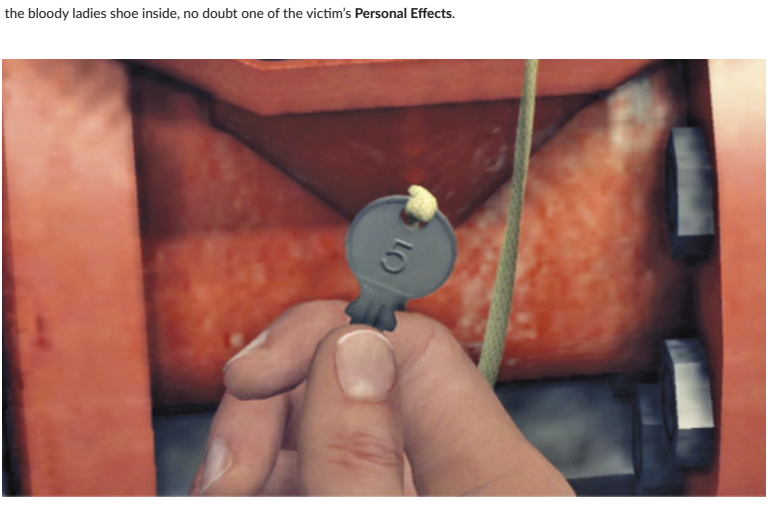
Examine the victim's left arm to see the marks of another wedding ring torn violently from the victim's finger. Then examine her right hand to take the torn library card placed in her fingers—more grisly staging by the killer. It tells you her first name was Antonia and she was only 21 years old.

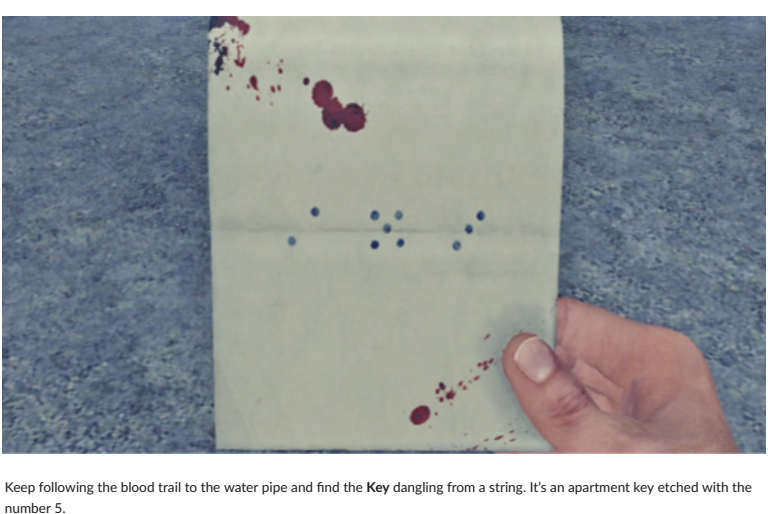
Afterward, the four discuss the similarities to previous murders, including the Black Dahlia killing. Carruthers adds another similarity: bruising from a stomp attack by a small size of men's shoe. Pinker points out that the lipstick seems to be a similar color to the other cases.

### SEARCH THE REST OF THE CRIME SCENE.

Examine the **Bloodied Stocking** on the ground next to the body, at evidence marker A. Note also the smeared **Blood Trail** leading away from the body. Follow it over to a blue cloche **Ladies Hat** on the ground near the blood-spattered door; it has the name Antonia written in the band.

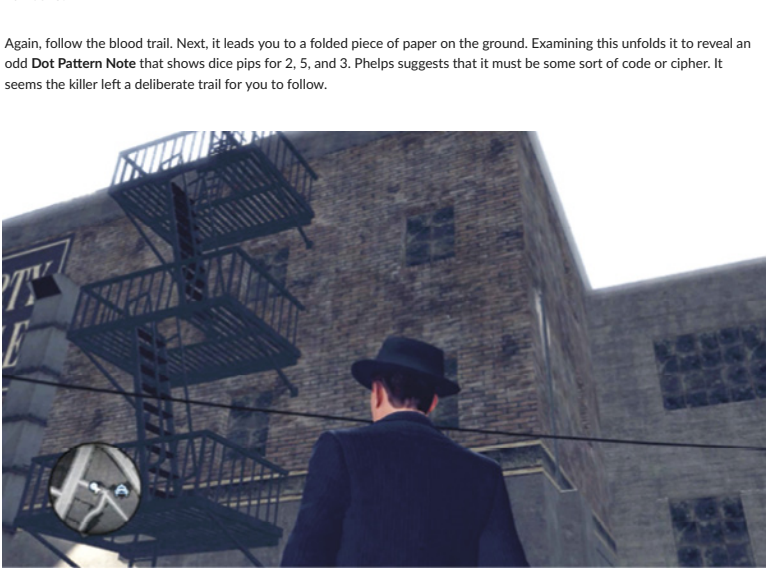
The blood trail continues up the alley, past the squad car. Follow it to the trashcan near the blood smear on the wall, and find the bloody ladies shoe inside, no doubt one of the victim's **Personal Effects**.

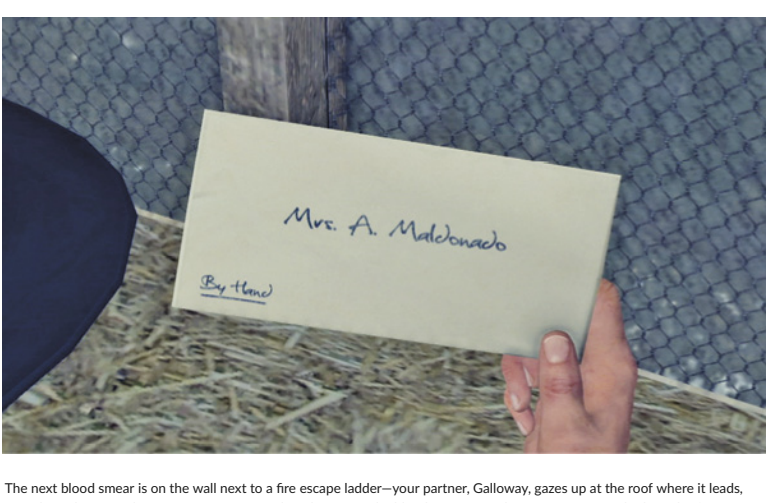




Keep following the blood trail to the water pipe and find the **Key** dangling from a string. It's an apartment key etched with the number 5.

Again, follow the blood trail. Next, it leads you to a folded piece of paper on the ground. Examining this unfolds it to reveal an odd **Dot Pattern Note** that shows dice pips for 2, 5, and 3. Phelps suggests that it must be some sort of code or cipher. It seems the killer left a deliberate trail for you to follow.





The next blood smear is on the wall next to a fire escape ladder—your partner, Galloway, gazes up at the roof where it leads, providing a hint for where to go next. Approach and examine the bloodsmear for a short cut-scene: you look up the fire escape as Phelps says, "Where are you taking us?" Climb the fire escape to the roof.

The blood trail continues on the roof. Follow it into the pigeon coop to find an envelope with the name "Mrs. A. Maldonado" on the front. It's empty, and Phelps wonders where these odd clues are taking him.

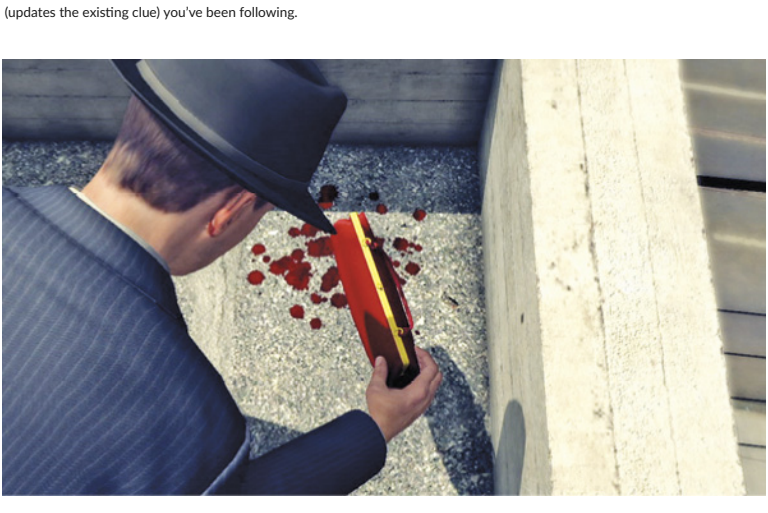
> **VR Tip: Envelope Location**
>
> In the VR version of the game, you do not need to enter the coop; the letter is on the ground near the entrance to the coop.

Follow the blood smears again until you find an enameled and gold-plated makeup compact about halfway across the roof. Examine it to open it. Then continue along the grim, bloody trail to the pipe that runs up the wall. Climb it to the next rooftop.

Follow the blood to the box-like airshaft to find another item hanging from a string: Antonia Maldonado's wedding ring, torn from her finger. Phelps wonders: what's the significance?

> **Music Cue**
>
> Remember that the "clue music" doesn't stop until you've found all pertinent clues in a location. The Maldonado crime scene has a lot of clues, so keep searching until the music stops.

Hop up to the next level of roof for the grisliest find so far: a bucket of what appears to be Antonia's blood and a blood-soaked paintbrush. Pick up the brush and examine it for a close-up. It appears that the killer used this brush to paint the **Blood Trail** (updates the existing clue) you've been following.



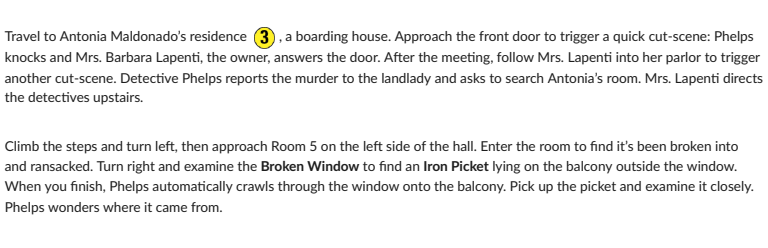
Follow the trail to the corner of the roof and pick up the victim's handbag. Open it and examine the second half of the torn **Library Card**. This verifies the victim's full name as Antonia Maldonado. It also gives you her address, which is added to your locations page. This wraps up your crime scene investigation.

### *KEY CLUE CHECKLIST: DOWNTOWN CRIME SCENE*

- Bloodied stocking
- Blood trail (also updated on rooftop)
- Ladies hat
- Personal effects
- Key
- Dot pattern note
- Library card (found in two halves)

## LOCATION: ANTONIA'S BOARDING HOUSE

### SEARCH ANTONIA'S ROOM.



Travel to Antonia Maldonado's residence (3), a boarding house. Approach the front door to trigger a quick cut-scene: Phelps knocks and Mrs. Barbara Lapenti, the owner, answers the door. After the meeting, follow Mrs. Lapenti into her parlor to trigger another cut-scene. Detective Phelps reports the murder to the landlady and asks to search Antonia's room. Mrs. Lapenti directs the detectives upstairs.

Climb the steps and turn left, then approach Room 5 on the left side of the hall. Enter the room to find it's been broken into and ransacked. Turn right and examine the **Broken Window** to find an **Iron Picket** lying on the balcony outside the window. When you finish, Phelps automatically crawls through the window onto the balcony. Pick up the picket and examine it closely. Phelps wonders where it came from.

> **VR Tip: Picket Location**
>
> In the VR version of the game, you do not need to go through the window to find the picket; it's located below the broken window inside the apartment.

Crawl back into the room and search the dresser. Examine the framed **Charm Bracelet Photograph** (it's turned face down)—you get a close-up of the bracelet on Antonia's wrist. Phelps notes that the bracelet wasn't among the crime scene evidence.

Examine the suitcase on the bed to find an envelope addressed to "Mrs. Maldonado". Examine it further to open it; scroll down the **Attorney's Letter** to learn that Antonia had filed for divorce from her husband, Angel. The letter provides Angel's address and gives you a new objective.

### INTERVIEW MRS. LAPENTI.

Head back downstairs to the parlor and approach the landlady to trigger an interview sequence.

### *KEY CLUE CHECKLIST: ANTONIA'S ROOM*

- Broken window
- Iron picket
- Charm bracelet photograph
- Attorney's letter

## INTERVIEW: BARBARA LAPENTI

### *TOPIC: POSSIBLE SUSPECTS*

When Phelps asks who might have wanted to hurt Antonia Maldonado, Mrs. Lapenti vehemently replies, "That rat of a husband, Angel". She mentions the divorce papers as a possible motive and gives the detectives a straight-in-the-eye, no-nonsense look.

### *CORRECT ASSESSMENT: GOOD COP*

Mrs. Lapenti claims that Angel was a cruel husband to Antonia, who was a good girl, if a little on the religious side.

### *TOPIC: MOVEMENTS OF VICTIM*

Phelps asks when Antonia left and where she was going the previous day. Mrs. Lapenti gives her time of departure, but claims no knowledge of the young woman's destination. Her slight grimace suggests that she's not telling everything.

### *CORRECT ASSESSMENT: BAD COP*

Phelps senses a cover-up and presses hard. The landlady admits that Antonia went to the El Dorado Bar, noting that she'd been drinking a lot lately. (This adds a new entry to your locations page.) Galloway notes that it's near where the body was found.

### *TOPIC: EVIDENCE OF BREAK-IN*

When Phelps asks about the break-in, Mrs. Lapenti tries to deny it. Of course, you have incontrovertible evidence.

### *CORRECT ASSESSMENT: ACCUSE*

### *EVIDENCE: BROKEN WINDOW/IRON PICKET*

Mrs. Lapenti admits that she heard the noise in the early hours. She worries that her boarding house's reputation will suffer if word gets out.

### *TOPIC: BREAKDOWN OF MARRIAGE*

Phelps asks about the state of the Maldonado marriage. The landlady says Antonia moved in two months earlier. When Phelps points out that Antonia still wore her wedding ring, Mrs. Lapenti notes that she also wore a **Religious Necklace** but no other jewelry. Her facial twitching and the wedding photo you saw suggest this isn't true.

### *CORRECT ASSESSMENT: ACCUSE*

### *EVIDENCE: CHARM BRACELET PHOTOGRAPH*

Phelps asks about the bracelet, and Mrs. Lapenti at first claims to know nothing about it. But when Phelps mentions the wedding photo, the landlady says Antonia never wore it because Angel gave it to her. Instead, she kept it in her wooden jewelry box.

### *KEY CLUE CHECKLIST: BARBARA LAPENTI INTERVIEW*

- Religious necklace

## LOCATION: MALDONADO RESIDENCE

### ARREST ANGEL MALDONADO.

Travel to the Maldonado residence (4) and examine the mailboxes on the right-hand side of the entry to find the apartment number, 304. Enter the building and climb the stairs to the third floor to trigger a cut-scene. Galloway kicks in the door of 304 and places Angel Maldonado under arrest.

But as soon as the detectives tuck away their guns, Angel's brother, Hipolito, takes out Galloway with a flying tackle. When you regain control, you're faced off against Hipolito while your partner battles Angel. After you K.O. Angel's brother, go help Galloway if he needs it.

Once both brothers are cuffed and Galloway has called for a prowl car for backup, Phelps breaks the news about Antonia's murder to Angel. He seems honestly shocked. After the uniformed cops haul off the brothers, start searching the apartment.

### SEARCH THE APARTMENT.

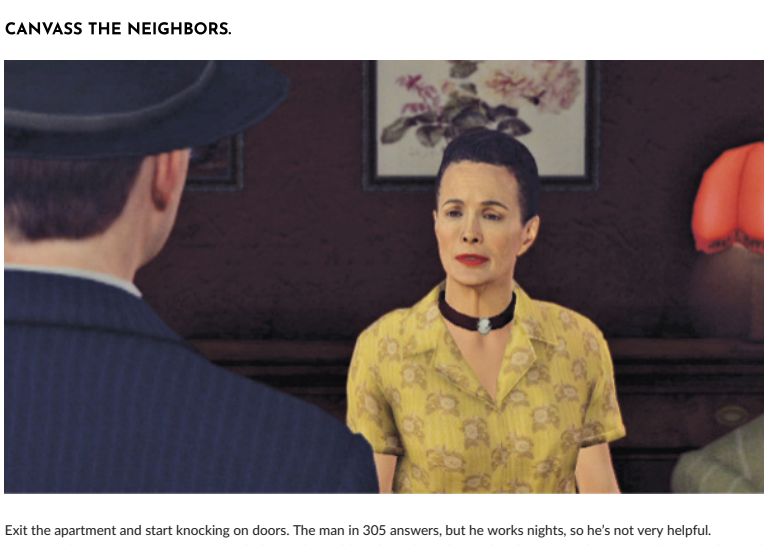
Enter the kitchen to examine the **Bloodied Shirt** hanging on a laundry line. Be sure to take a closer look at the bloodstains. Examine the fruit crate on the floor to get a new location, the Just Picked Fruit Market in Chinatown. Open the crate to find liquor inside.

EL DORADO
BAR

You can also find a matchbook from the El Dorado bar on the counter. (This gives you the address if you don't already have it.) Now listen to Galloway's suggestion to check with the neighbors about Angel's movements the previous night.

> **The Mask**
>
> For fun, check in with the neighbor in 301, too.

### CANVASS THE NEIGHBORS.



Exit the apartment and start knocking on doors. The man in 305 answers, but he works nights, so he's not very helpful. However, the woman in 302, Miss Aranda, heard the Maldonados fighting last night. She reports that Antonia lit out with Angel following her. Neither returned. This gives you information regarding the **Husband's Alibi**.

After this conversation, Galloway suggests investigating the El Dorado Bar next. But when you get in the car, you receive a KGPL call. Captain Donelly and Detective Sergeant Finis Brown urgently request your presence downtown—there's a new letter from the Black Dahlia killer. Better get back to the station right away.

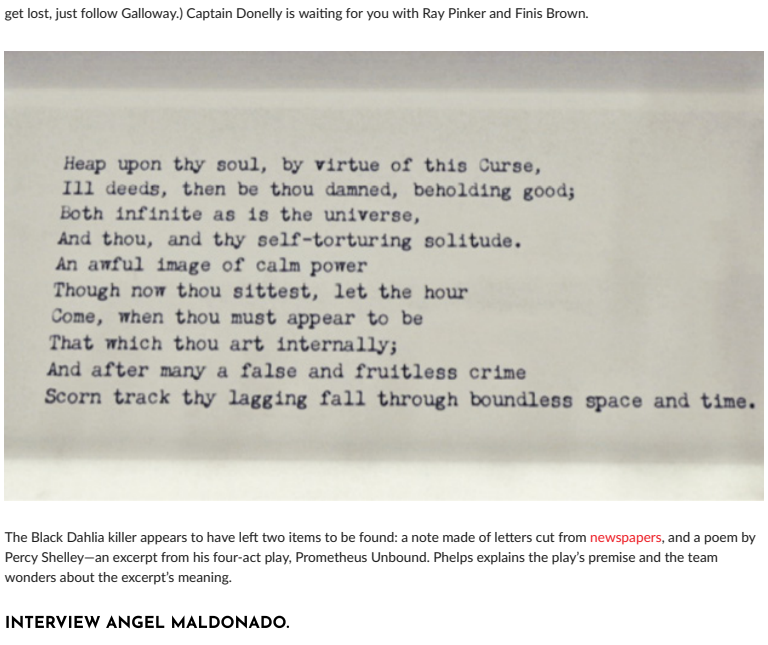
### *KEY CLUE CHECKLIST: ANGEL MALDONADO'S APARTMENT*

- Bloodied shirt
- Husband's alibi (from neighbor in 302)

## LOCATION: CENTRAL POLICE STATION

### MEET THE CAPTAIN IN TECH SERVICES.

Travel back to Central Station (1). When you enter, the Watch Commander calls out that the captain's waiting for you downstairs. Turn right, then take the first left and follow the hallway to the stairs that lead down to Technical Services. (If you get lost, just follow Galloway.) Captain Donelly is waiting for you with Ray Pinker and Finis Brown.



Heap upon thy soul, by virtue of this Curse,
Ill deeds, then be thou damned, beholding good;
Both infinite as is the universe,
And thou, and thy self-torturing solitude.
An awful image of calm power
Though now thou sittest, let the hour
Come, when thou must appear to be
That which thou art internally;
And after many a false and fruitless crime
Scorn track thy lagging fall through boundless space and time.

The Black Dahlia killer appears to have left two items to be found: a note made of letters cut from newspapers, and a poem by Percy Shelley—an excerpt from his four-act play, Prometheus Unbound. Phelps explains the play's premise and the team wonders about the excerpt's meaning.

### INTERVIEW ANGEL MALDONADO.

Go upstairs to Interview Room 2, where Angel Maldonado is waiting. He admits his wife was at his apartment the night she died, but then she left and he never saw her again.

## INTERVIEW: ANGEL MALDONADO

### *TOPIC: LAST CONTACT WITH VICTIM*

When Phelps asks about his wife's visit last night, Angel says she stopped by around midnight and didn't stay long. But his extreme discomfort suggests some level of untruth, and you have evidence to share.

### *CORRECT ASSESSMENT: ACCUSE*

### *EVIDENCE: HUSBAND'S ALIBI*

Phelps nails Angel with Miss Aranda's statement that he went after Antonia and didn't return. But Angel says his wife jumped into a **Brown Ford Coupe** at the corner; it was too dark to identify the driver.

### *TOPIC: JEWELRY TAKEN FROM BODY*

Phelps asks if Antonia was wearing her religious medallion last night. Angel says yes, she always wore it. His steady look suggests he's not lying.

### *CORRECT ASSESSMENT: GOOD COP*

When Phelps asks about the charm bracelet, Angel confirms what you found out earlier from Antonia's landlady, Mrs. Lapenti, she never wore it, keeping it locked in her jewelry box.

### *TOPIC: DIVORCE PROCEEDINGS*

When Phelps asks about the fighting and their impending breakup, a distressed Angel tries to deny that a divorce was in the works. You have plenty to refute this fantasy, however.

### *CORRECT ASSESSMENT: ACCUSE*

### *EVIDENCE: ATTORNEY'S LETTER/DIVORCE PAPERS*

The attorney's letter works as evidence of the Maldonado divorce proceedings, but if you visited the El Dorado Bar before conducting this interview, the "attorney's letter" clue has been updated to "divorce papers". Angel gives more detail about what happened in the apartment. When he finishes, Phelps elicits his shoe size, too: size eight.

### *TOPIC: BLOODSTAINED SHIRT FOUND*

When Phelps asks about the bloody shirt, Angel says he cut himself shaving—a lame explanation, and his face shows it.

### *CORRECT ASSESSMENT: BAD COP*

Phelps threatens to have Angel charged if he doesn't get more cooperative. The suspect changes his story; the blood is from a fight with his brother, Hipolito. He goes on to recount that Antonia's visit to the El Dorado Bar reminded him of their visits to the nearby Just Picked Fruit Market, where a "creep" would ogle his wife.

### *KEY CLUE CHECKLIST: ANGEL MALDONADO INTERVIEW*

- Brown Ford coupe

## LOCATION: EL DORADO BAR

### INVESTIGATE THE BAR.

Travel to the El Dorado Bar (5) to trigger a cut-scene: Phelps and Galloway enter and talk to Diego Aguilar, the bartender. He was working the previous night and says Antonia was so "hammered" she left a letter behind. When Diego sets it on the bar, pick it up and examine it to open the envelope and discover **Divorce Papers** (updates the "attorney's letter" clue) for Antonia and Angel.

### INTERVIEW DIEGO AGUILAR.

Returning the papers to their envelope automatically triggers an interview sequence with the bartender.

Los Angeles County,
The State of California

### *KEY CLUE CHECKLIST: EL DORADO BAR*

- Divorce papers
- (updates "attorney's letter")

## INTERVIEW: DIEGO AGUILAR

### *TOPIC: MOVEMENTS OF VICTIM*

Aguilar states that Antonia left the bar, saying she was going to serve the divorce papers on her husband. His look suggests he's telling all he knows.

### *CORRECT ASSESSMENT: GOOD COP*

When Phelps asks if Antonia attracted interest from any other bar patrons, Diego says yes, at first, but "she managed to scare them off".

### *TOPIC: MISSING JEWELRY*

Aguilar says the victim was wearing a religious necklace and talked to the temp bartender much of the night. Again, he seems straightforward enough. But when Phelps asks what time Antonia left, Aguilar says he doesn't know, then looks uncomfortable, smiling oddly.

### *CORRECT ASSESSMENT: BAD COP*

Phelps presses for more detail and Diego admits she asked for a cab, but his phone was out of order, so he sent her across the street to the fruit market.

### SPEAK TO THE DELIVERY MAN OUT BACK.

Exit the El Dorado via its back door to trigger a meeting with a man pushing a handcart. (On the way, you find the phone with an "Out of Order" sign on it.) He says he's making deliveries to the bar from the Just Picked Fruit Market across the street. When Phelps mentions the Just Picked crate full of booze you just found, he denies knowledge of any such thing. Then he drives off in his delivery truck.

## LOCATION: JUST PICKED FRUIT MARKET

JUST PICKED
Fruit Market
ALWAYS FRESH

### INTERVIEW THE GREENGROCER.

Travel to Just Picked Fruit (6) and enter the market. Talk to the proprietor behind the counter—it's the same fellow you just saw making deliveries to the El Dorado Bar. His name is Clem Feeney, and he reports that Antonia did come by the store last night. This triggers an interview sequence.

## INTERVIEW: CLEM FEENEY

### *TOPIC: DISTINCTIVE NECKLACE*

Phelps asks if the woman was wearing a necklace; Feeney claims he didn't notice, and objects to the detective's tone. However, he finds it hard to maintain eye contact after he reacts.

### *CORRECT ASSESSMENT: BAD COP*

When Phelps wonders how much fruit anyone could sell after midnight, Feeney admits he sells booze on the side.

### *TOPIC: CONTACT WITH VICTIM*

Feeney says the young lady arrived around midnight, used his phone to call a cab, then left. But he looks awfully nervous about this statement.

### *CORRECT ASSESSMENT: BAD COP*

The grocer admits he'd talked to Antonia before, but her husband grew quite jealous and he hadn't seen her again in a while before last night.

### *TOPIC: MOVEMENTS OF VICTIM*

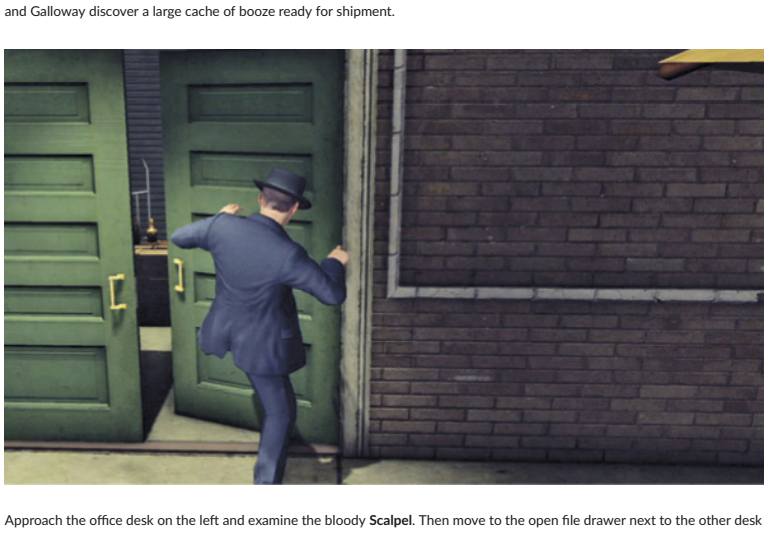
Feeney says Antonia Maldonado wasn't able to get a cab, so she got into a car that pulled up.

### *CORRECT ASSESSMENT: GOOD COP*

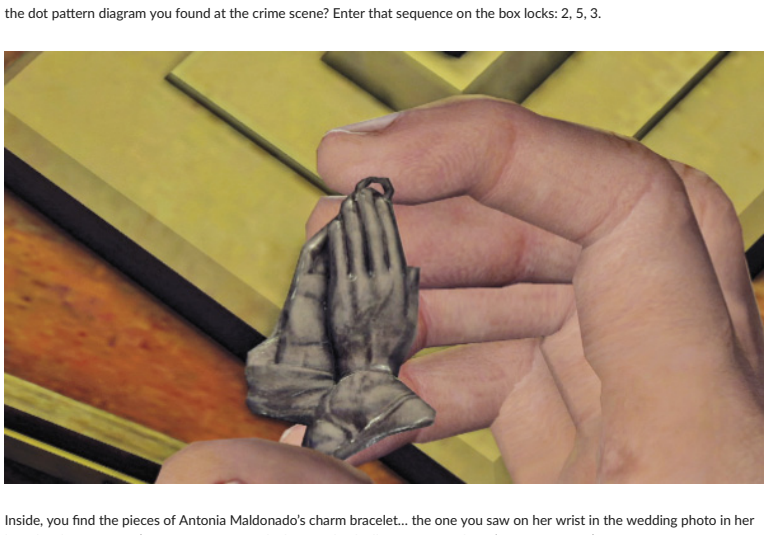
Feeney describes the car as a brown Ford coupe, the same make and model mentioned by Angel in his interview. Feeney adds that Antonia seemed to know the driver. When the interview ends, Phelps asks to look around. Feeney isn't too keen on the idea, but Galloway makes it clear that the grocer has no choice in the matter.

### SEARCH THE FRUIT MARKET.

Approach the nearby green double-doors; they're locked, but Phelps kicks them open. This triggers a quick cut-scene. Phelps and Galloway discover a large cache of booze ready for shipment.



Approach the office desk on the left and examine the bloody **Scalpel**. Then move to the open file drawer next to the other desk in the room. Take out the wooden box; Phelps notes that it requires a combination. The three locks resemble dice—remember the dot pattern diagram you found at the crime scene? Enter that sequence on the box locks: 2, 5, 3.



Inside, you find the pieces of Antonia Maldonado's charm bracelet… the one you saw on her wrist in the wedding photo in her boarding house room. (You can examine each charm individually if you want, but it's not necessary.)

Once you've found both the scalpel and the charm bracelet, you get an urgent new objective and trigger a short cut-scene: Clem takes off running, hops into his green delivery truck, and speeds away!

### APPREHEND CLEM FEENEY.

Stay on the truck's tail as Clem veers down alleys and cuts across pedestrian-filled walkways. Be careful not to run down civilians as you give pursuit. Once Clem's truck gets out onto city streets, try to pull up beside him so Galloway can shoot out the tires. When you finally catch Clem, watch the case-closing scenes.

### *KEY CLUE CHECKLIST: JUST PICKED FRUIT MARKET*

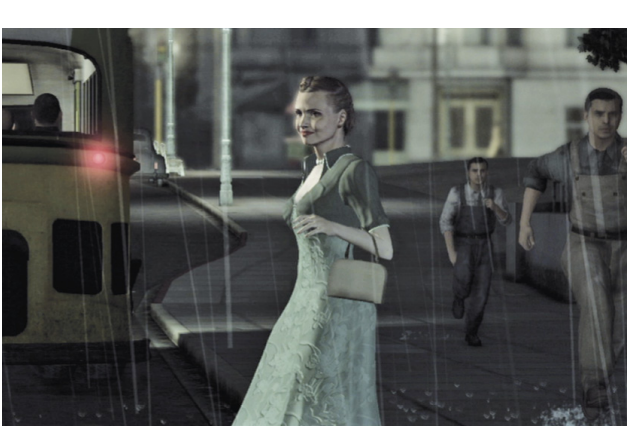
- Scalpel
- Wooden jewelry box

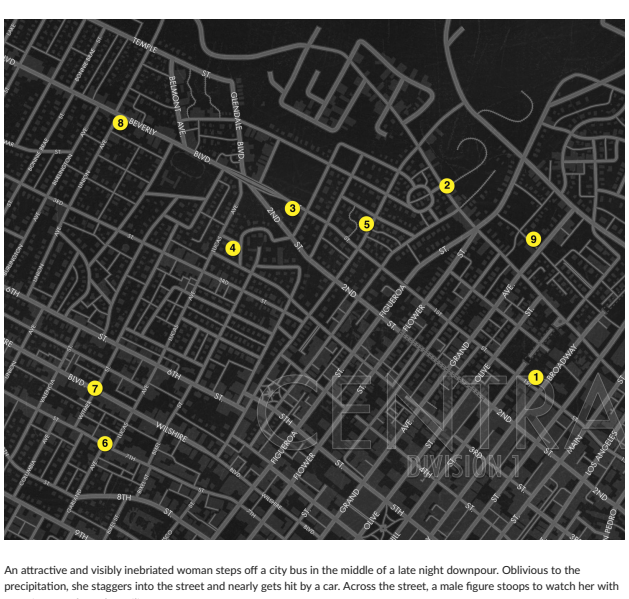
ROCKSTAR GAMES PRESENTS

# L.A. NOIRE

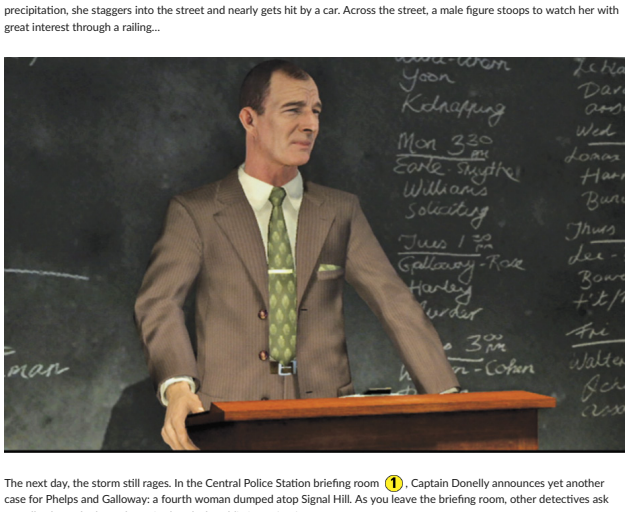
The Homicide Cases

## CASE# AH004: The White Shoe Slaying





An attractive and visibly inebriated woman steps off a city bus in the middle of a late night downpour. Oblivious to the precipitation, she staggers into the street and nearly gets hit by a car. Across the street, a male figure stoops to watch her with great interest through a railing...



The next day, the storm still rages. In the Central Police Station briefing room ①, Captain Donelly announces yet another case for Phelps and Galloway: a fourth woman dumped atop Signal Hill. As you leave the briefing room, other detectives ask Donelly about the latest letter in the Black Dahlia investigation.

### Objectives

- Investigate Crime Scene & Interview Catherine Barton.
- Investigate Superior Laundry.
- Investigate Taraldsen Residence & Interview Lars Taraldsen.
- Investigate Baron's Bar & Interview Benny Cluff.
- Apprehend & Interview Richard Bates.
- Trace Yellow Cab.
- Interview James Jessop at Central Station.
- Investigate Interstate Bus Depot.
- Trace All American Bus 74.
- Investigate Hobo Camp & Arrest Stuart Ackerman.
- Interview Stuart Ackerman at Central Station.

### CASE REPORT

**Total Number of Key Clues** 17

**Total Number of Interview Questions** 17

### Fail Conditions

- Phelps dies.
- Crime scene contaminated.
- Bates escapes.
- Fail to charge Ackerman.

## LOCATION: SIGNAL HILL CRIME SCENE

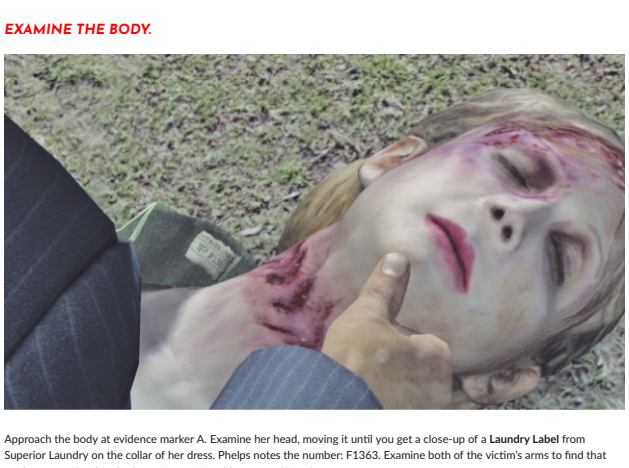
### INVESTIGATE THE CRIME SCENE.

Travel to the Crime Scene ② on Signal Hill. Approach Carruthers and Pinker. You see an awfully familiar scene: a murdered woman, dumped at the end of a road, blunt force trauma to the head and likely strangled with triple-braid rope, according to the coroner. He places **Time of Death** at around 2:00 AM. Pinker of Technical Services says much of the trace evidence has been washed away in the storm.

CRIME SCENE
AUTHORIZED PERSONNEL ONLY

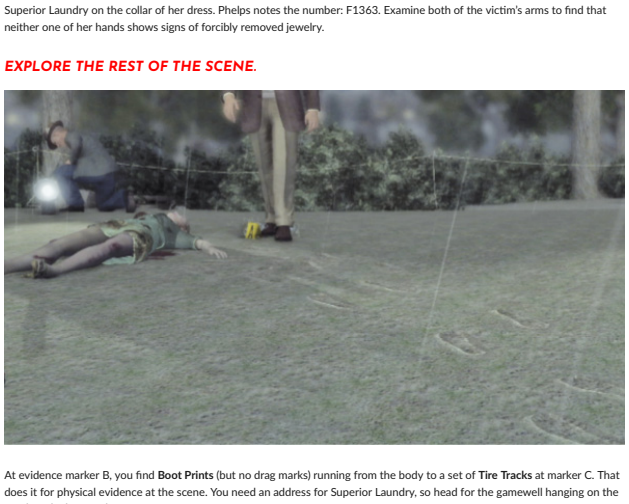
Phelps notes that she was left clothed with no writing on the body; her green silk dress is distinctive, and she's missing one of her white shoes. Carruthers also points out no handbag or other personal effects lying about, as well as tire tracks leading away from the body.

***EXAMINE THE BODY.***



Approach the body at evidence marker A. Examine her head, moving it until you get a close-up of a **Laundry Label** from Superior Laundry on the collar of her dress. Phelps notes the number: F1363. Examine both of the victim's arms to find that neither one of her hands shows signs of forcibly removed jewelry.

***EXPLORE THE REST OF THE SCENE.***

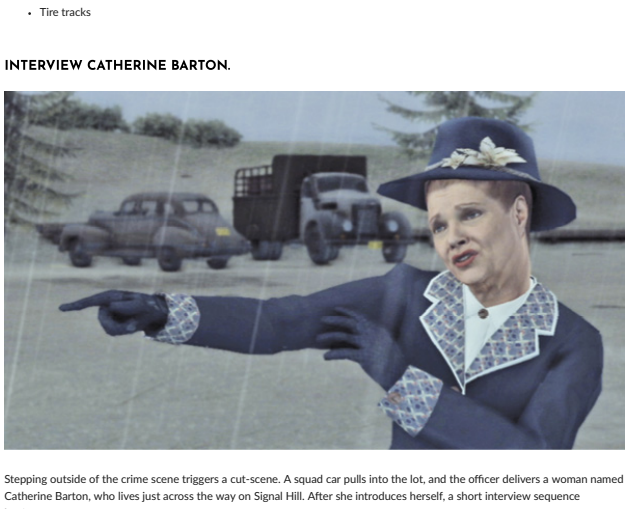


At evidence marker B, you find **Boot Prints** (but no drag marks) running from the body to a set of **Tire Tracks** at marker C. That does it for physical evidence at the scene. You need an address for Superior Laundry, so head for the gamewell hanging on the nearby telephone pole.

***KEY CLUE CHECKLIST: SIGNAL HILL CRIME SCENE***

- Time of death
- Laundry label
- Boot prints
- Tire tracks

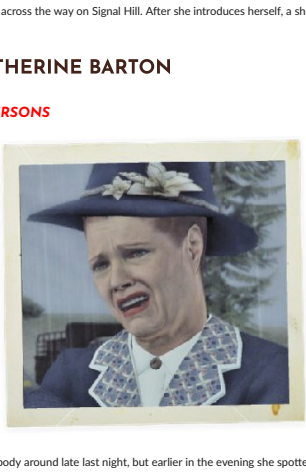
### INTERVIEW CATHERINE BARTON.



Stepping outside of the crime scene triggers a cut-scene. A squad car pulls into the lot, and the officer delivers a woman named Catherine Barton, who lives just across the way on Signal Hill. After she introduces herself, a short interview sequence begins.

## INTERVIEW: CATHERINE BARTON

***TOPIC: SUSPICIOUS PERSONS***



Catherine Barton didn't see anybody around late last night, but earlier in the evening she spotted "that awful hobo" on the hill. (This adds "**Hobo**" to your P.O.I. list.) Catherine seems like an honest, respectable woman, so there's no reason to doubt her word.

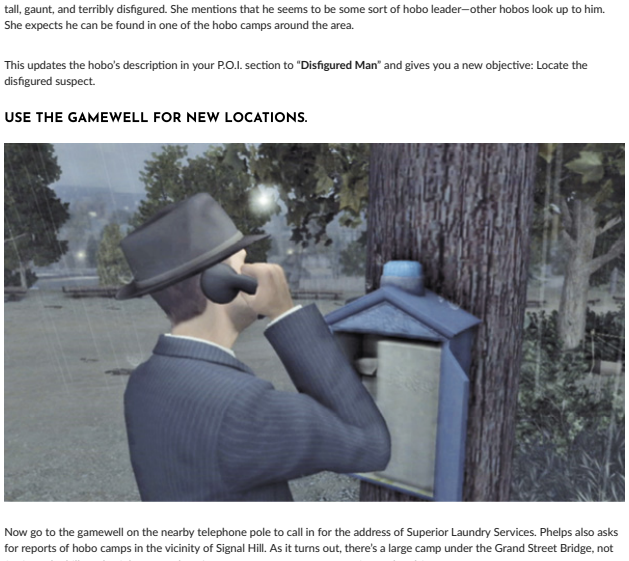
***CORRECT ASSESSMENT: GOOD COP***

She describes the hobo as a "very scary, angry man":

tall, gaunt, and terribly disfigured. She mentions that he seems to be some sort of hobo leader—other hobos look up to him. She expects he can be found in one of the hobo camps around the area.

This updates the hobo's description in your P.O.I. section to "**Disfigured Man**" and gives you a new objective: Locate the disfigured suspect.

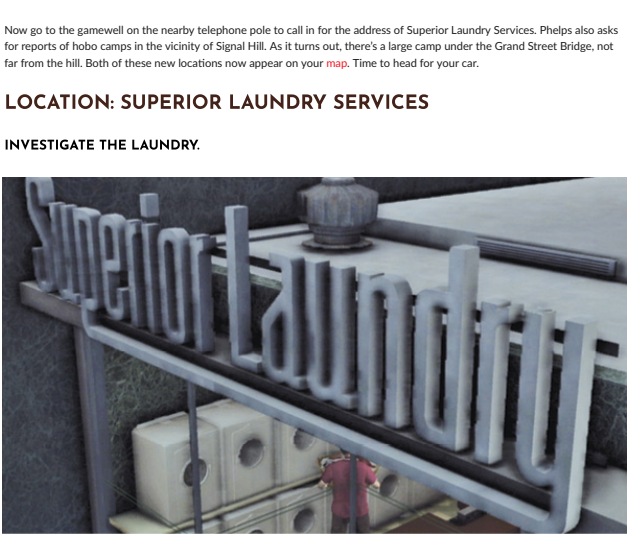
### USE THE GAMEWELL FOR NEW LOCATIONS.



Now go to the gamewell on the nearby telephone pole to call in for the address of Superior Laundry Services. Phelps also asks for reports of hobo camps in the vicinity of Signal Hill. As it turns out, there's a large camp under the Grand Street Bridge, not far from the hill. Both of these new locations now appear on your map. Time to head for your car.

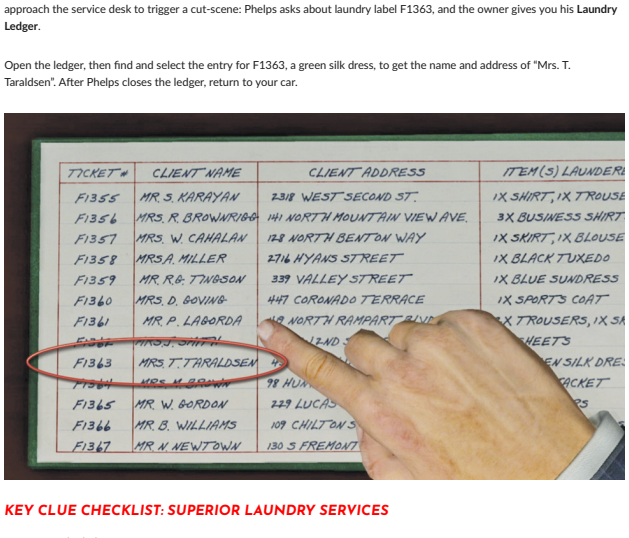
## LOCATION: SUPERIOR LAUNDRY SERVICES

### INVESTIGATE THE LAUNDRY.



Travel to Superior Laundry Services ③ and listen to the partner chatter en route—Galloway notes the lack of messages on the body, which he says disconnects this case from the Maldonado murder and the others. When you arrive, enter and approach the service desk to trigger a cut-scene: Phelps asks about laundry label F1363, and the owner gives you his **Laundry Ledger**.

Open the ledger, then find and select the entry for F1363, a green silk dress, to get the name and address of "Mrs. T. Taraldsen." After Phelps closes the ledger, return to your car.

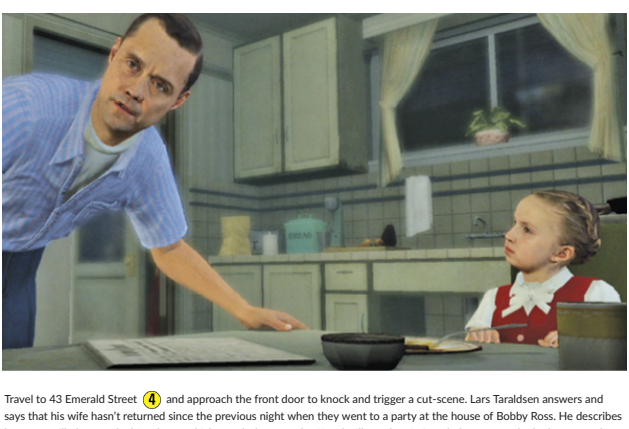


***KEY CLUE CHECKLIST: SUPERIOR LAUNDRY SERVICES***

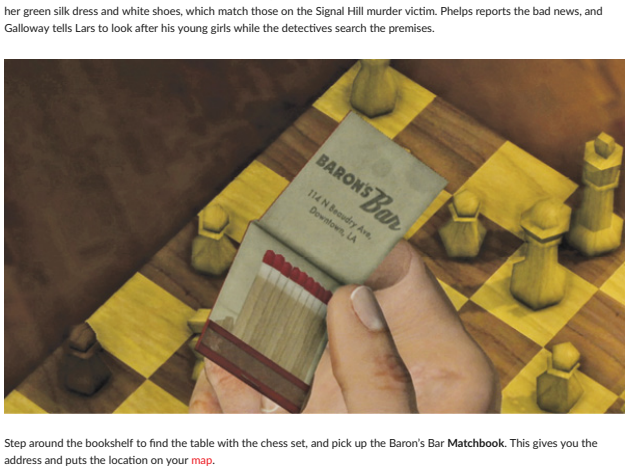
- Laundry ledger

## LOCATION: 43 EMERALD STREET (TARALDSEN RESIDENCE)

### INVESTIGATE THE RESIDENCE.

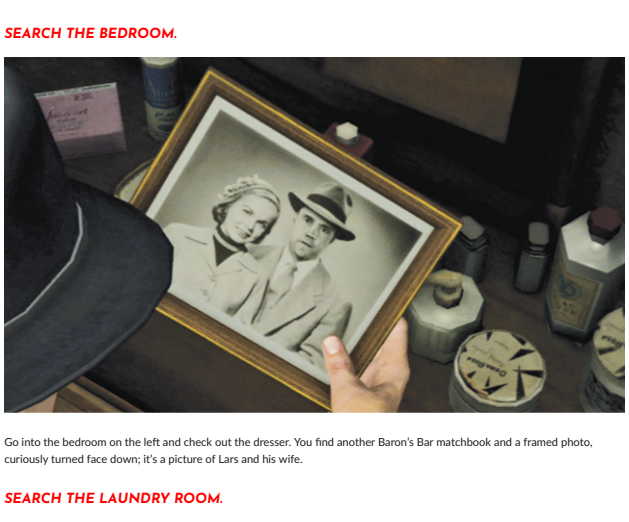


Travel to 43 Emerald Street ④ and approach the front door to knock and trigger a cut-scene. Lars Taraldsen answers and says that his wife hasn't returned since the previous night when they went to a party at the house of Bobby Ross. He describes her green silk dress and white shoes, which match those on the Signal Hill murder victim. Phelps reports the bad news, and Galloway tells Lars to look after his young girls while the detectives search the premises.



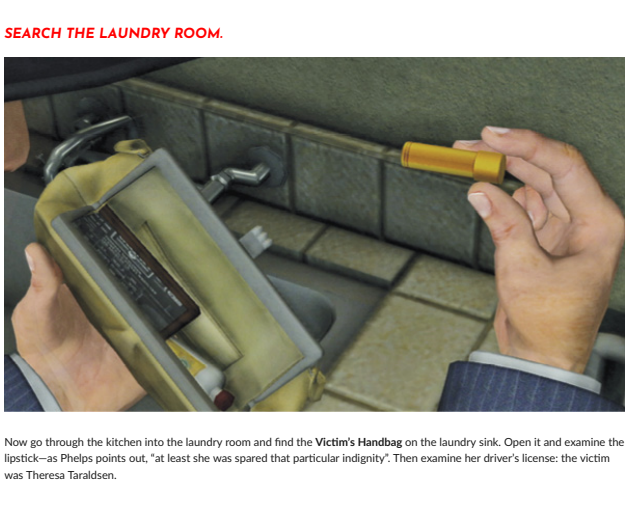
Step around the bookshelf to find the table with the chess set, and pick up the Baron's Bar **Matchbook**. This gives you the address and puts the location on your map.

***SEARCH THE BEDROOM.***

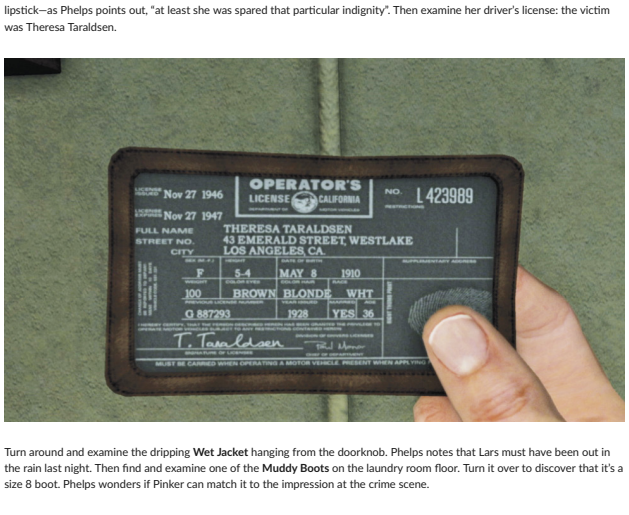


Go into the bedroom on the left and check out the dresser. You find another Baron's Bar matchbook and a framed photo, curiously turned face down; it's a picture of Lars and his wife.

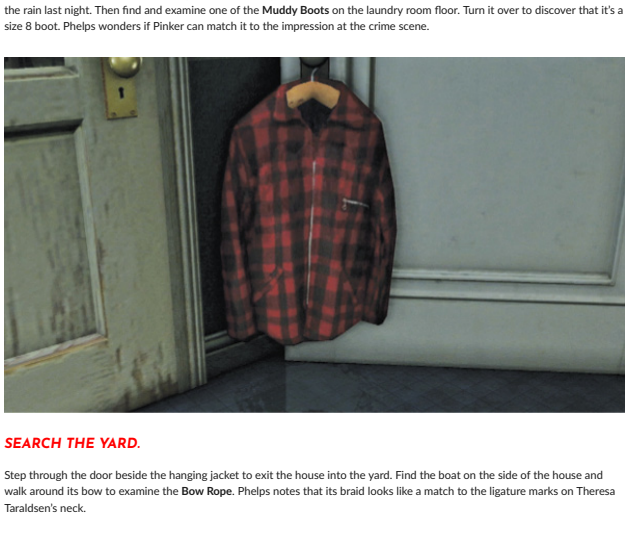
***SEARCH THE LAUNDRY ROOM.***



Now go through the kitchen into the laundry room and find the **Victim's Handbag** on the laundry sink. Open it and examine the lipstick—as Phelps points out, "at least she was spared that particular indignity." Then examine her driver's license: the victim was Theresa Taraldsen.

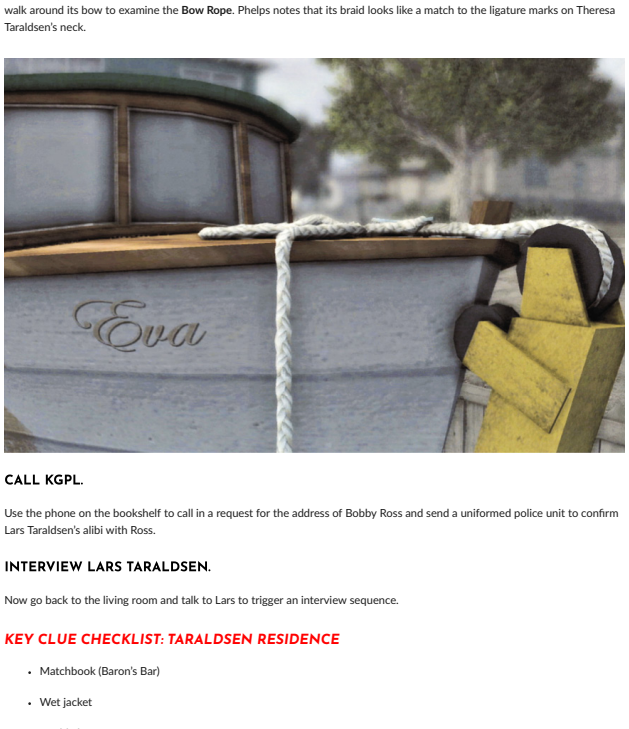


Turn around and examine the dripping **Wet Jacket** hanging from the doorknob. Phelps notes that Lars must have been out in the rain last night. Then find and examine one of the **Muddy Boots** on the laundry room floor. Turn it over to discover that it's a size 8 boot. Phelps wonders if Pinker can match it to the impression at the crime scene.



***SEARCH THE YARD.***

Step through the door beside the hanging jacket to exit the house into the yard. Find the boat on the side of the house and walk around its bow to examine the **Bow Rope**. Phelps notes that its braid looks like a match to the ligature marks on Theresa Taraldsen's neck.



### CALL KGPL.

Use the phone on the bookshelf to call in a request for the address of Bobby Ross and send a uniformed police unit to confirm Lars Taraldsen's alibi with Ross.

### INTERVIEW LARS TARALDSEN.

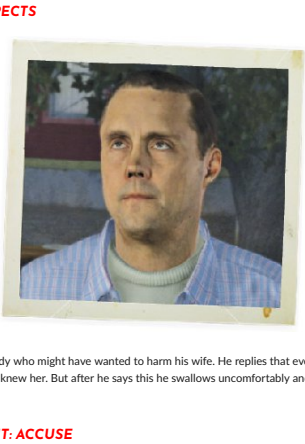
Now go back to the living room and talk to Lars to trigger an interview sequence.

***KEY CLUE CHECKLIST: TARALDSEN RESIDENCE***

- Matchbook (Baron's Bar)
- Wet jacket
- Muddy boots
- Bow rope

## INTERVIEW: LARS TARALDSEN

***TOPIC: POSSIBLE SUSPECTS***



Phelps asks if Lars knows anybody who might have wanted to harm his wife. He replies that everybody loved Theresa; it couldn't have been anyone who knew her. But after he says this he swallows uncomfortably and avoids eye contact, glancing up at the ceiling.

***CORRECT ASSESSMENT: ACCUSE***

***EVIDENCE: BOW ROPE***

Phelps goes right for the jugular, accusing Lars of getting angry at Theresa for embarrassing him in front of friends, and then strangling her. When the detective notes the rope match to his boat's line, Lars just gets emotional about letting Theresa go.

***TOPIC: ALIBI FOR LARS TARALDSEN***

Phelps asks about the Bobby Ross party; Lars answers that people were having fun, but Theresa got bored and decided to leave. This may be true, but it's probably not the whole story.

***CORRECT ASSESSMENT: BAD COP***

More pressure reveals that Lars was enjoying the Ross party, but Theresa wanted to go dancing. Lars explains that she often goes to Baron's Bar, drinks too much, and then calls him to bring her home.

***TOPIC: VICTIM'S STATE OF MIND***

Phelps asks if Theresa was happy at home. Lars says yes, he thinks so. But he can't hide a tortured look in his eye.

***CORRECT ASSESSMENT: BAD COP***

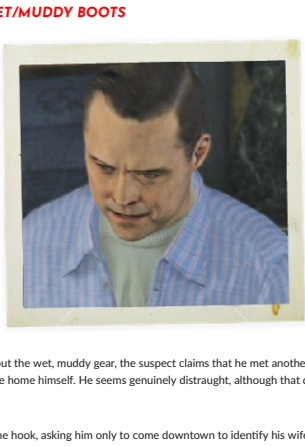
When Phelps suggests that Lars is a prime suspect, he breaks down and spills some emotion. He let Theresa leave the party alone because he was tired of her impulsive nature—his anger is evident. Finally, he reveals that she left the party around 8:30 PM.

***TOPIC: LAST CONTACT WITH VICTIM***

Lars says that after Theresa left, he wrapped up his card game, came straight home, and went to bed. Then he looks you right in the eye. But you saw evidence in the laundry room that this isn't true.

***CORRECT ASSESSMENT: ACCUSE***

***EVIDENCE: WET JACKET/MUDDY BOOTS***



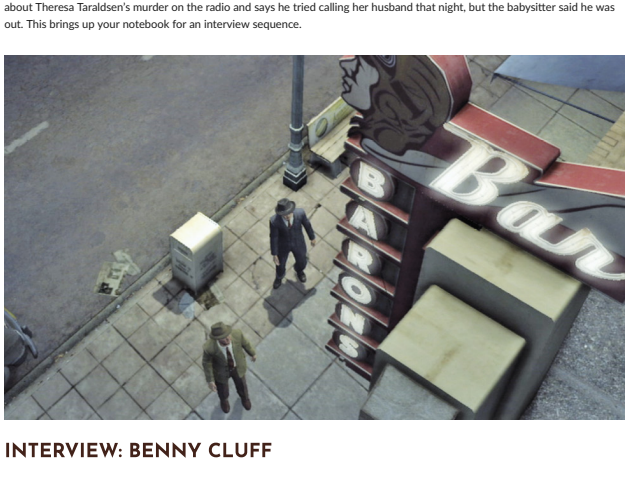
When Phelps confronts Lars about the wet, muddy gear, the suspect claims that he met another woman at the party and walked her home before he came home himself. He seems genuinely distraught, although that doesn't exonerate him, of course.

Afterward, Phelps lets Lars off the hook, asking him only to come downtown to identify his wife's body. He tells Galloway that Taraldsen's story "kind of rings true". It's time to check out Baron's Bar next.

## LOCATION: BARON'S BAR

### INTERVIEW BENNY CLUFF.

Travel to Baron's Bar ⑤ and enter the establishment to trigger a conversation with Benny Cluff, the bartender. He's heard about Theresa Taraldsen's murder on the radio and says he tried calling her husband that night, but the babysitter said he was out. This brings up your notebook for an interview sequence.



## INTERVIEW: BENNY CLUFF

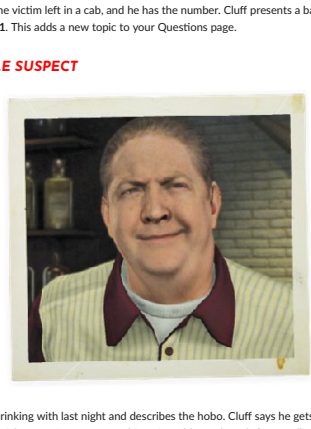
***TOPIC: LAST CONTACT WITH VICTIM***

Cluff says Theresa Taraldsen left the bar around 10:30 the previous night.

***CORRECT ASSESSMENT: GOOD COP***

The bartender goes on to say the victim left in a cab, and he has the number. Cluff presents a bar tab with the information scribbled on it: **Yellow Cab 3591**. This adds a new topic to your Questions page.

***TOPIC: VAGRANT MALE SUSPECT***



Phelps asks who Theresa was drinking with last night and describes the hobo. Cluff says he gets bums in his place, but nobody who fits that description. His facial expression suggests a hint of trouble; perhaps he's not telling all.

***CORRECT ASSESSMENT: BAD COP***

Phelps demands some detail. Cluff admits that two creeps were all over Theresa. One was a sailor in uniform with "USS Indiana" on his cap. The other guy was named Richard Bates... and Cluff says he's in the bar right now, the man in the red polo shirt.

***TOPIC: YELLOW CAB 3591***

This topic appears after you get the cab number from Benny Cluff. Phelps asks if Cluff knows where Theresa was going in the cab, but he has no idea.

***CORRECT ASSESSMENT: GOOD COP***

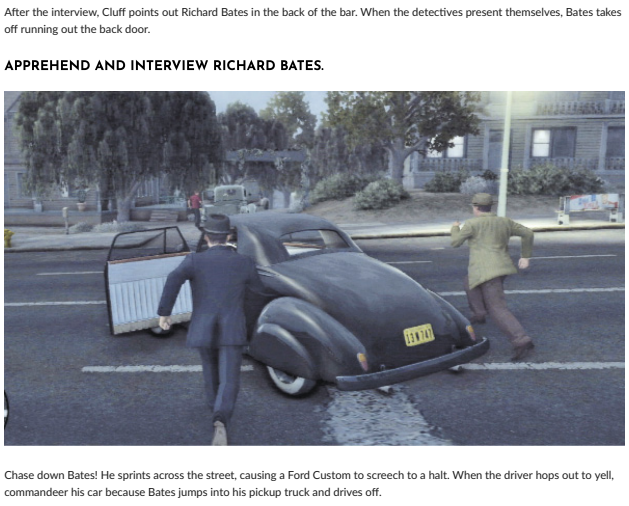
Cluff does remember that she was trying to talk some of the guys at the bar into going to one of the dance halls. He adds that Theresa always wanted to go dancing after having a few drinks.

***KEY CLUE CHECKLIST: BENNY CLUFF INTERVIEW***

- Yellow Cab 3591

After the interview, Cluff points out Richard Bates in the back of the bar. When the detectives present themselves, Bates takes off running out the back door.

### APPREHEND AND INTERVIEW RICHARD BATES.



Chase down Bates! He sprints across the street, causing a Ford Custom to screech to a halt. When the driver hops out to yell, commandeer his car because Bates jumps into his pickup truck and drives off.

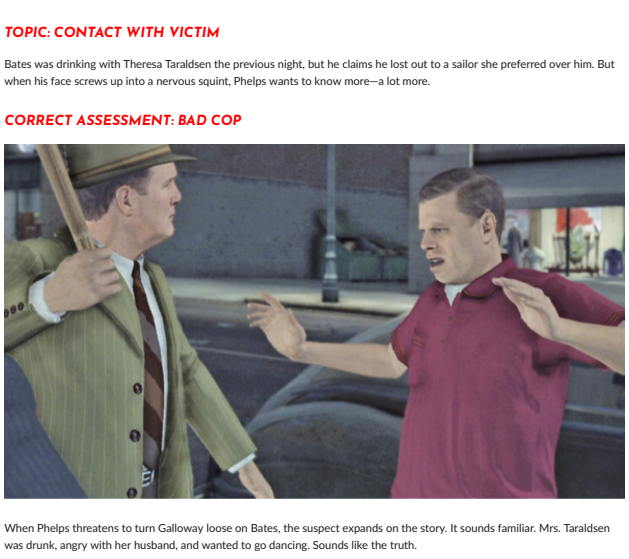
Stay on his tail as he zigzags through dirt alleys and back roads, veers between the pumps of an Alaco gas station, and speeds down a hill. When you finally disable Bates' car, Phelps begins his questioning. (If you don't disable Bates' car, he eventually stops and tries to escape on foot. You can tackle him, halt him with a warning shot, or chase him until he's cornered and surrenders.) This triggers a short interview sequence.

## INTERVIEW: RICHARD BATES

***TOPIC: CONTACT WITH VICTIM***

Bates was drinking with Theresa Taraldsen the previous night, but he claims he lost out to a sailor she preferred over him. But when his face screws up into a nervous squint, Phelps wants to know more—a lot more.

***CORRECT ASSESSMENT: BAD COP***



When Phelps threatens to turn Galloway loose on Bates, the suspect expands on the story. It sounds familiar. Mrs. Taraldsen was drunk, angry with her husband, and wanted to go dancing. Sounds like the truth.

***TOPIC: ACCOUNT OF MOVEMENTS***

Bates says that the sailor nailed him with a cheap shot after they left the bar. After that, he says he doesn't remember. But his look says otherwise.

***CORRECT ASSESSMENT: BAD COP***

Phelps forces Bates to admit that he did time for sexual assault and is currently on parole. But he sticks to his story that the sailor cold-cocked him, then took off in a taxi with Theresa.

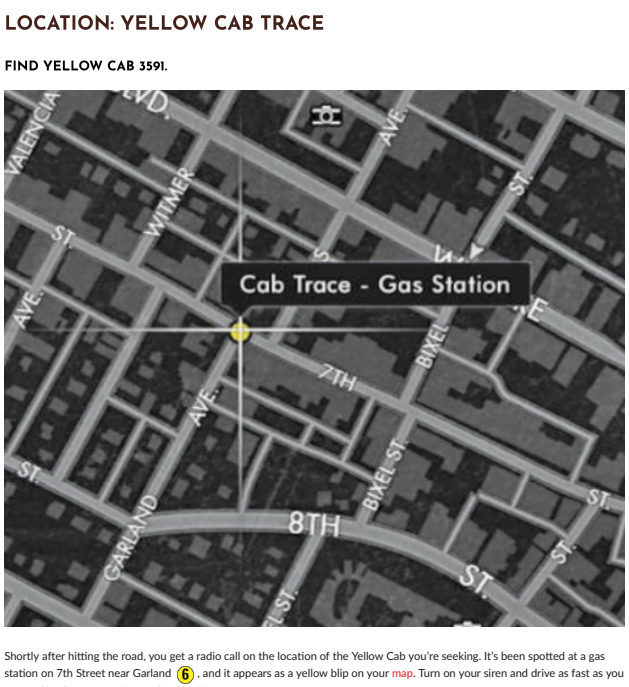
### CALL IN AN A.P.B. ON THE CAB AND THE SAILOR.

When the interview ends, Phelps has a uniformed officer haul Bates off to a Central Station cell as a material witness to a murder case. You can use a gamewell here to contact for information about the sailor mentioned by Bates, but we'll hold off on that just a minute. Let's find that cab first.

Get in your squad car to have Galloway call in an all-points bulletin for Yellow Cab 3591, with all sightings relayed to Car 11K (yours). Start driving.

## LOCATION: YELLOW CAB TRACE

### FIND YELLOW CAB 3591.



Shortly after hitting the road, you get a radio call on the location of the Yellow Cab you're seeking. It's been spotted at a gas station on 7th Street near Garland ⑥, and it appears as a yellow blip on your map. Turn on your siren and drive as fast as you can to the Alaco gas station at that location.

Shortly after arriving, you get an update on the taxi's location—now it's at the corner of Wilshire and Witmer ⑦, just a few blocks away, again marked as a yellow map blip. Drive there quickly! As you get close, the yellow blip turns into a red car icon, so you can follow the cab easily if it takes off before you arrive.

If you aren't quick enough and miss the Yellow Cab, it will be reported at a new location. Keep racing to each new location until you finally spot the cab. Pulling up to the halted cab triggers a cut-scene. Phelps questions the cabbie, who gives you information about the **Victim's Movements**. He remembers the fare. He says the sailor was all over Theresa Taraldsen, but she rebuffed him, saying she just wanted to dance. The cabbie dropped them off at the Crystal Ballroom around 12:30 AM.

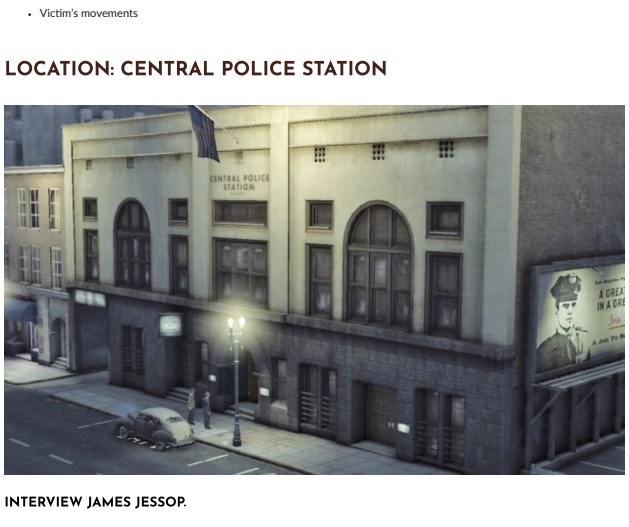
### USE A GAMEWELL.

Now you can use the nearest gamewell (look for the blue phone icons on your map) to learn that a Navy sailor named James Jessop has information relevant to the case and is being detained at Central Station. Note that if you used a gamewell earlier to call in the A.P.B. on the Yellow Cab (instead of letting Galloway call it in on your car radio), you've already got this information on Jessop.

***KEY CLUE CHECKLIST: YELLOW CAB TRACE***

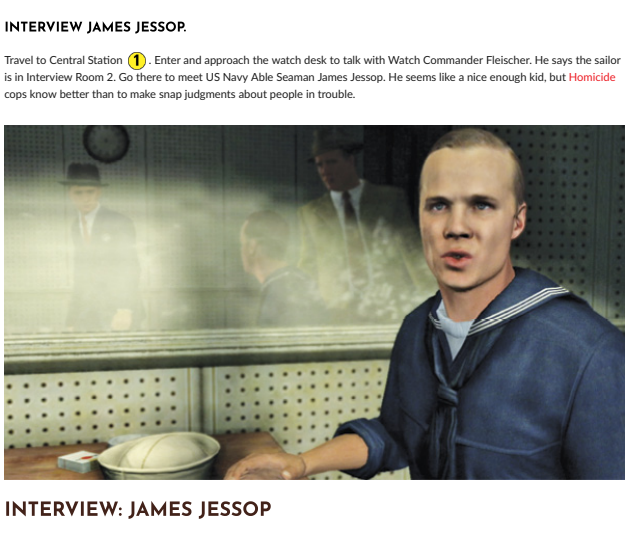
- Victim's movements

## LOCATION: CENTRAL POLICE STATION



### INTERVIEW JAMES JESSOP.

Travel to Central Station ①. Enter and approach the watch desk to talk with Watch Commander Fleischer. He says the sailor is in Interview Room 2. Go there to meet US Navy Able Seaman James Jessop. He seems like a nice enough kid, but Homicide cops know better than to make snap judgments about people in trouble.



## INTERVIEW: JAMES JESSOP

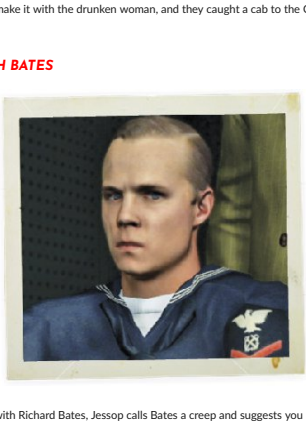
***TOPIC: CONTACT WITH VICTIM***

Jessop says he arrived at Baron's Bar around 7:00 PM, where he met Theresa Taraldsen. He says they had a couple of drinks, but then averts his eyes nervously.

***CORRECT ASSESSMENT: BAD COP***

Jessop admits he was trying to make it with the drunken woman, and they caught a cab to the Crystal Ballroom. This matches the cabbie's statement.

***TOPIC: INCIDENT WITH BATES***

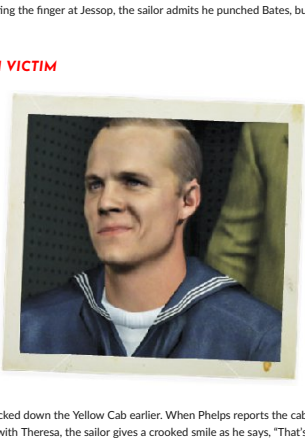


When asked about his fistfight with Richard Bates, Jessop calls Bates a creep and suggests you look into him for the murder. Then he glances off to the side.

***CORRECT ASSESSMENT: BAD COP***

When Phelps says Bates is pointing the finger at Jessop, the sailor admits he punched Bates, but says he'd do it again. "She was better off with me", he says.

***TOPIC: CAB RIDE WITH VICTIM***



You get this topic only if you tracked down the Yellow Cab earlier. When Phelps reports the cab driver's assertion that Seaman Jessop was getting too friendly with Theresa, the sailor gives a crooked smile as he says, "That's not how I'd put it".

***CORRECT ASSESSMENT: BAD COP***

Jessop makes no apologies for his advances on Mrs. Taraldsen, but claims he got nowhere. At the Crystal Ballroom, she just got drunker and focused her attention on a bartender, according to Jessop.

***TOPIC: MOVEMENTS PRIOR TO MURDER***

You get this topic only if you tracked down the Yellow Cab earlier. Phelps asks where they went after the Crystal Ballroom. Jessop says Theresa caught a cab and he took a bus back to the base, but he looks nervous and evasive.

***CORRECT ASSESSMENT: BAD COP***

Phelps keeps pressing. Jessop finally admits that Theresa got on a bus with him—**All American 249**—and fell asleep on his shoulder. When it reached her neighborhood, she got off and he rode on.

***KEY CLUE CHECKLIST: JAMES JESSOP INTERVIEW***

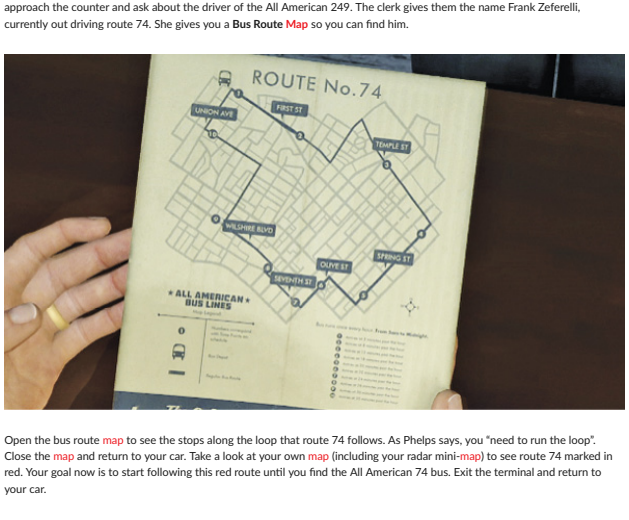
- All American 249

Phelps orders Jessop held until the detectives can clear his story with the bus driver. Then a patrolman reports the sighting of the disfigured hobo on Grand near the hobo camp. He also reports that the man is wanted in connection with two female assaults. Sounds like a hot suspect. But first, Phelps wants to check out Jessop's bus story.

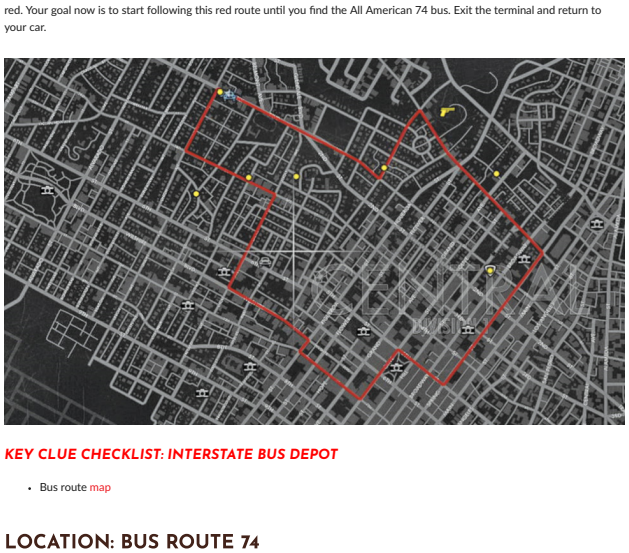
## LOCATION: INTERSTATE BUS DEPOT

### INVESTIGATE THE BUS DEPOT.

Travel to the bus depot ⑧. Walk between the building and enter the depot to trigger a cut-scene. Phelps and Galloway approach the counter and ask about the driver of the All American 249. The clerk gives them the name Frank Zeferelli, currently out driving route 74. She gives you a **Bus Route Map** so you can find him.



Open the bus route map to see the stops along the loop that route 74 follows. As Phelps says, you "need to run the loop". Close the map and return to your car. Take a look at your own map (including your radar mini-map) to see route 74 marked in red. Your goal now is to start following this red route until you find the All American 74 bus. Exit the terminal and return to your car.



***KEY CLUE CHECKLIST: INTERSTATE BUS DEPOT***

- Bus route map

## LOCATION: BUS ROUTE 74

### FIND THE ALL AMERICAN 74 BUS.

Travel along the red route on your map. Just keep following the red line until you see the red vehicle blip on your mini-map and Galloway says, "There's the bus, Cole! Turn on your siren and pull her over!"

Exit your car and approach the bus driver, Frank Zeferelli, to trigger a cut-scene: Phelps asks him about Jessop and Taraldsen the previous night.

The driver remembers the pair, and says the sailor rode all the way downtown. But Zeferelli let off the woman near a hobo camp, which made him uneasy—she didn't seem to know exactly where she was. This gives you the clue: **Victim Last Seen**.

***KEY CLUE CHECKLIST: INTERSTATE BUS DEPOT***

- Victim last seen

## LOCATION: HOBO CAMP

### ARREST THE DISFIGURED SUSPECT.

Travel to the hobo camp ⑨ to trigger a cut-scene: Phelps and Galloway, who carries a shotgun loaded with six rounds, enter the unfriendly camp. The disfigured hobo leader emerges and calls out the detectives as "fascists" and a target for the campers. Galloway guns down as many attackers as he can, and others run away.

Phelps picks a fight off with the hobo leader in a fistfight. Knock him out! After the fight, Phelps learns the bum's name: Stuart Ackerman. A uniformed officer arrives and hauls Ackerman downtown for questioning. Now you can search the camp for clues.

### SEARCH THE CAMP.

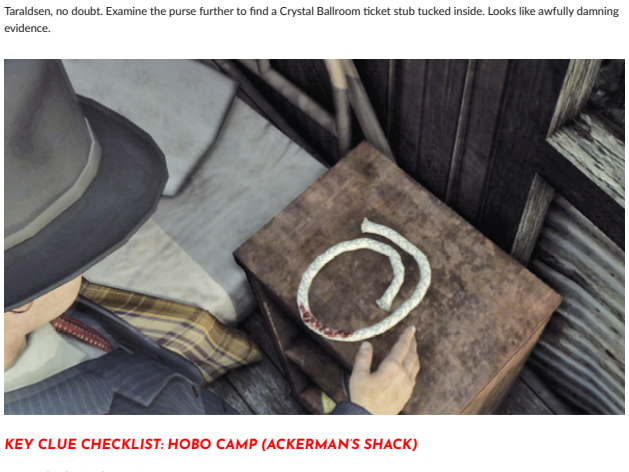
Enter the corrugated tin shack directly ahead. The interior is lit with candles.

**Newspaper cinematic**

MISSING MORPHINE

Inside Stuart Ackerman's shack, be sure to pick up the copy of the Los Angeles Inquisitor with the headline "Missing Morphine" to trigger another look behind the headline. Courtney Sheldon, the medical student we've seen earlier, pleads for help from Jack Kelso, his platoon sergeant during the war and now an insurance investigator.

Find the **Bloodstained Rope Piece** on the nightstand next to the bed; be sure to examine it until you get a close-up view—looks like triple-braid. On the table across the room, you find a war photograph and a P**purse** with the initials "T.T." on it: Theresa Taraldsen, no doubt. Examine the purse further to find a Crystal Ballroom ticket stub tucked inside. Looks like awfully damning evidence.

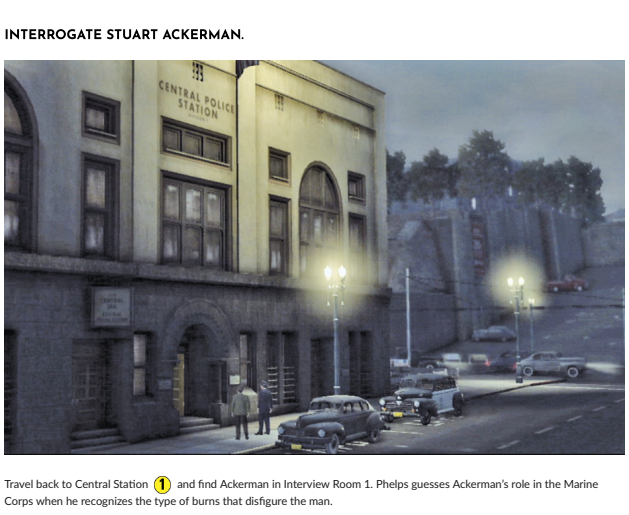


***KEY CLUE CHECKLIST: HOBO CAMP (ACKERMAN'S SHACK)***

- Bloodstained rope piece
- Purse

## LOCATION: CENTRAL POLICE STATION

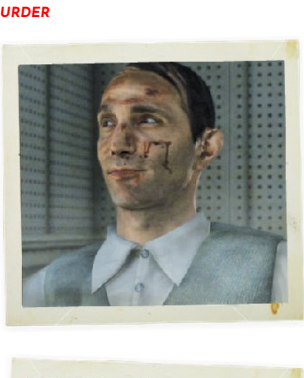
### INTERROGATE STUART ACKERMAN.

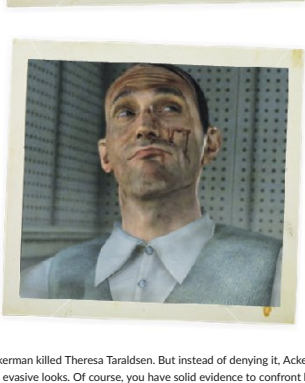


Travel back to Central Station ① and find Ackerman in Interview Room 1. Phelps guesses Ackerman's role in the Marine Corps when he recognizes the type of burns that disfigure the man.

## INTERVIEW: STUART ACKERMAN

***TOPIC: MOTIVE FOR MURDER***





Phelps asks straight out why Ackerman killed Theresa Taraldsen. But instead of denying it, Ackerman gives a vague answer with a series of almost comically evasive looks. Of course, you have solid evidence to confront him.

***CORRECT ASSESSMENT: ACCUSE***

***EVIDENCE: BLOODSTAINED ROPE PIECE***

When Phelps brings up the rope, Ackerman simply asserts that he owns no property, so it couldn't belong to him. Not a very convincing response—not in a court of law, anyway.

***TOPIC: CONTACT WITH VICTIM***

The odd interview continues. When Phelps asks why Ackerman took his victim up to the hill after she got off the bus, he replies, "Which hill? I have many places".

***CORRECT ASSESSMENT: BAD COP***

Phelps suddenly takes another tack, suggesting that Ackerman is insane and thus won't face the death penalty. In response, he makes the strange admission that he's killed many women.

***TOPIC: ALIBI FOR STUART ACKERMAN***

Phelps wraps up with a simple question, asking for Ackerman's whereabouts at 2:00 AM the previous night. The suspect replies that he was at the camp.

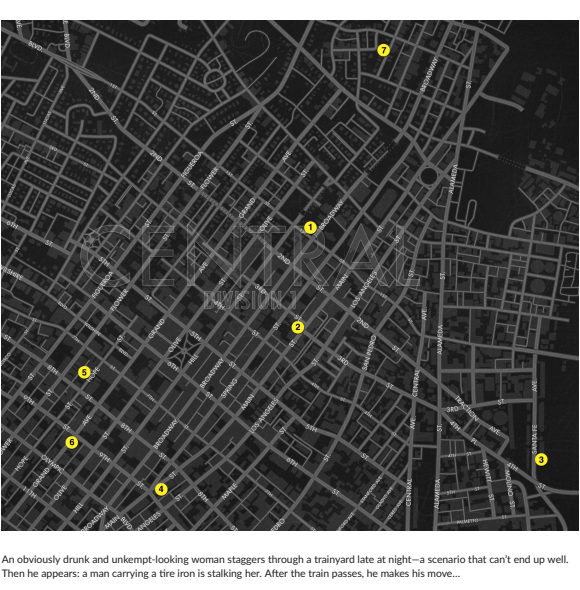
***CORRECT ASSESSMENT: ACCUSE***

***EVIDENCE: PURSE***

When Phelps presents the purse and ballroom ticket as proof of Ackerman's crime, the strange fellow gives another odd answer that seems incriminating, so Phelps formally charges him with the murder of Theresa Taraldsen.

The Homicide Cases

# CASE# AH005: The Studio Secretary Murder



An obviously drunk and unkempt-looking woman staggers through a trainyard late at night—a scenario that can't end up well. Then he appears: a man carrying a tire iron is stalking her. After the train passes, he makes his move...

Cut to the captain's office in Central Station, where Captain Donelly reports some unsettling news to Detectives Phelps and Galloway: somebody has pawned the distinctive rings taken by Deidre Moller's murderer (from "The Golden Butterfly"). The captain wants the pawnbroker quietly pressed for information—the Moller case goes before the grand jury soon, and the District Attorney is nervous.

Donelly also orders his detectives to a new crime scene at the rail freight depot on Sante Fe Avenue: another woman found murdered.

### *KEY CLUE CHECKLIST: CAPTAIN'S BRIEFING*

- Pawned rings

## Objectives

- Investigate Globe Loan & Jewelry.
- Investigate Railyard Crime Scene & Interview Jamison.
- Investigate Levine's Liquor Store & Interview Robbins.
- Investigate Mensch's Bar & Interview McCaffrey.
- Meet Captain at Central Police Station.
- Go to Rawlings Bowling Alley & Apprehend Tiernan.
- Investigate McCaffrey's Apartment & Apprehend McCaffrey.
- Interrogate Tiernan & McCaffrey at Central Police Station.
- Charge Tiernan or McCaffrey.

### CASE REPORT

**Total Number of Key Clues** 17

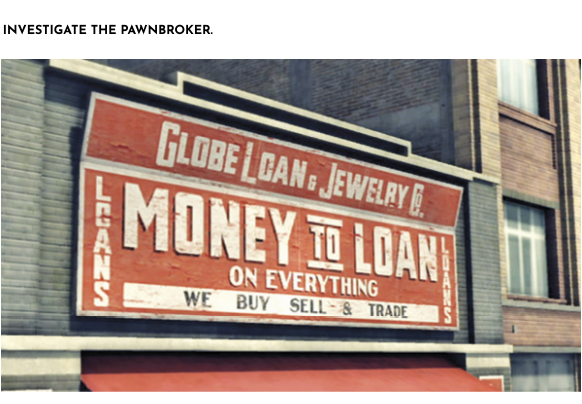
**Total Number of Interview Questions** 16

## Fail Conditions

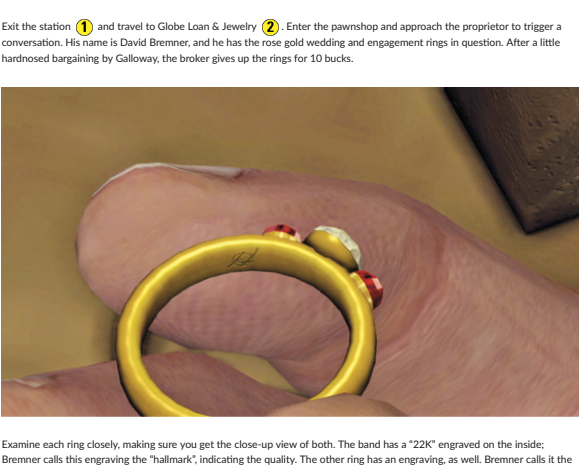
- Phelps or Galloway dies.
- Tiernan escapes.
- McCaffrey escapes.
- Fail the final interviews.

## LOCATION: GLOBE LOAN & JEWELRY

### INVESTIGATE THE PAWNBROKER.



Exit the station ① and travel to Globe Loan & Jewelry ②. Enter the pawnshop and approach the proprietor to trigger a conversation. His name is David Bremner, and he has the rose gold wedding and engagement rings in question. After a little hardnosed bargaining by Galloway, the broker gives up the rings for 10 bucks.



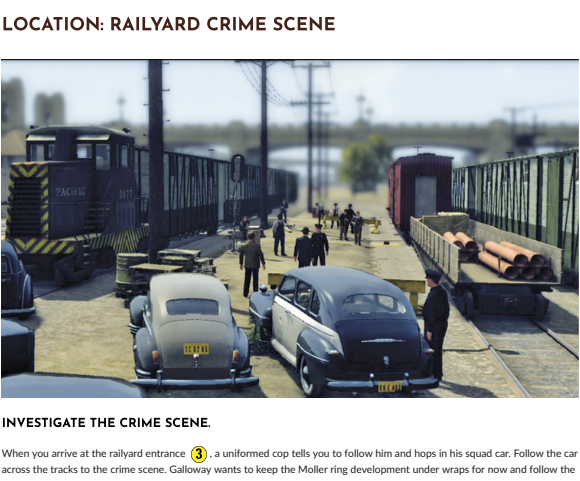
Examine each ring closely, making sure you get the close-up view of both. The band has a "22K" engraved on the inside; Bremner calls this engraving the "hallmark", indicating the quality. The other ring has an engraving, as well. Bremner calls it the "maker's mark", which shows who made the ring. In this case, the mark is for Hartfield's Jewelry down on Broadway.

The pawnbroker reports that the man who pawned the rings gave his name as Percy B. Shelley, and left an address. Asked to describe the seller, Bremner isn't much help: dark hair, medium height and build, "one of those forgettable faces".

### TRAVEL TO THE RAILYARD.

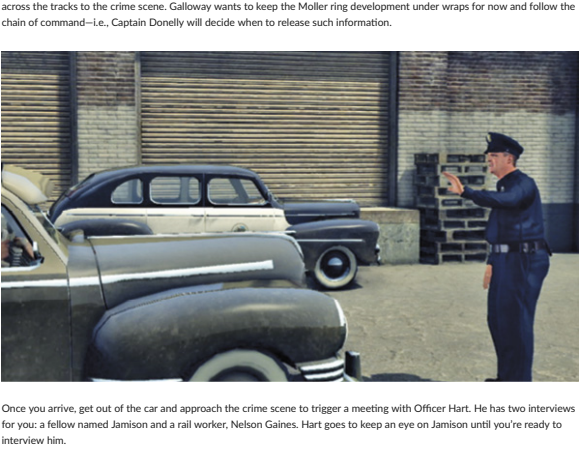
Exit the pawnshop and begin traveling to the railyard location ③. This is a good place to let your partner drive so you can listen carefully to the travel chatter. Once again, Phelps' college education comes in handy: he knows the seller's name and address are a fake. He also makes a deduction about the connection between the Black Dahlia and Deidre Moller murders. The key is the Percy Bysshe Shelley clue.

## LOCATION: RAILYARD CRIME SCENE



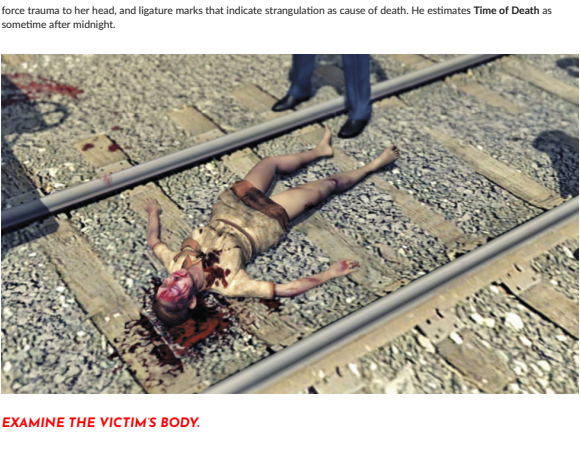
### INVESTIGATE THE CRIME SCENE.

When you arrive at the railyard entrance ③, a uniformed cop tells you to follow him and hops in his squad car. Follow the car across the tracks to the crime scene. Galloway wants to keep the Moller ring development under wraps for now and follow the chain of command—i.e., Captain Donelly will decide when to release such information.

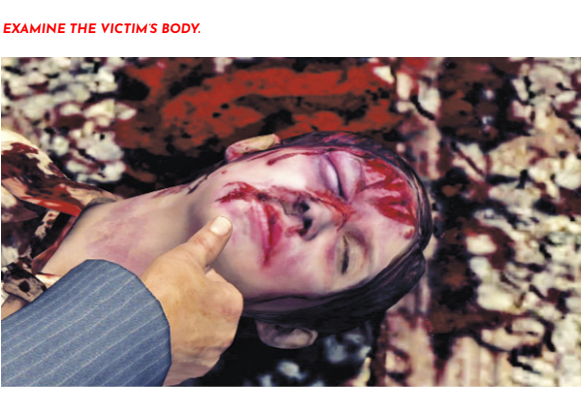


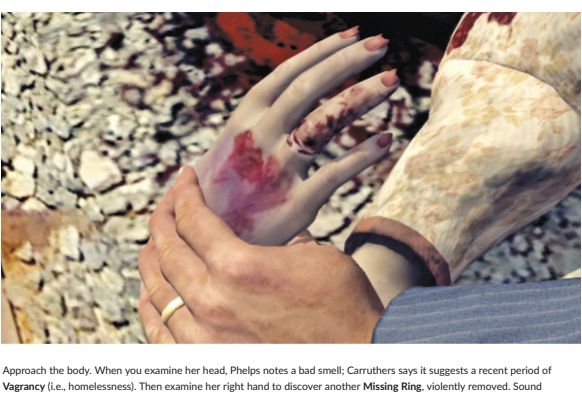
Once you arrive, get out of the car and approach the crime scene to trigger a meeting with Officer Hart. He has two interviews for you: a fellow named Jamison and a rail worker, Nelson Gaines. Hart goes to keep an eye on Jamison until you're ready to interview him.

Approach the coroner at the body and talk to him. Carruthers points out lipstick smudges on her face but no writing, blunt force trauma to her head, and ligature marks that indicate strangulation as cause of death. He estimates **Time of Death** as sometime after midnight.



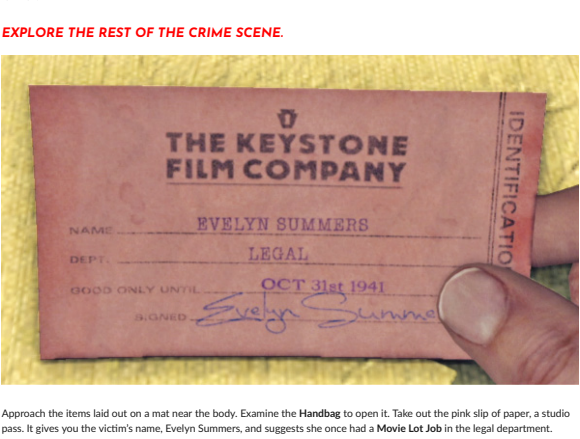
### *EXAMINE THE VICTIM'S BODY.*





Approach the body. When you examine her head, Phelps notes a bad smell; Carruthers says it suggests a recent period of **Vagrancy** (i.e., homelessness). Then examine her right hand to discover another **Missing Ring**, violently removed. Sound familiar?

### *EXPLORE THE REST OF THE CRIME SCENE.*



THE KEYSTONE FILM COMPANY

IDENTIFICATION

NAME: EVELYN SUMMERS

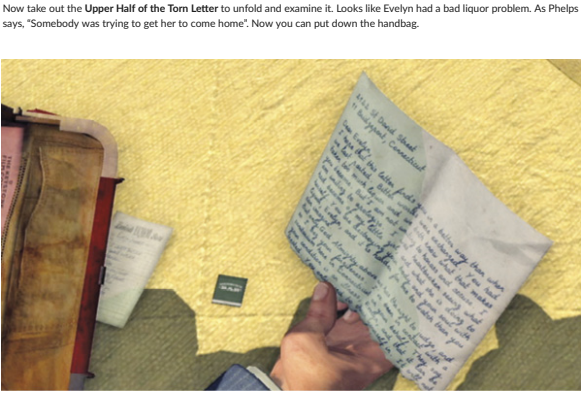
DEPT.: LEGAL

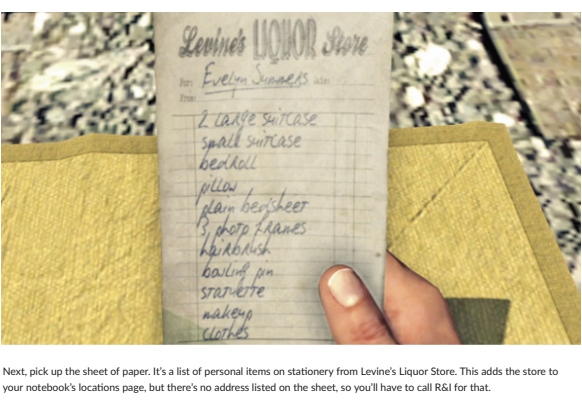
DATE OF EMPLOYMENT: OCT 21st 1941

SIGNED: Evelyn Summers

Approach the items laid out on a mat near the body. Examine the **Handbag** to open it. Take out the pink slip of paper, a studio pass. It gives you the victim's name, Evelyn Summers, and suggests she once had a **Movie Lot Job** in the legal department. Unfortunately, as Galloway points out, the Keystone Film Company closed six years ago, in 1941.

Now take out the **Upper Half of the Torn Letter** to unfold and examine it. Looks like Evelyn had a bad liquor problem. As Phelps says, "Somebody was trying to get her to come home". Now you can put down the handbag.





Levine's LIQUOR Store

Evelyn Summers

1 large suitcase
small suitcase
bedroll
pillow
plaid bedsheet
2 photo frames
hankerchief
kodak
sweater
makeup

Next, pick up the sheet of paper. It's a list of personal items on stationery from Levine's Liquor Store. This adds the store to your notebook's locations page, but there's no address listed on the sheet, so you'll have to call R&I for that.

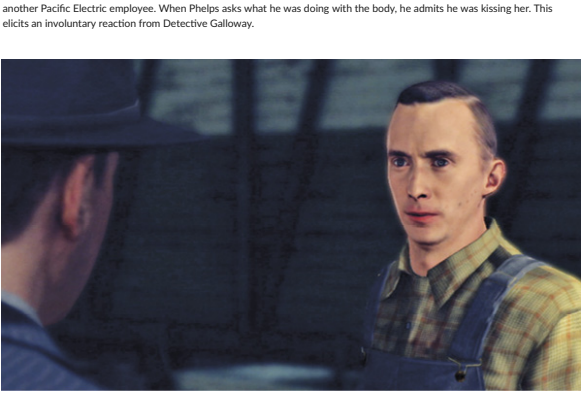
Finally, pick up the matchbook and examine it closely to see an address for Mensch's Bar. This gives you another new location to investigate. Before conducting your interviews, you can also have a quick exchange with Ray Pinker, head of Technical Services—the guy on one knee over by the police barricade. Just approach him and press the Talk button indicated.

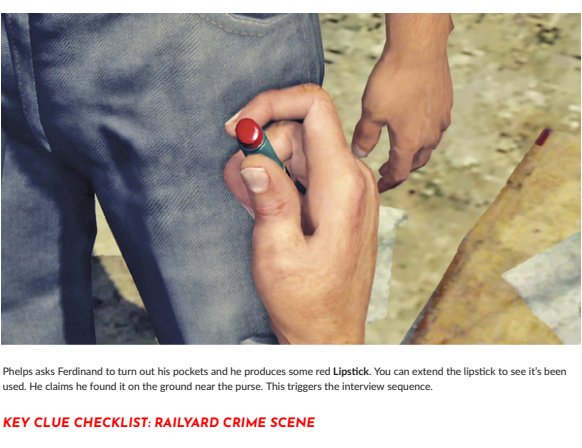
### TALK TO THE SWITCHMAN.

Talk to the African-American man in overalls near the power box to trigger a conversation. Nelson Gaines found Jamison on top of the victim at 7:30 that morning... hours after she was dead, according to the coroner's estimate.

### INTERVIEW JAMISON.

Approach the man sitting on the stack of railroad ties next to Officer Hart. He introduces himself as John Ferdinand Jamison, another Pacific Electric employee. When Phelps asks what he was doing with the body, he admits he was kissing her. This elicits an involuntary reaction from Detective Galloway.





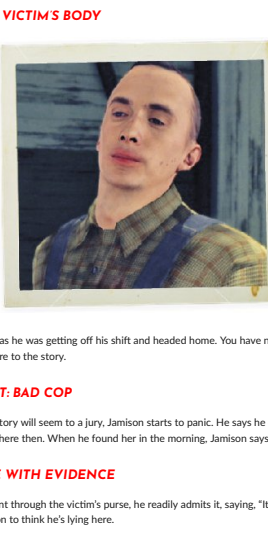
Phelps asks Ferdinand to turn out his pockets and he produces some red **Lipstick**. You can extend the lipstick to see it's been used. He claims he found it on the ground near the purse. This triggers the interview sequence.

### *KEY CLUE CHECKLIST: RAILYARD CRIME SCENE*

- Time of death
- Vagrancy
- Missing ring
- Handbag
- Upper half of torn letter
- Movie lot job
- Levine's stationery
- Mensch's Bar matchbook
- Lipstick

## INTERVIEW: JOHN FERDINAND JAMISON

### *TOPIC: DISCOVERY OF VICTIM'S BODY*



Jamison says he found the body as he was getting off his shift and headed home. You have no evidence to suggest otherwise, but his lowered eyes suggest more to the story.

### *CORRECT ASSESSMENT: BAD COP*

When Phelps wonders how his story will seem to a jury, Jamison starts to panic. He says he came through this part of the yard around midnight and she wasn't here then. When he found her in the morning, Jamison says he knew she was dead.

### *TOPIC: INTERFERENCE WITH EVIDENCE*

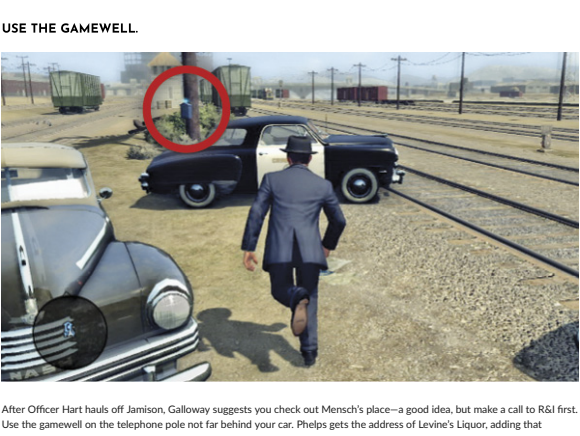
When Phelps asks if Jamison went through the victim's purse, he readily admits it, saying, "It wasn't as if she needed it". He looks directly at Phelps; no reason to think he's lying here.

### *CORRECT ASSESSMENT: GOOD COP*

Jamison goes on to say there was no money in the purse, and he found the lipstick and matchbook on the mat.

Phelps puts Jamison under arrest. The suspect complains once again that he did nothing illegal, which is just one complaint too many for Rusty Galloway.

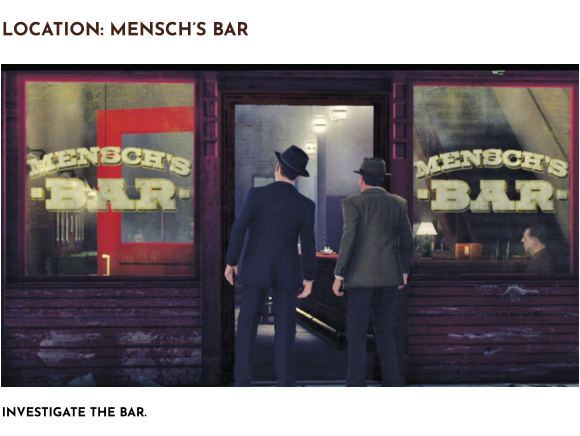
### USE THE GAMEWELL.



After Officer Hart hauls off Jamison, Galloway suggests you check out Mensch's place—a good idea, but make a call to R&I first. Use the gamewell on the telephone pole not far behind your car. Phelps gets the address of Levine's Liquor, adding that location to your map.

> **Investigation Order**
>
> You can visit Mensch's Bar or Levine's Liquor Store in any order you wish. It may save you some footwork to visit Levine's Liquor Store first. However, the order we have presented gives you an additional question in your first interview with Grosvenor McCaffrey at Mensch's Bar.

## LOCATION: MENSCH'S BAR



### INVESTIGATE THE BAR.

Travel to Mensch's Bar ④. You automatically enter the establishment and trigger a cut-scene. Phelps chats with the owner, Walter Mensch, about Evelyn Summers. Mensch paints a sordid picture: an unpleasant, penniless woman bumming drinks, living rough. He suggests you ask around about her.

Try the fellow by the front window—just approach and press the Talk button. He's reluctant to talk, but then says Evelyn was always mooching drinks. Not much else from the guy.

### INTERVIEW GROSVENOR MCCAFFREY.

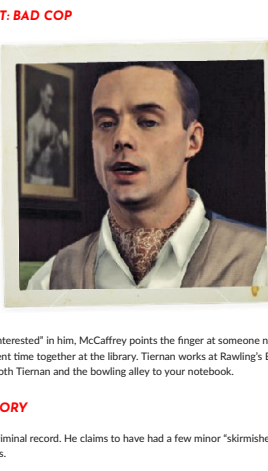
Approach the young man reading in the booth. His name is Grosvenor McCaffrey, and he calls himself a starving writer. He agrees to talk about Evelyn Summers, saying that he didn't know her well, but was "aware of her". This begins the interview.

## INTERVIEW: GROSVENOR MCCAFFREY

### *TOPIC: LAST CONTACT WITH VICTIM*

Phelps asks if McCaffrey saw Evelyn the previous night, and he replies no, he was home writing. His response isn't very convincing, is it?

### *CORRECT ASSESSMENT: BAD COP*

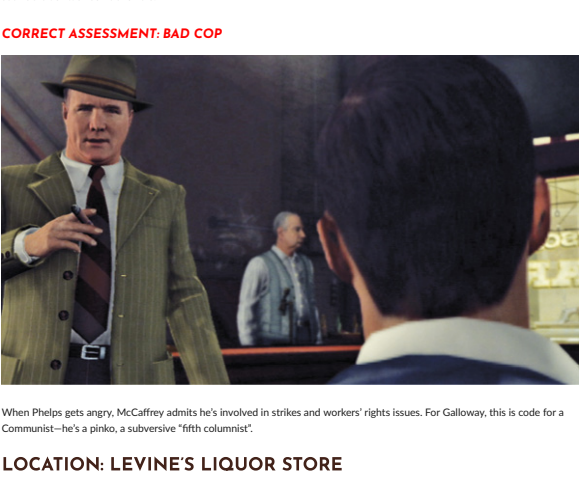


When Phelps threatens to "get interested" in him, McCaffrey points the finger at someone named James Tiernan. He says Tiernan and Evelyn Summers spent time together at the library. Tiernan works at Rawling's Bowling Alley, a place Galloway and other cops frequent. This adds both Tiernan and the bowling alley to your notebook.

### *TOPIC: CRIMINAL HISTORY*

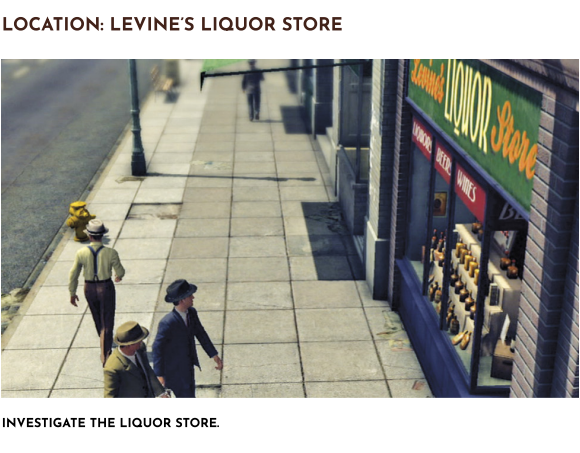
Phelps asks if McCaffrey has a criminal record. He claims to have had a few minor "skirmishes", nothing serious. Again, he seems a bit skittish as he answers.

### *CORRECT ASSESSMENT: BAD COP*



When Phelps gets angry, McCaffrey admits he's involved in strikes and workers' rights issues. For Galloway, this is code for a Communist—he's a pinko, a subversive "fifth columnist".

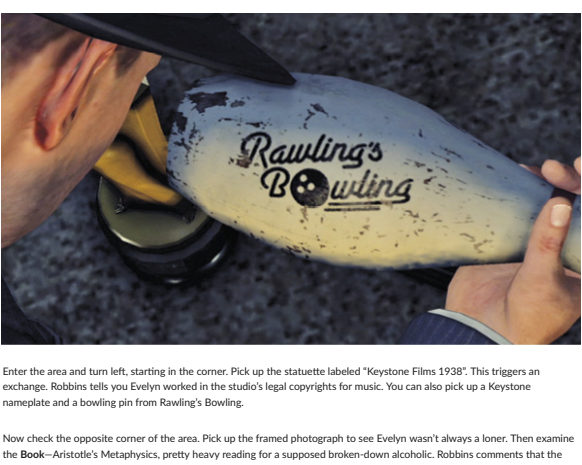
## LOCATION: LEVINE'S LIQUOR STORE



### INVESTIGATE THE LIQUOR STORE.

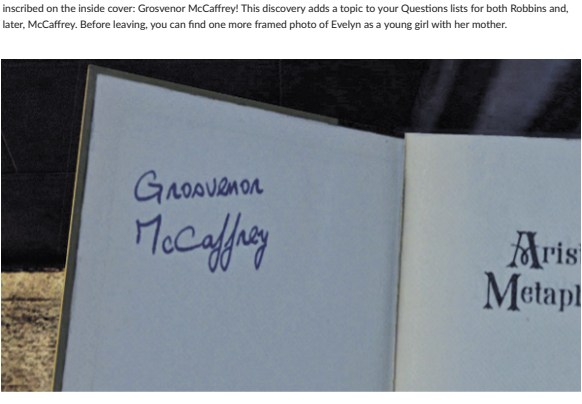
Travel to Levine's Liquor Store ⑤ to enter and talk to the owner, a man named Robbins. He knew Evelyn Summers; he was a good friend of her ex-husband, and kept some of her things in the store. When control returns, follow Robbins through the back storage rooms to a curtained-off area with a bed where Evelyn stayed.

KEYSTONE
FILMS
1938



Enter the area and turn left, starting in the corner. Pick up the statuette labeled "Keystone Films 1938". This triggers an exchange. Robbins tells you Evelyn worked in the studio's legal copyrights for music. You can also pick up a Keystone nameplate and a bowling pin from Rawling's Bowling.

Now check the opposite corner of the area. Pick up the framed photograph to see Evelyn wasn't always a loner. Then examine the **Book**—Aristotle's Metaphysics, pretty heavy reading for a supposed broken-down alcoholic. Robbins comments that the only thing stupid about Evelyn was her need to drink. Be sure to examine the book further to open it and see the name inscribed on the inside cover: Grosvenor McCaffrey! This discovery adds a topic to your Questions lists for both Robbins and, later, McCaffrey. Before leaving, you can find one more framed photo of Evelyn as a young girl with her mother.



### INTERVIEW ROBBINS.

When you finish investigating Evelyn's area, go back through the storage rooms to find Robbins. Approach him to trigger an interview sequence.

### *KEY CLUE CHECKLIST: LEVINE'S LIQUOR STORE*

- Book
- Keystone Films statuette
- Bowling pin

## INTERVIEW: MR. ROBBINS

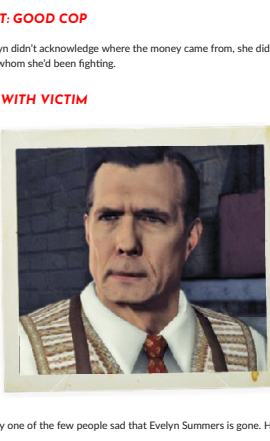
### *TOPIC: CONTACT WITH VICTIM*

Phelps wants to account for Evelyn Summers' movements the day before. Robbins reports that she stopped in early and bought a bottle of rye. Overall, he seems like an honest, direct man.

### *CORRECT ASSESSMENT: GOOD COP*

Robbins adds that although Evelyn didn't acknowledge where the money came from, she did say the **Liquor Purchase** was a make-up present for a boy with whom she'd been fighting.

### *TOPIC: RELATIONSHIP WITH VICTIM*



Robbins admits that he's probably one of the few people sad that Evelyn Summers is gone. His emotion is clearly real.

### *CORRECT ASSESSMENT: GOOD COP*

The liquor storeowner also admits that Evelyn was slipping deeper into her illness with no apparent motivation to get out; her mother made attempts to help with no avail. Robbins fears he may have been enabling her alcoholism by giving her a place to flop.

### *TOPIC: KNOWLEDGE OF MCCAFFREY*

Robbins isn't quite as forthcoming when asked if he knows Grosvenor McCaffrey. He blinks several times when giving a slightly evasive answer: "Not personally".

### *CORRECT ASSESSMENT: BAD COP*

Phelps presses, acknowledging his struggle to find good leads. Robbins says Evelyn idolized McCaffrey and his revolutionary stance on fixing society's ills. He seems to suggest that McCaffrey didn't care too much about Evelyn Summers in return.

### *KEY CLUE CHECKLIST: WALTER ROBBINS INTERVIEW*

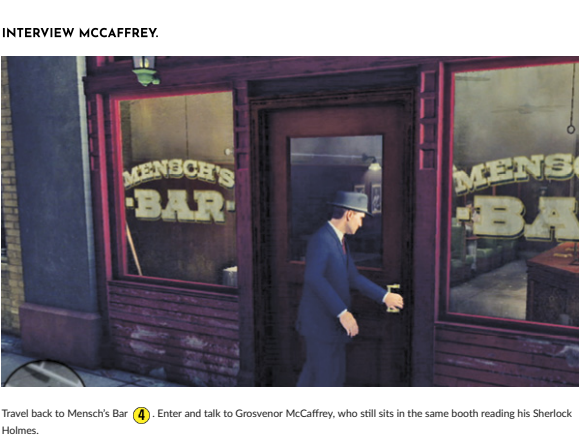
- Liquor purchase

When the interview ends, Robbins shows genuine concern for the murdered woman, and exhorts Phelps to capture the killer. Return to your car. You get a call from KGPL to return to Central Station, but your discovery of McCaffrey's book amongst the victim's belongings gives you something new to ask the writer back at Mensch's Bar.

> **Second Bar Trip**
>
> Return to Mensch's Bar before you call in to KGPL for Grosvenor McCaffrey's address. Once you get that address, McCaffrey leaves the bar.

## LOCATION: MENSCH'S BAR

### INTERVIEW MCCAFFREY.



Travel back to Mensch's Bar ④. Enter and talk to Grosvenor McCaffrey, who still sits in the same booth reading his Sherlock Holmes.

## INTERVIEW: GROSVENOR MCCAFFREY

## (SECOND TIME AT MENSCH'S BAR)

### *TOPIC: RELATIONSHIP WITH VICTIM*

Phelps notes that McCaffrey said he barely knew Evelyn Summers. McCaffrey affirms this, but looks nervous. You have a piece of evidence now that suggests he might be lying.

### *CORRECT ASSESSMENT: ACCUSE*

### *EVIDENCE: BOOK*

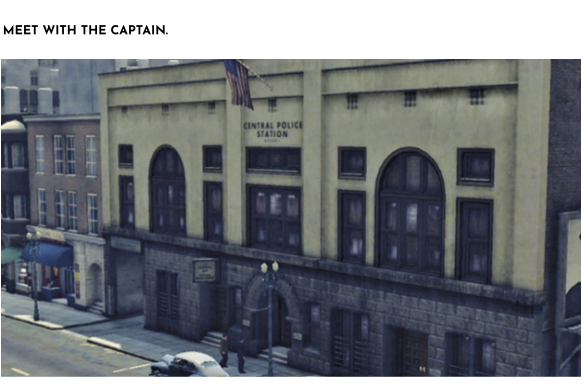
McCaffrey's feeling the heat now, so he reports the **Victim Last Seen** with James Tiernan entering Tiernan's hotel late at night with a bottle of booze. Now you can return to Central Station.

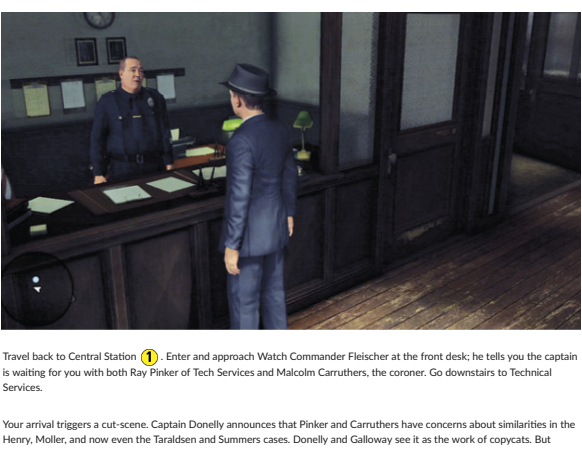
### *KEY CLUE CHECKLIST: GROSVENOR MCCAFFREY INTERVIEW (SECOND TIME)*

- Victim last seen

## LOCATION: CENTRAL POLICE STATION

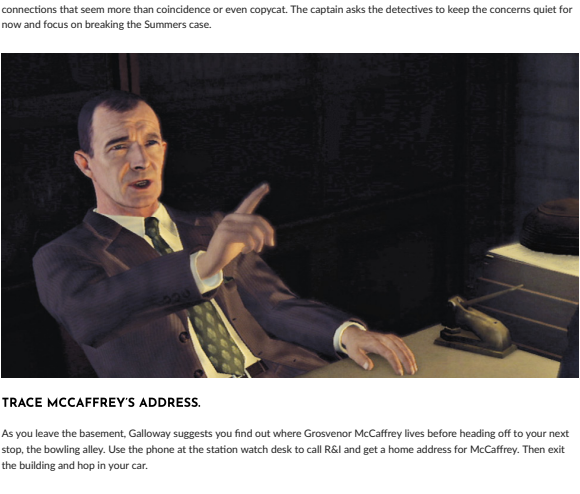
### MEET WITH THE CAPTAIN.





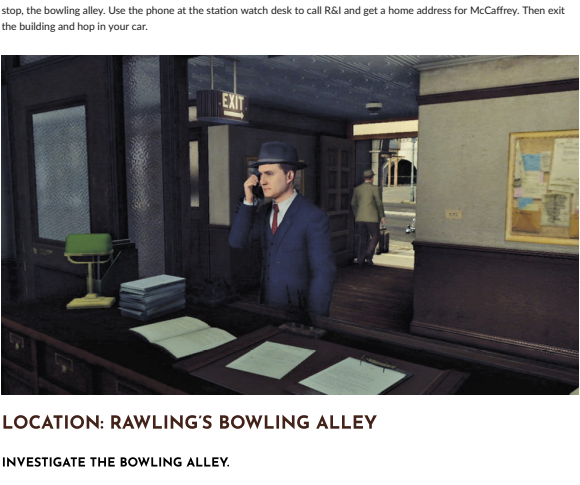
Travel back to Central Station ①. Enter and approach Watch Commander Fleischer at the front desk; he tells you the captain is waiting for you with both Ray Pinker of Tech Services and Malcolm Carruthers, the coroner. Go downstairs to Technical Services.

Your arrival triggers a cut-scene. Captain Donelly announces that Pinker and Carruthers have concerns about similarities in the Henry, Moller, and now even the Taraldsen and Summers cases. Donelly and Galloway see it as the work of copycats. But Carruthers points out the use of the same Classic Carmine lipstick, the messages to "B.D." and other details suggesting connections that seem more than coincidence or even copycat. The captain asks the detectives to keep the concerns quiet for now and focus on breaking the Summers case.



### TRACE MCCAFFREY'S ADDRESS.

As you leave the basement, Galloway suggests you find out where Grosvenor McCaffrey lives before heading off to your next stop, the bowling alley. Use the phone at the station watch desk to call R&I and get a home address for McCaffrey. Then exit the building and hop in your car.

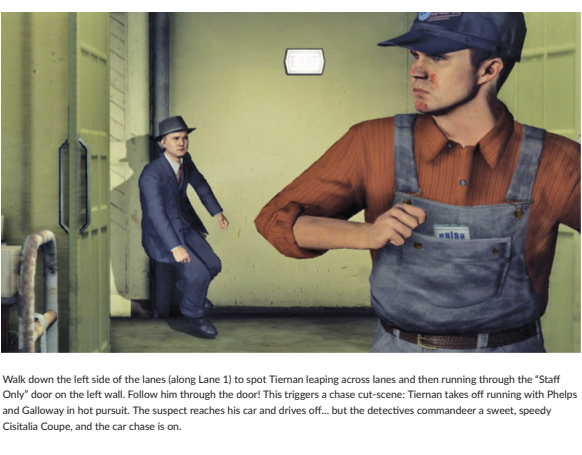


## LOCATION: RAWLING'S BOWLING ALLEY

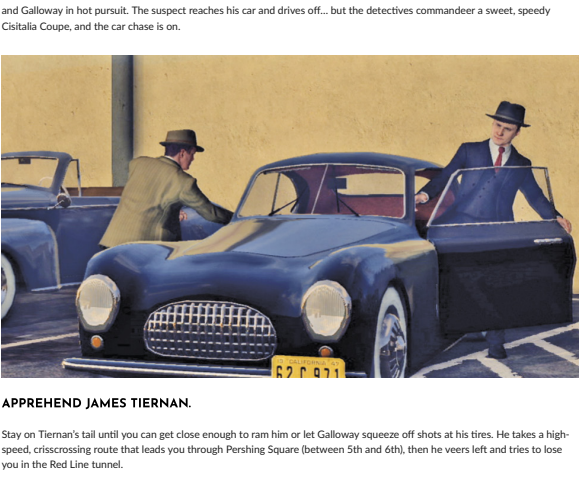
### INVESTIGATE THE BOWLING ALLEY.

Travel to the bowling alley ⑥. When you arrive, the detectives automatically enter the premises and talk to Florence at the desk. When asked about James Tiernan, she says he works at the alley as a pinsetter and sends you to the back where he works.

Rawling's Bowling

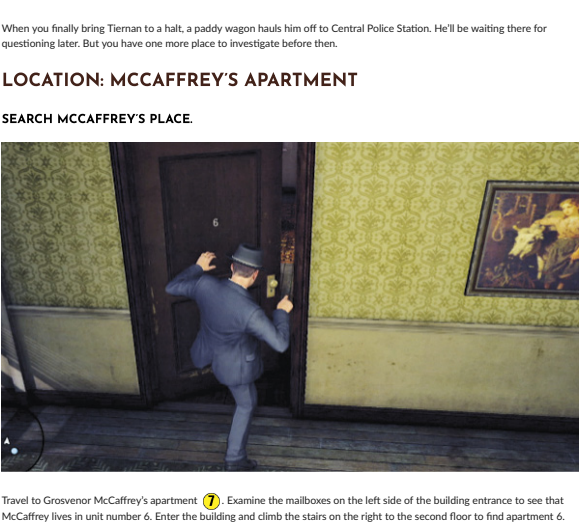


Walk down the left side of the lanes (along Lane 1) to spot Tiernan leaping across lanes and then running through the "Staff Only" door on the left wall. Follow him through the door! This triggers a chase cut-scene: Tiernan takes off running with Phelps and Galloway in hot pursuit. The suspect reaches his car and drives off... but the detectives commandeer a sweet, speedy Cisitalia Coupe, and the car chase is on.



### APPREHEND JAMES TIERNAN.

Stay on Tiernan's tail until you can get close enough to ram him or let Galloway squeeze off shots at his tires. He takes a high-speed, crisscrossing route that leads you through Pershing Square (between 5th and 6th), then he veers left and tries to lose you in the Red Line tunnel.



When you finally bring Tiernan to a halt, a paddy wagon hauls him off to Central Police Station. He'll be waiting there for questioning later. But you have one more place to investigate before then.

## LOCATION: MCCAFFREY'S APARTMENT

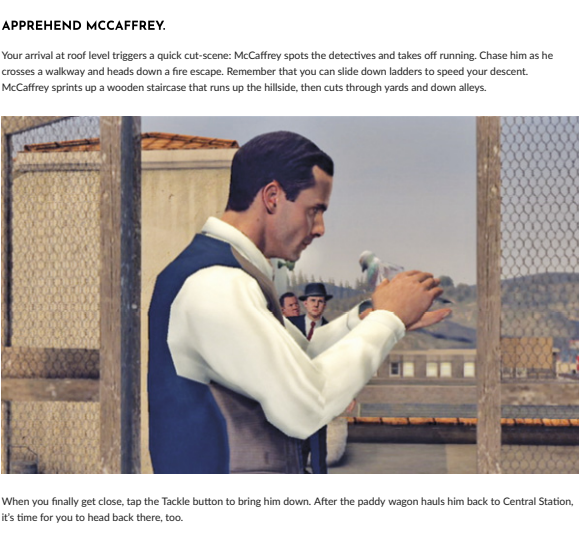
### SEARCH MCCAFFREY'S PLACE.

Travel to Grosvenor McCaffrey's apartment ⑦. Examine the mailboxes on the left side of the building entrance to see that McCaffrey lives in unit number 6. Enter the building and climb the stairs on the right to the second floor to find apartment 6. Approach the door to knock, then kick it open.

Turn left into the living room area and find the bottom half of the **Torn Letter** you found at the Summers murder scene; it's on the desk. You see it is from Evelyn's mother, Augusta.

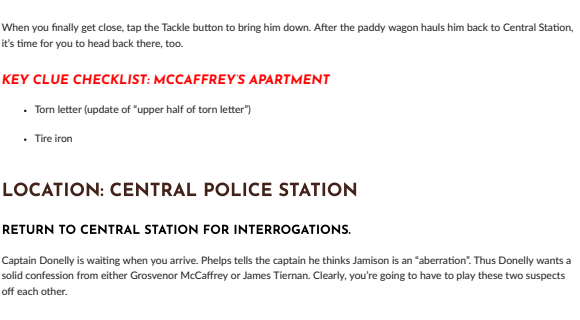
Not far away, on the floor to the right, there's a blood-spattered **Tire Iron** and a bloody shirt. Examine the tire iron for a close-up to see that it has "Rawling's Bowling" engraved on it.

After uncovering these clues, a woman suddenly enters the room, calling for Grosvenor. She's a neighbor, and she says he has a pigeon coop on the roof. Exit the apartment, climb up one flight of stairs to Level 3, and go right to find the Roof Access sign. Climb that set of stairs to the roof.



### APPREHEND MCCAFFREY.

Your arrival at roof level triggers a quick cut-scene: McCaffrey spots the detectives and takes off running. Chase him as he crosses a walkway and heads down a fire escape. Remember that you can slide down ladders to speed your descent. McCaffrey sprints up a wooden staircase that runs up the hillside, then cuts through yards and down alleys.



When you finally get close, tap the Tackle button to bring him down. After the paddy wagon hauls him back to Central Station, it's time for you to head back there, too.

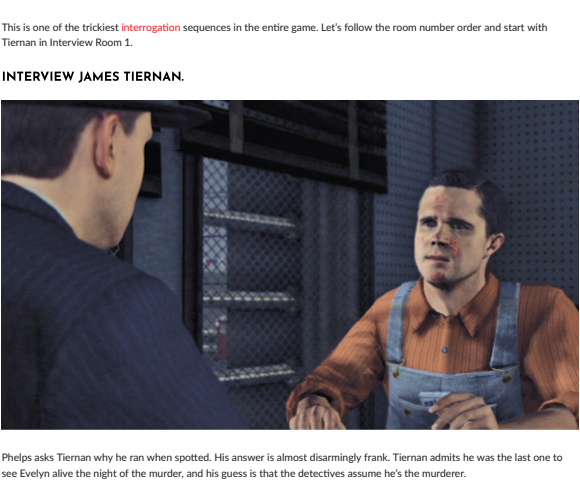
### *KEY CLUE CHECKLIST: MCCAFFREY'S APARTMENT*

- Torn letter (update of "upper half of torn letter")
- Tire iron

## LOCATION: CENTRAL POLICE STATION

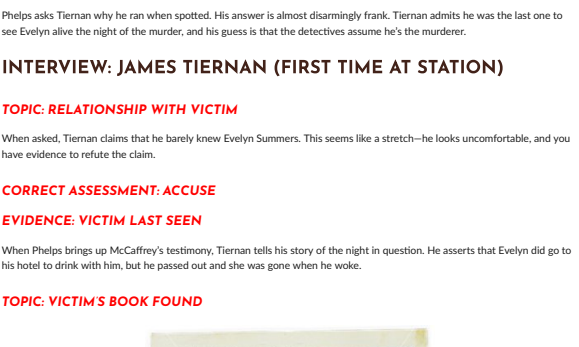
### RETURN TO CENTRAL STATION FOR INTERROGATIONS.

Captain Donelly is waiting when you arrive. Phelps tells the captain he thinks Jamison is an "aberration". Thus Donelly wants a solid confession from either Grosvenor McCaffrey or James Tiernan. Clearly, you're going to have to play these two suspects off each other.



This is one of the trickiest interrogation sequences in the entire game. Let's follow the room number order and start with Tiernan in Interview Room 1.

### INTERVIEW JAMES TIERNAN.



Phelps asks Tiernan why he ran when spotted. His answer is almost disarmingly frank. Tiernan admits he was the last one to see Evelyn alive the night of the murder, and his guess is that the detectives assume he's the murderer.

## INTERVIEW: JAMES TIERNAN (FIRST TIME AT STATION)

### *TOPIC: RELATIONSHIP WITH VICTIM*

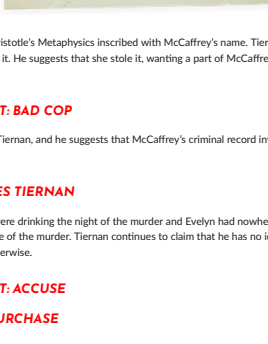
When asked, Tiernan claims that he barely knew Evelyn Summers. This seems like a stretch—he looks uncomfortable, and you have evidence to refute the claim.

### *CORRECT ASSESSMENT: ACCUSE*

### *EVIDENCE: VICTIM LAST SEEN*

When Phelps brings up McCaffrey's testimony, Tiernan tells his story of the night in question. He asserts that Evelyn did go to his hotel to drink with him, but he passed out and she was gone when he woke.

### *TOPIC: VICTIM'S BOOK FOUND*



Phelps asks about the copy of Aristotle's Metaphysics inscribed with McCaffrey's name. Tiernan says Evelyn was curious about it and McCaffrey mocked her for it. He suggests that she stole it, wanting a part of McCaffrey. Tiernan's forlorn stare suggests that there's more to the story.

### *CORRECT ASSESSMENT: BAD COP*

Phelps' threatening tone rattles Tiernan, and he suggests that McCaffrey's criminal record involves somewhat more than just the labor disputes.

### *TOPIC: ALIBI FOR JAMES TIERNAN*

Phelps points out that the two were drinking the night of the murder and Evelyn had nowhere else to stay. His tactic is to tie the two together around the time of the murder. Tiernan continues to claim that he has no idea what happened that night. But his shifty-eyed look suggests otherwise.

### *CORRECT ASSESSMENT: ACCUSE*

### *EVIDENCE: LIQUOR PURCHASE*

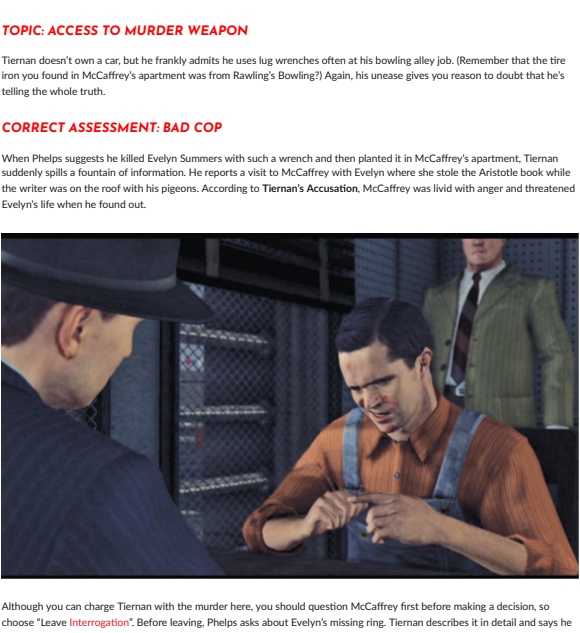
Phelps insists James and Evelyn were fighting, and offers Walter Robbins' statement about her whiskey purchase as evidence. This breaks down Tiernan a bit. He admits the relationship was more than friendship, but Evelyn's worship of McCaffrey clearly upsets him. He denies killing her however, saying he merely kicked her out of his room.

### *TOPIC: ACCESS TO MURDER WEAPON*

Tiernan doesn't own a car, but he frankly admits he uses lug wrenches often at his bowling alley job. (Remember that the tire iron you found in McCaffrey's apartment was from Rawling's Bowling!) Again, his unease gives you reason to doubt that he's telling the whole truth.

### *CORRECT ASSESSMENT: BAD COP*

When Phelps suggests he killed Evelyn Summers with such a wrench and then planted it in McCaffrey's apartment, Tiernan suddenly spills a fountain of information. He reports a visit to McCaffrey with Evelyn where she stole the Aristotle book while the writer was on the roof with his pigeons. According to **Tiernan's Accusation**, McCaffrey was livid with anger and threatened Evelyn's life when he found out.

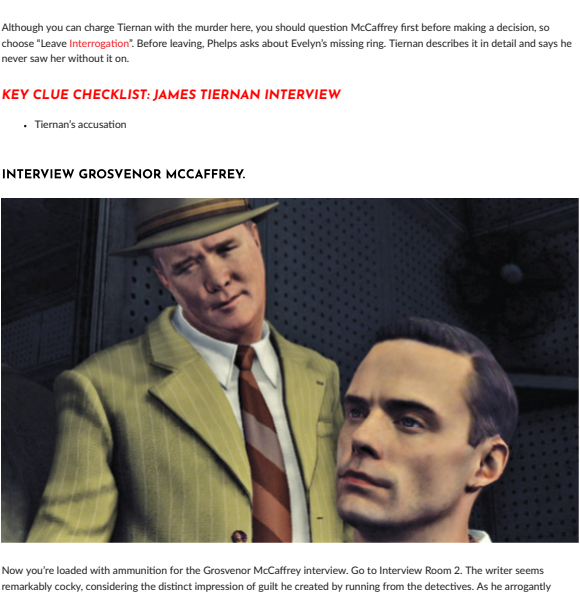


Although you can charge Tiernan with the murder here, you should question McCaffrey first before making a decision, so choose "Leave Interrogation". Before leaving, Phelps asks about Evelyn's missing ring. Tiernan describes it in detail and says he never saw her without it on.

### *KEY CLUE CHECKLIST: JAMES TIERNAN INTERVIEW*

- Tiernan's accusation

### INTERVIEW GROSVENOR MCCAFFREY.



Now you're loaded with ammunition for the Grosvenor McCaffrey interview. Go to Interview Room 2. The writer seems remarkably cocky, considering the distinct impression of guilt he created by running from the detectives. As he arrogantly remarks, "Let's see where this takes us".

## INTERVIEW: GROSVENOR MCCAFFREY

## (FIRST TIME AT STATION)

### *TOPIC: ALIBI FOR MCCAFFREY*

Phelps asks McCaffrey to remind him where he was when Evelyn Summers was murdered. The suspect reiterates that he was at home writing. Once again, he seems far less than convincing. And you have some evidence that connects him to the crime scene.

### *CORRECT ASSESSMENT: ACCUSE*

### *EVIDENCE: TORN LETTER*

A little pressure from Phelps regarding the two pieces of the letter from Augusta Summers gets McCaffrey to change his story. McCaffrey claims to have no knowledge of the letter, and suggests somebody else planted it there.

### *TOPIC: ACCESS TO TIRE IRON*

Phelps confronts McCaffrey with the physical evidence found in his apartment. The writer scoffs, saying if he'd killed someone he wouldn't be stupid enough to leave the proof in his own place. He insinuates that Evelyn Summers was too insignificant to be worth the bother. But you have a statement that contradicts this attitude.

### *CORRECT ASSESSMENT: ACCUSE*

### *EVIDENCE: TIERNAN'S ACCUSATION*

When Phelps presents Tiernan's testimony about McCaffrey's threats to kill Evelyn, the writer turns the accusation right back at Tiernan. Now he claims the young pin setter killed Summers, then came to him for help. Phelps expresses doubt about **McCaffrey's Accusation**, but the writer sticks to his story, saying he took Tiernan's bloodstained items to dispose of them.

### *KEY CLUE CHECKLIST: GROSVENOR MCCAFFREY INTERVIEW*

- McCaffrey's accusation

### INTERVIEW TIERNAN AGAIN.

Time to discuss McCaffrey's new accusation with James Tiernan. Re-enter Interview Room 1. Tiernan seems happy to see the detectives again, incorrectly assuming that things are cleared up and he's free to go.

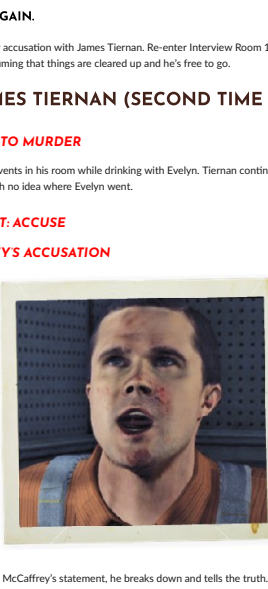
## INTERVIEW: JAMES TIERNAN (SECOND TIME AT STATION)

### *TOPIC: EVENTS PRIOR TO MURDER*

Phelps asks for clarification on events in his room while drinking with Evelyn. Tiernan continues to claim he simply woke up the next morning, hung over and with no idea where Evelyn went.

### *CORRECT ASSESSMENT: ACCUSE*

### *EVIDENCE: MCCAFFREY'S ACCUSATION*



When Phelps tells Tiernan about McCaffrey's statement, he breaks down and tells the truth. He admits he was angry at Evelyn—angry enough to kill her, perhaps—but still has no memory of an attack. Then he plaintively asks, "Was it me?"

Here you have the option to formally charge James Tiernan with the murder of Evelyn Summers, and you can successfully conclude the case if you do so. However, you have another choice—one that may be preferable if you find Grosvenor McCaffrey insufferable and you pity poor James Tiernan.

### CALL R&I ABOUT MCCAFFREY'S RECORD, THEN INTERVIEW HIM AGAIN.

Before you see Grosvenor McCaffrey again, pick up one more piece of evidence. Use the phone at the watch desk; Phelps calls R&I and learns about **McCaffrey's Criminal Record**. He was convicted of petty theft, but more importantly, he was dishonorably discharged from the Army during the Italian campaign for an assault on a Sicilian woman, who he almost beat to death. Now go talk to McCaffrey again.

> **Failsafe Option**
>
> The game gives you this final clue/topic—the writer's dishonorable discharge for beating a woman in Sicily—as a way to salvage the case even if you've gotten nowhere in your other interview questions with McCaffrey or Tiernan.

### *KEY CLUE CHECKLIST: CALL TO R&I*

- McCaffrey's criminal record

## INTERVIEW: GROSVENOR MCCAFFREY

## (SECOND TIME AT STATION)

### *TOPIC: MILITARY SERVICE*

McCaffrey says the war changed him; the terrible things he saw made him want to become a writer and lobby for change. When Phelps brings up his petty theft record, McCaffrey claims that the "salient point" is that he's never been convicted for anything violent. But you now have evidence that he's lying.

### *CORRECT ASSESSMENT: ACCUSE*

### *EVIDENCE: MCCAFFREY'S CRIMINAL RECORD*

When Phelps confronts McCaffrey with the dishonorable discharge for beating a woman in Sicily, the writer's cool, arrogant demeanor shatters and he viciously blasts the woman as "a peasant whore" who tried to steal from his wallet. Of course, this is similar to the actions of Evelyn Summers, who stole his book. When Phelps points out this fact, McCaffrey's angry response is damning.

Phelps has what he needs to level an official charge of murder at Grosvenor McCaffrey. But over in the other interview room, James Tiernan has already all but confessed to the crime. Who will you accuse?

### CHARGE MCCAFFREY OR TIERNAN WITH THE MURDER.

Either choice is correct for the purposes of completing your case, but only charging McCaffrey earns you the full five-star rating. Captain Donelly reacts to your accusation—he prefers charging the Communist rather than the "cry baby", but again, either charge works. Then Donelly orders the detectives to forget about the notion of a repeat offender.

PRIMA GAMES

ROCKSTAR GAMES PRESENTS

L.A. NOIRE

The Homicide Cases

# CASE# AH006: The Quarter Moon Murders

This Homicide desk grand finale features a deadly "treasure hunt" that leads you to a series of major city landmarks in search of clues, apparently placed by the Black Dahlia killer. The case opens with a short scene as Phelps and Galloway report to Technical Services to examine yet another taunting special delivery from the killer. Captain Donelly, Coroner Carruthers, and Ray Pinker all watch as Phelps takes a look at the latest letter.

## Objectives

- Examine Items from Black Dahlia Killer.
- Search Pershing Square Fountain to
- Find Evidence and New Poem.
- Decipher Location Indicated in New Poem.
- Investigate New Location to Find
- Evidence and New Poem.
- Repeat Process at Five More Locations.
- Apprehend the Killer.

### CASE REPORT

**Total Number of Key Clues** 14

**Total Number of Interview Questions** None

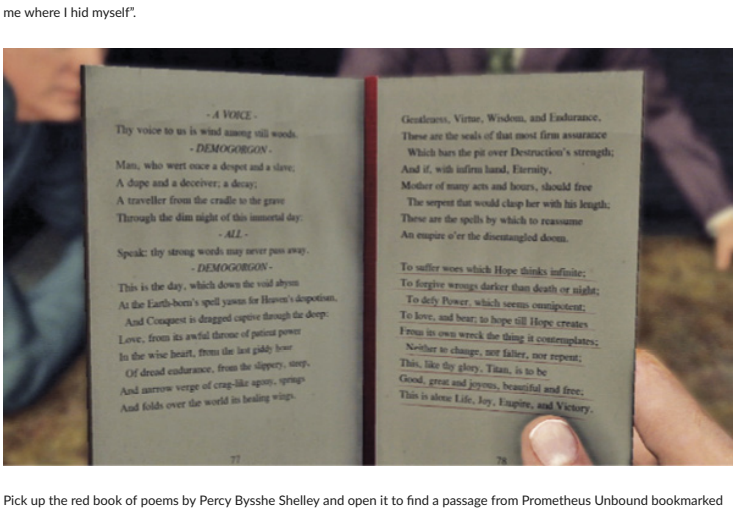
## Fail Conditions

- Phelps dies.
- Killer escapes.

## LOCATION: CENTRAL STATION (TECHNICAL SERVICES)

### EXAMINE THE ITEMS ON THE TABLE.

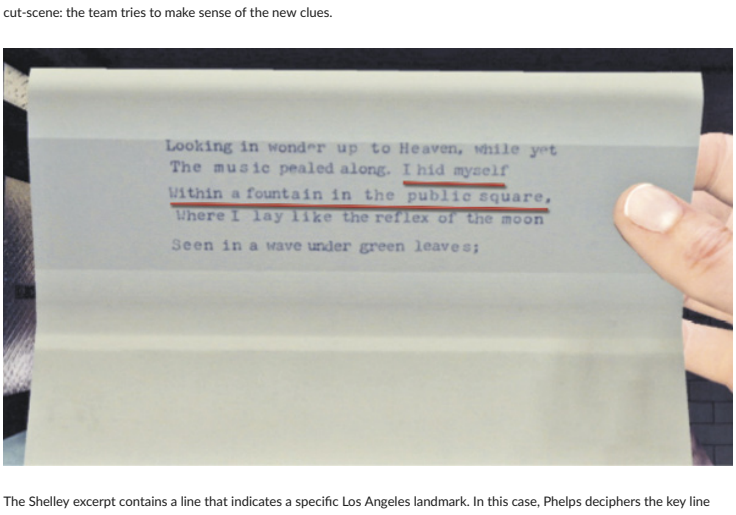
Pick up the **Black Dahlia Letter** constructed of cutout letters from newspapers. The message includes the same words that the coroner said were carved under the dress of Theresa Taraldsen. Only her killer would know it. Then it challenges you to "find me where I hid myself".



- A VOICE -
Thy voice to us is wind among still woods.
- DEMOGORGON -
Man, who wert once a despot and a slave;
A dupe and a deceiver; a decay;
A traveller from the cradle to the grave
Through the dim night of this immortal day:
- ALL -
Speak: thy strong words may never pass away.
- DEMOGORGON -
This is the day, which down the void abysm
At the Earth-born's spell yawns for Heaven's despotism,
And Conquest is dragged captive through the deep:
Love, from its awful throne of patient power
In the wise heart, from the last giddy hour
Of dread endurance, from the slippery, steep,
And narrow verge of crag-like agony, springs
And folds over the world its healing wings.
77

Gentleness, Virtue, Wisdom, and Endurance,
These are the seals of that most firm assurance
Which bars the pit over Destruction's strength;
And if, with infirm hand, Eternity,
Mother of many acts and hours, should free
The serpent that would clasp her with his length;
These are the spells by which to reassume
An empire o'er the disentangled doom.
To suffer woes which Hope thinks infinite;
To forgive wrongs darker than death or night;
To defy Power, which seems omnipotent;
To love, and bear; to hope till Hope creates
From its own wreck the thing it contemplates;
Neither to change, nor falter, nor repent;
This, like thy glory, Titan, is to be
Good, great and joyous, beautiful and free;
This is alone Life, Joy, Empire, and Victory.
78

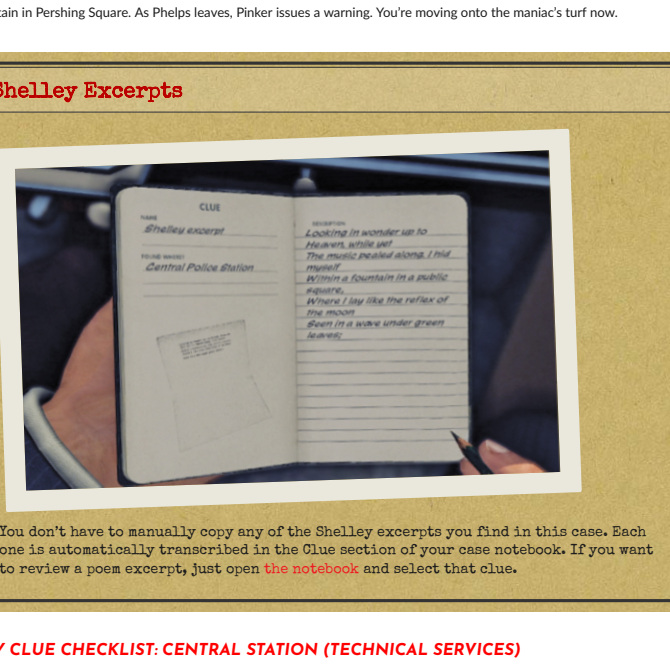
Pick up the red book of poems by Percy Bysshe Shelley and open it to find a passage from Prometheus Unbound bookmarked and underlined in red. Then pick up the sheet of paper and unfold it to read the **Shelley Excerpt**. Setting it back down triggers a cut-scene: the team tries to make sense of the new clues.



Looking in wonder up to Heaven, while yet
The music pealed along, I hid myself
Within a fountain in the public square,
Where I lay like the reflex of the moon
Seen in a wave under green leaves;

The Shelley excerpt contains a line that indicates a specific Los Angeles landmark. In this case, Phelps deciphers the key line during the cut-scene: "I hid myself/Within a fountain in the public square". This gives you a new objective: Investigate the fountain in Pershing Square. As Phelps leaves, Pinker issues a warning. You're moving onto the maniac's turf now.

### Shelley Excerpts



You don't have to manually copy any of the Shelley excerpts you find in this case. Each one is automatically transcribed in the Clue section of your case notebook. If you want to review a poem excerpt, just open the notebook and select that clue.

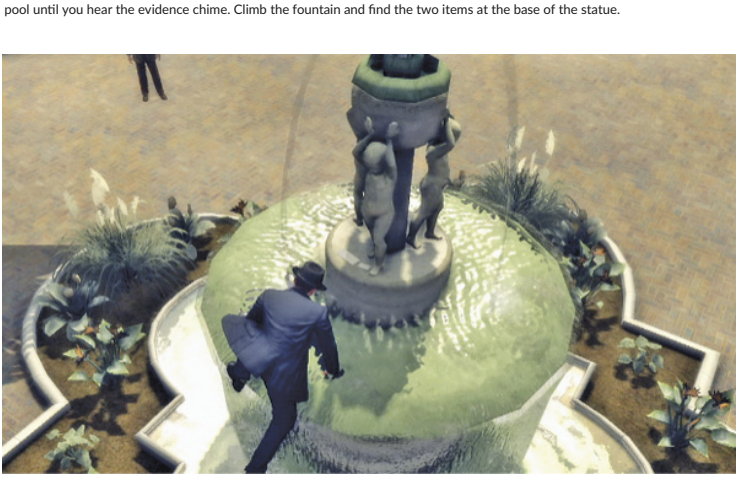
### *KEY CLUE CHECKLIST: CENTRAL STATION (TECHNICAL SERVICES)*

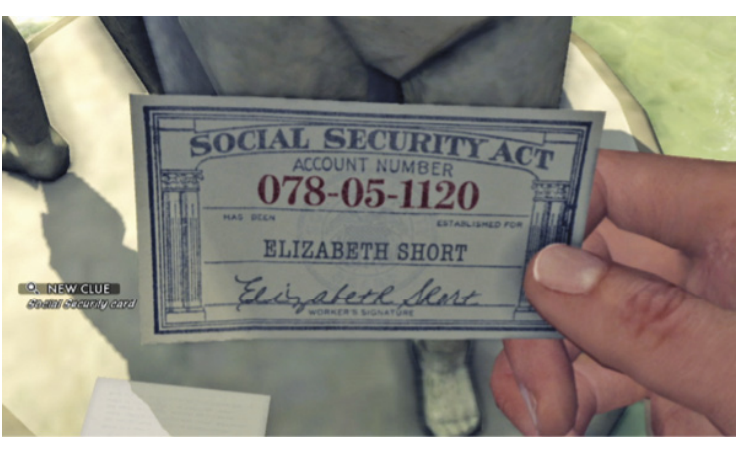
- Black Dahlia letter
- Shelley excerpt

## LOCATION: PERSHING SQUARE FOUNTAIN

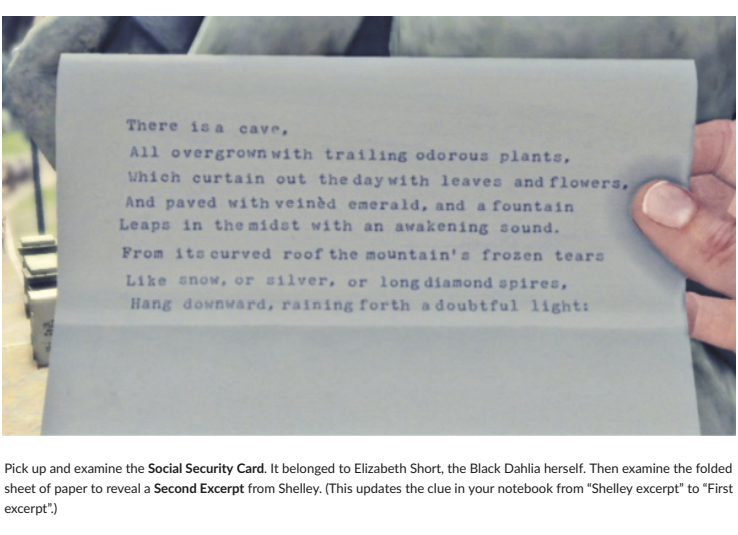
### INVESTIGATE THE FOUNTAIN.

Travel from Central Station ① to Pershing Square ②. Upon arrival, approach the fountain and walk around it in the lower pool until you hear the evidence chime. Climb the fountain and find the two items at the base of the statue.





SOCIAL SECURITY ACT
ACCOUNT NUMBER
078-05-1120
ELIZABETH SHORT

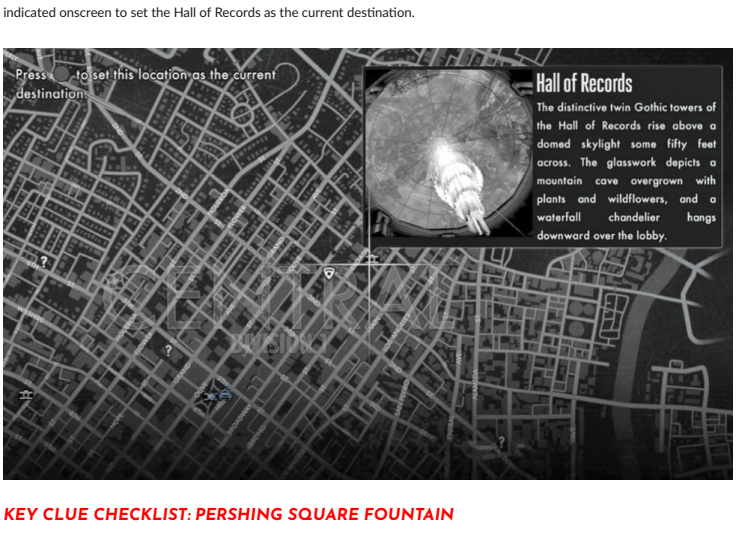


There is a cave,
All overgrown with trailing odorous plants,
Which curtain out the day with leaves and flowers,
And paved with veinèd emerald, and a fountain
Leaps in the midst with an awakening sound.
From its curved roof the mountain's frozen tears
Like snow, or silver, or long diamond spires,
Hang downward, raining forth a doubtful light:

Pick up and examine the **Social Security Card**. It belonged to Elizabeth Short, the Black Dahlia herself. Then examine the folded sheet of paper to reveal a **Second Excerpt** from Shelley. (This updates the clue in your notebook from "Shelley excerpt" to "First excerpt".)

### DECIPHER THE SECOND EXCERPT.

The key words in this excerpt refer to an overgrown mountain cave with a frozen fountain hanging down from its curved roof. Open up your main map and move the cursor over the Hall of Records, just a few blocks northeast of your current location. Read the popup text about the hall's domed skylight and chandelier: sounds pretty familiar, doesn't it? Press the button indicated onscreen to set the Hall of Records as the current destination.



Press to set this location as the current destination

Hall of Records

The distinctive twin Gothic towers of the Hall of Records rise above a domed skylight some fifty feet across. The glasswork depicts a mountain cave overgrown with plants and wildflowers, and a waterfall chandelier hangs downward over the lobby.

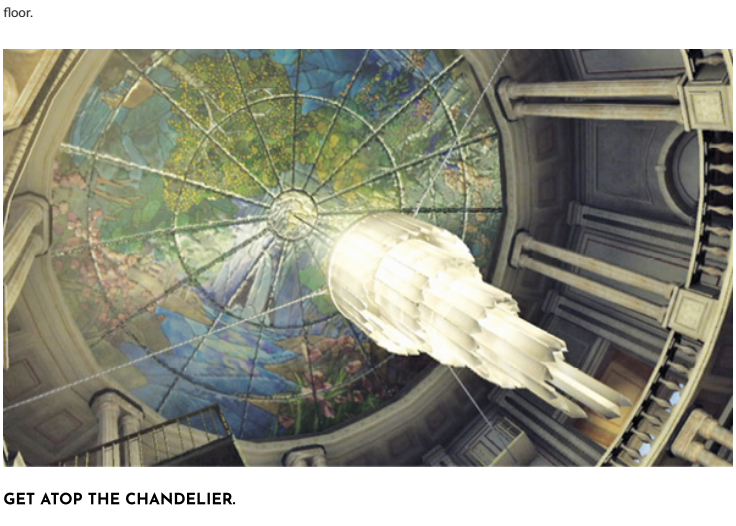
### *KEY CLUE CHECKLIST: PERSHING SQUARE FOUNTAIN*

- Social security card
- Second excerpt

## LOCATION: HALL OF RECORDS

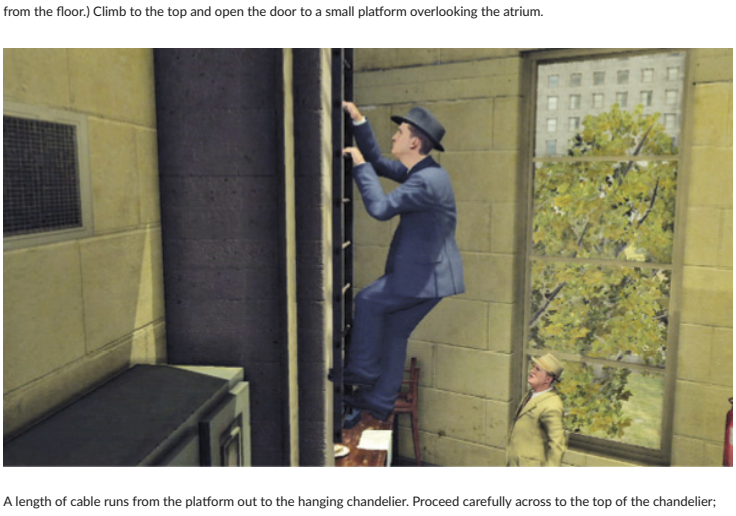
### INVESTIGATE THE HALL OF RECORDS.

Travel to the Hall of Records ③, just a few blocks from Central Station. Enter to trigger a cut-scene: Phelps asks the desk guard how to get to the top of the great chandelier hanging from the skylight. He sends you to a maintenance room on the top floor.

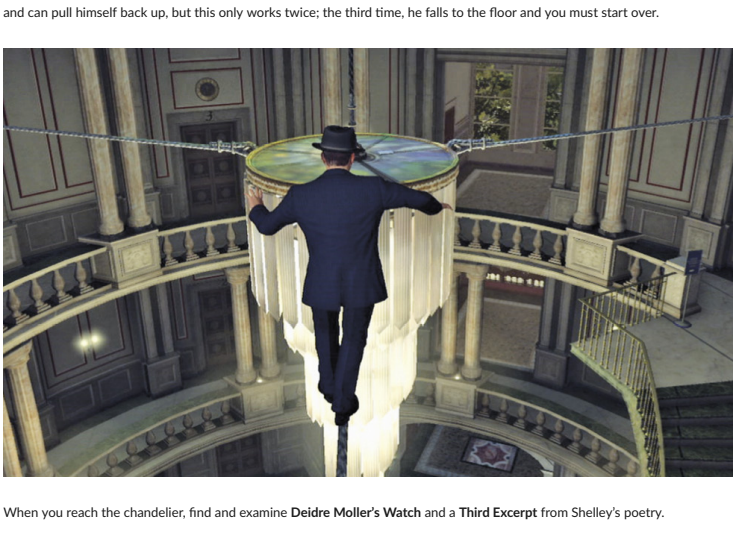


### GET ATOP THE CHANDELIER.

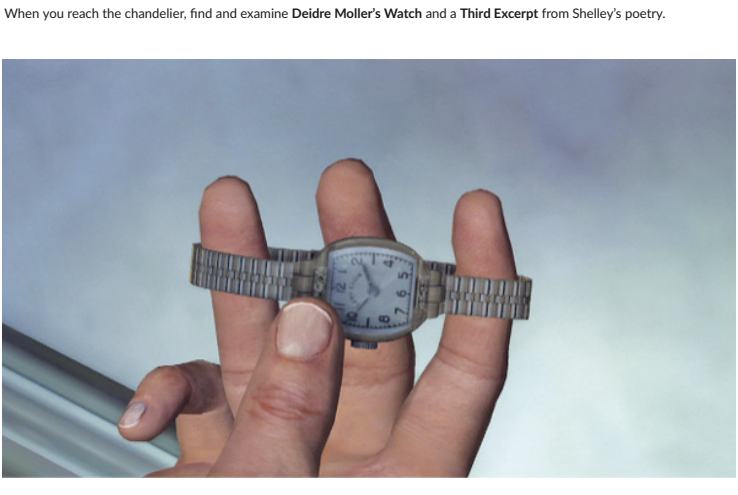
Climb both flights of stairs and turn right at the top. Veer into the second corridor on the left and enter the door marked "Maintenance". Approach the ladder on the far side of the room, just to the right of the locker row. (The ladder starts a few feet from the floor.) Climb to the top and open the door to a small platform overlooking the atrium.

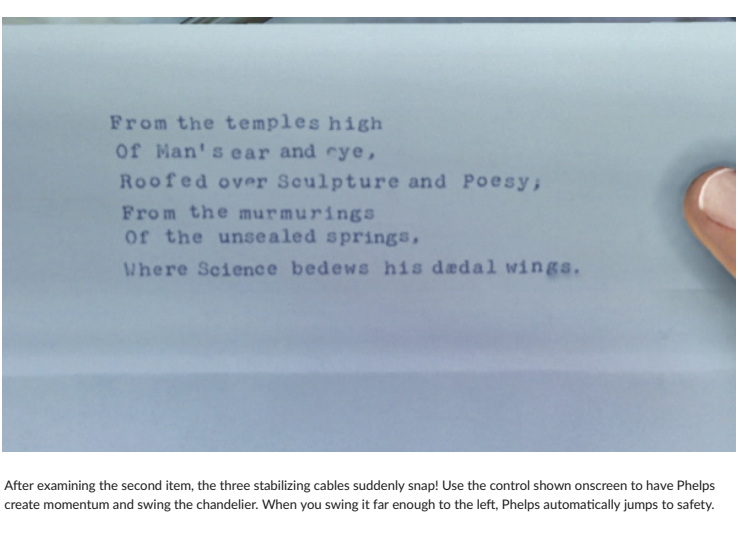


A length of cable runs from the platform out to the hanging chandelier. Proceed carefully across to the top of the chandelier; use the control stick as indicated onscreen for movement and balance. If you fall off the cable, Phelps manages to grab the line and can pull himself back up, but this only works twice; the third time, he falls to the floor and you must start over.



When you reach the chandelier, find and examine **Deidre Moller's Watch** and a **Third Excerpt** from Shelley's poetry.





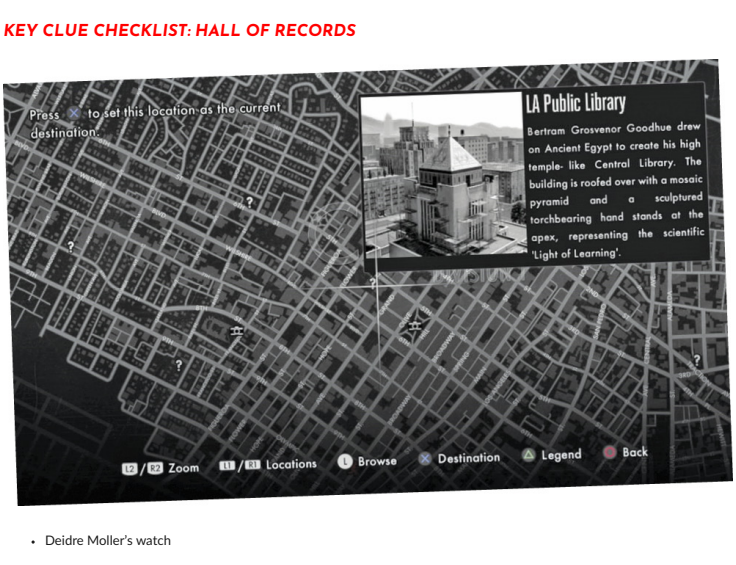
From the temples high
Of Man's ear and eye,
Roofed over Sculpture and Poesy;
From the murmurings
Of the unsealed springs,
Where Science bedews his dædal wings.

After examining the second item, the three stabilizing cables suddenly snap! Use the control shown onscreen to have Phelps create momentum and swing the chandelier. When you swing it far enough to the left, Phelps automatically jumps to safety.

### DECIPHER THE THIRD EXCERPT.

Now open your main map and find the Landmark that best matches the excerpt: the "high temple" of the L.A. Public Library with its torch-bearing sculpture at the top.

### *KEY CLUE CHECKLIST: HALL OF RECORDS*



Press to set this location as the current destination

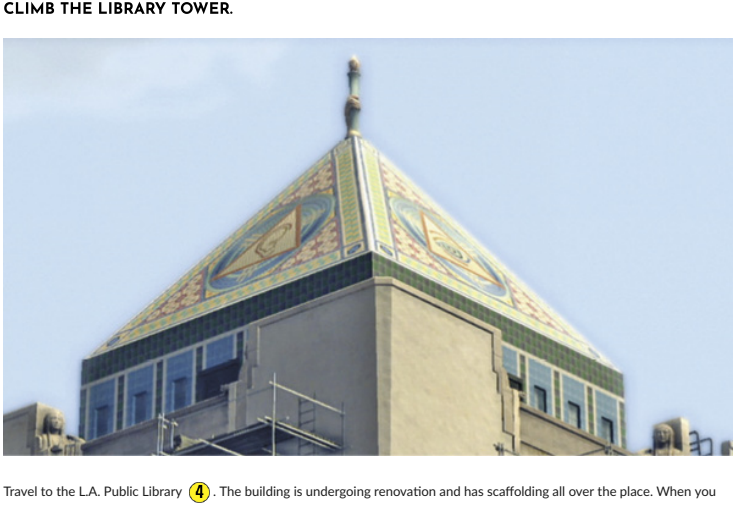
LA Public Library

Bertram Grosvenor Goodhue drew on Ancient Egypt to create his high temple-like Central Library. The building is roofed over with a mosaic pyramid and a sculptured torchbearing hand stands at the apex, representing the scientific 'Light of Learning'.

- Deidre Moller's watch
- Third excerpt

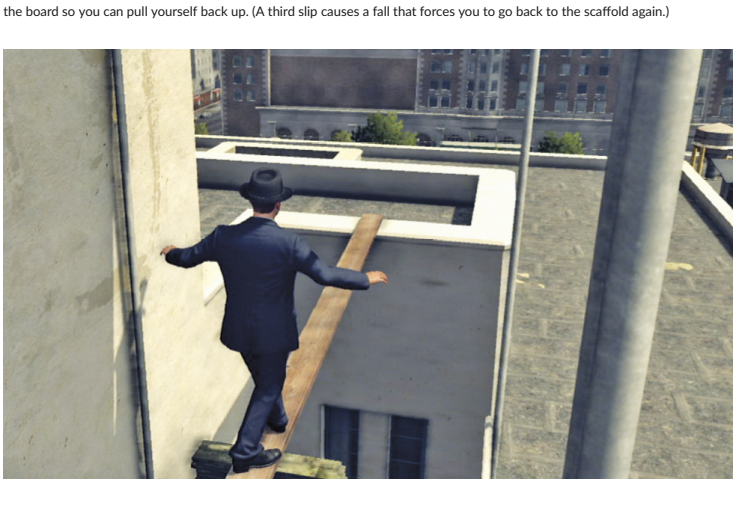
## LOCATION: L.A. PUBLIC LIBRARY

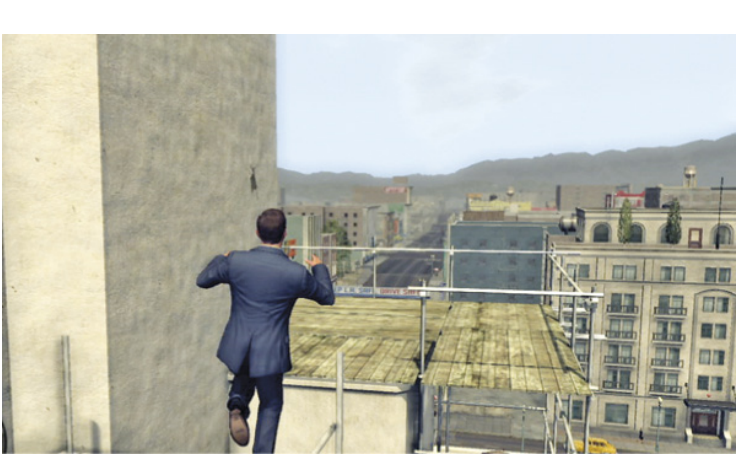
### CLIMB THE LIBRARY TOWER.

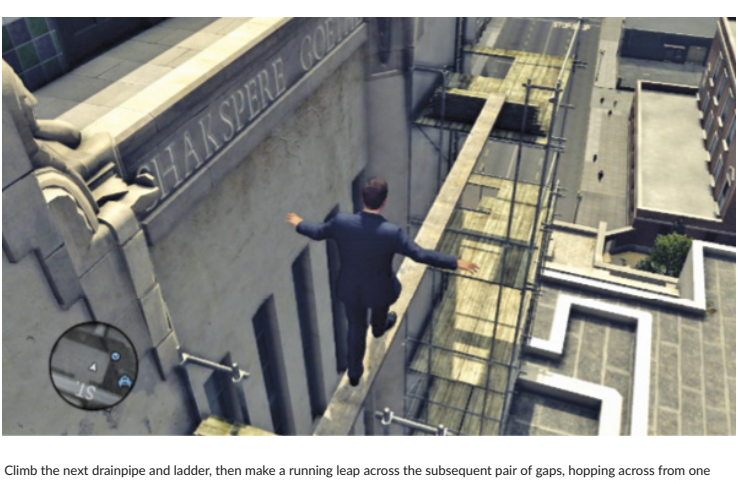


Travel to the L.A. Public Library ④. The building is undergoing renovation and has scaffolding all over the place. When you arrive, Phelps ends up at the foot of a staircase. The climbing route to the top of the tower is fairly linear, but we'll guide you through it anyway. First, climb the drainpipe at the top of the stairs on the right. Then use the low section of scaffold to climb to the next roof.

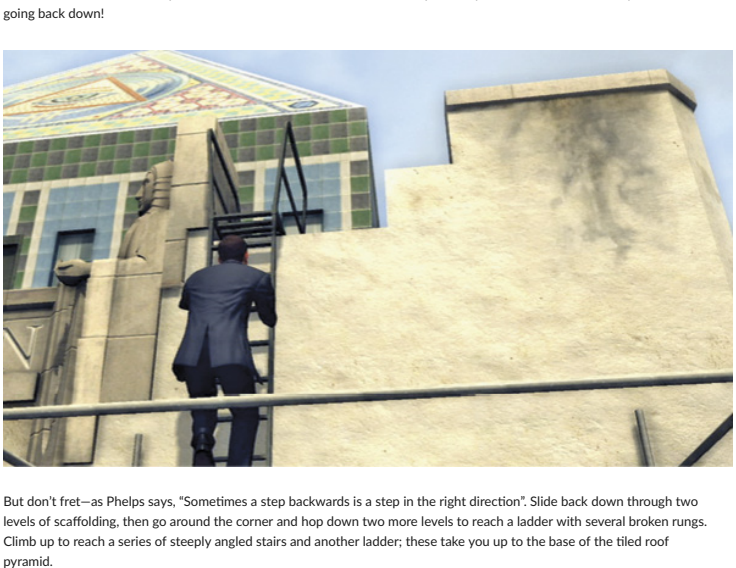
Turn right and go to the next section of scaffolding. Pull yourself up onto the first section and use the ladder to climb up to the next platform. Turn right and cross the narrow plank, balancing and moving carefully. You can fall twice and Phelps will catch the board so you can pull yourself back up. (A third slip causes a fall that forces you to go back to the scaffold again.)



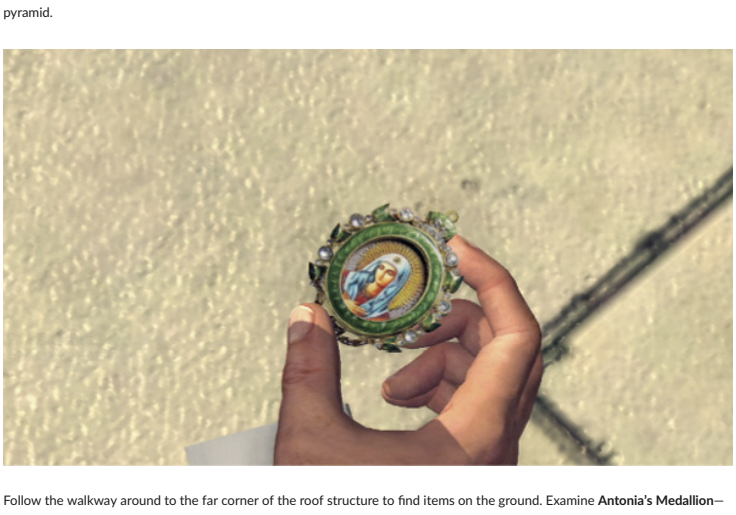




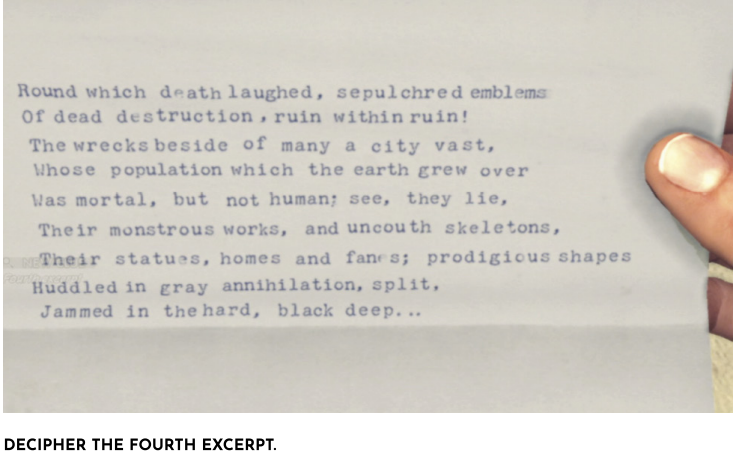
Climb the next drainpipe and ladder, then make a running leap across the subsequent pair of gaps, hopping across from one scaffold to the next. Climb another ladder up two levels of scaffolding to another narrow plank and cross it carefully. (You should see the names "Shakspere Goethe" etched on the wall next to the plank as you cross.) At the far side, you reach a ladder going back down!



But don't fret—as Phelps says, "Sometimes a step backwards is a step in the right direction". Slide back down through two levels of scaffolding, then go around the corner and hop down two more levels to reach a ladder with several broken rungs. Climb up to reach a series of steeply angled stairs and another ladder; these take you up to the base of the tiled roof pyramid.



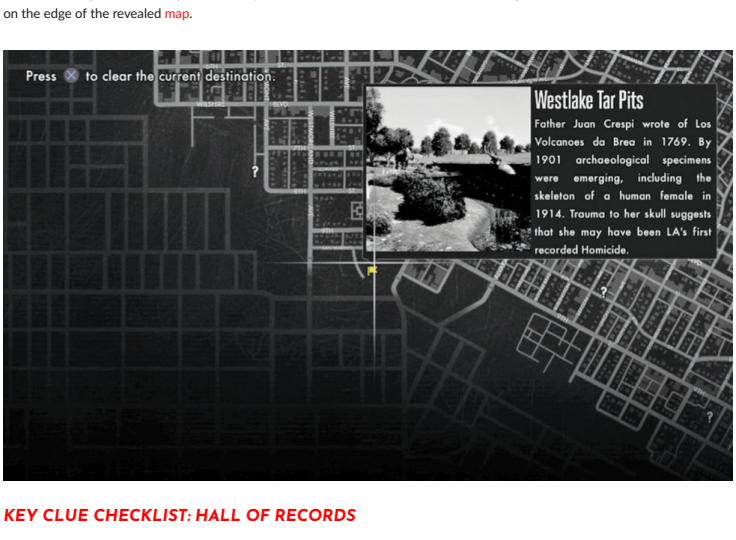
Follow the walkway around to the far corner of the roof structure to find items on the ground. Examine **Antonia's Medallion**—Our Lady of Guadalupe, torn from the slain woman's religious necklace—and a **Fourth Excerpt** from Shelley's poetry.



Round which death laughed, sepulchred emblems
Of dead destruction, ruin within ruin!
The wrecks beside of many a city vast,
Whose population which the earth grew over
Was mortal, but not human; see, they lie,
Their monstrous works, and uncouth skeletons,
Their statues, homes and fanes; prodigious shapes
Huddled in gray annihilation, split,
Jammed in the hard, black deep...

### DECIPHER THE FOURTH EXCERPT.

Return to your automobile. Read the excerpt: monstrous "uncouth skeletons" and "prodigious shapes" that are "jammed in the hard, black deep". Then check your main map and move the cursor almost due west from your location to the Westlake Tar Pits on the edge of the revealed map.



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Westlake Tar Pits

Father Juan Crespi wrote of Los Volcanoes da Brea in 1769. By 1901 archaeological specimens were emerging, including the skeleton of a human female in 1914. Trauma to her skull suggests that she may have been LA's first recorded Homicide.

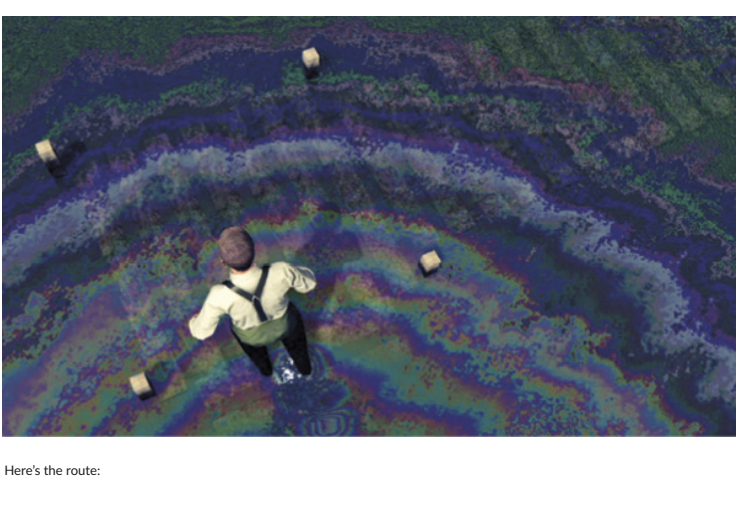
### *KEY CLUE CHECKLIST: HALL OF RECORDS*

- Antonia's medallion
- Fourth excerpt

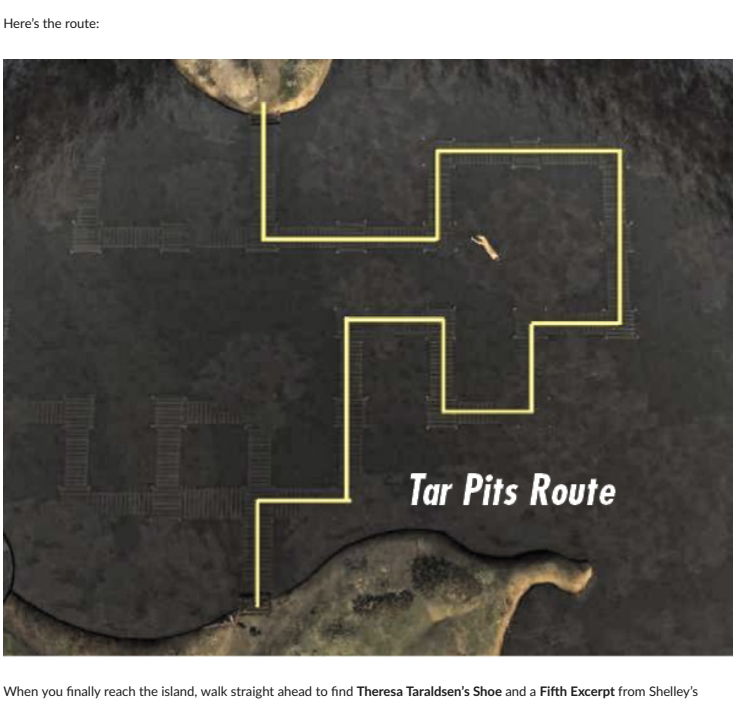
## LOCATION: WESTLAKE TAR PITS

### REACH THE ISLAND.

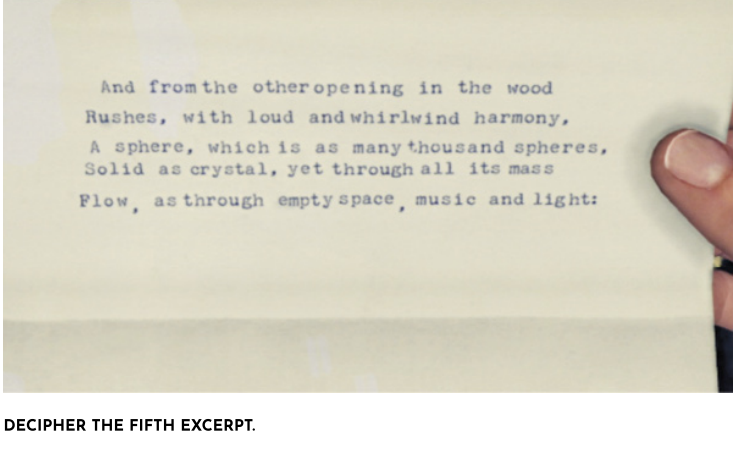
Travel to the Westlake Tar Pits ⑤ and approach the pits; Phelps automatically changes into waders for the trip across to the central island. Start at the broken gate and dock. The idea is to follow the old walkways made of wooden planks that are just below the surface. You can see these as the camera view moves overhead. The problem is that the planks are so old they collapse if you stand on them for more than a few seconds, so you must move quickly and without much hesitation or else you sink into the black muck and have to start over.



Here's the route:

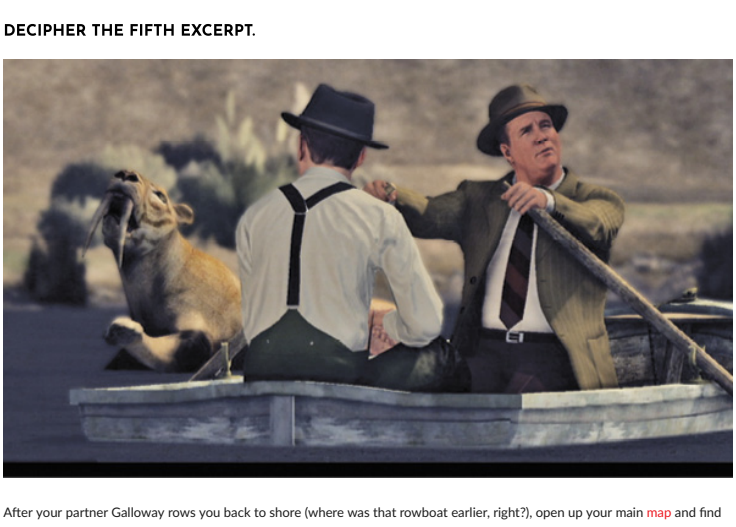


When you finally reach the island, walk straight ahead to find **Theresa Taraldsen's Shoe** and a **Fifth Excerpt** from Shelley's poetry. This one speaks of a sphere set amongst wood rushes.

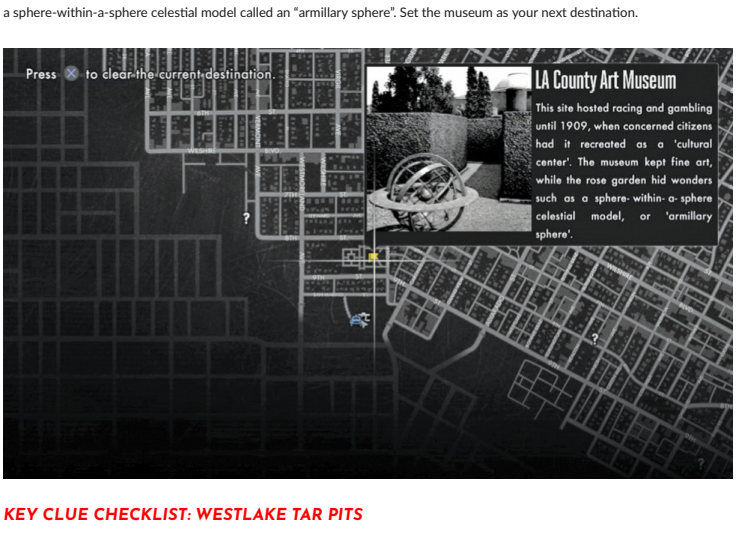


And from the other opening in the wood
Rushes, with loud and whirlwind harmony,
A sphere, which is as many thousand spheres,
Solid as crystal, yet through all its mass
Flow, as through empty space, music and light:

### DECIPHER THE FIFTH EXCERPT.



After your partner Galloway rows you back to shore (where was that rowboat earlier, right?), open up your main map and find the Landmark that fits the clue. Move the cursor over the nearby L.A. County Art Museum to learn of its rose garden that holds a sphere-within-a-sphere celestial model called an "armillary sphere". Set the museum as your next destination.



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LA County Art Museum

This site hosted racing and gambling until 1909, when concerned citizens had it recreated as a 'cultural center'. The museum kept fine art, while the rose garden hid wonders such as a sphere-within-a-sphere celestial model, or 'armillary sphere'.

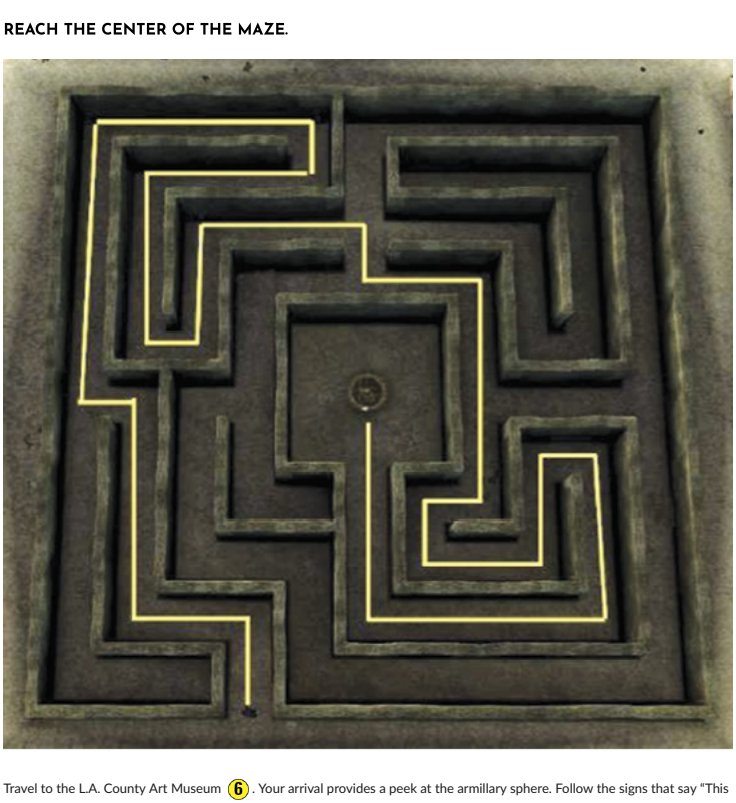
### *KEY CLUE CHECKLIST: WESTLAKE TAR PITS*

- Theresa Taraldsen's shoe
- Fifth excerpt

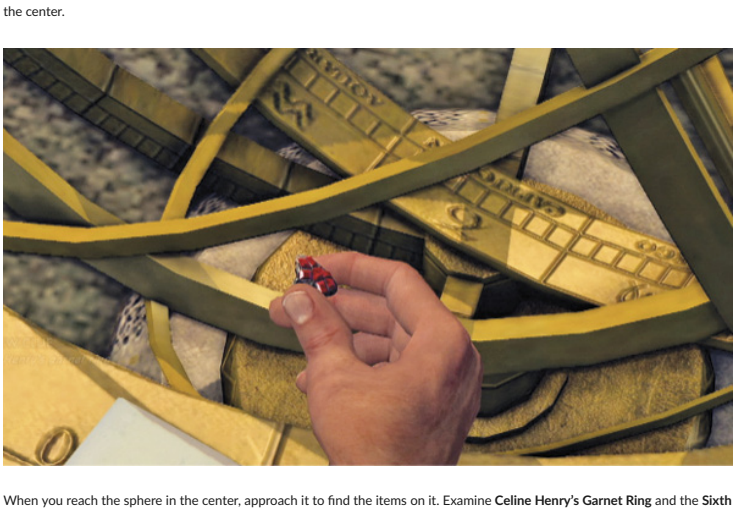
## LOCATION: L.A. COUNTY ART MUSEUM

L.A. COUNTY ART MUSEUM

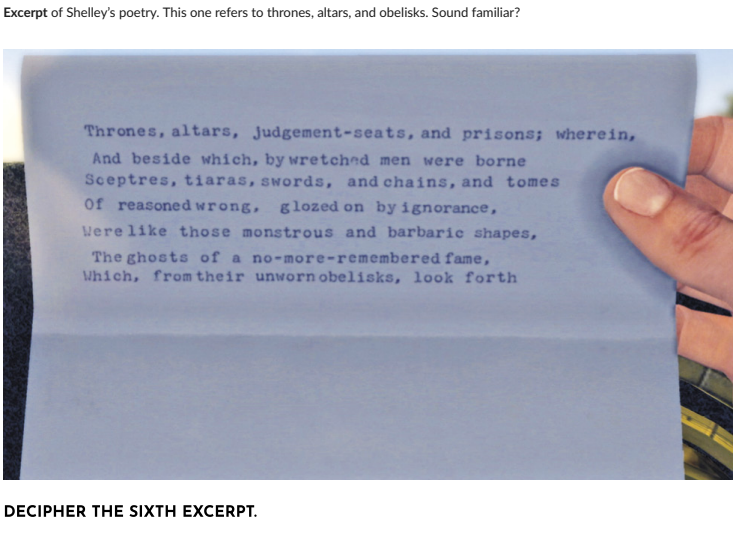
### REACH THE CENTER OF THE MAZE.



Travel to the L.A. County Art Museum ⑥. Your arrival provides a peek at the armillary sphere. Follow the signs that say "This Way to Maze" and then start working your way through the hedges. Use our overhead map for quick passage to the sphere in the center.



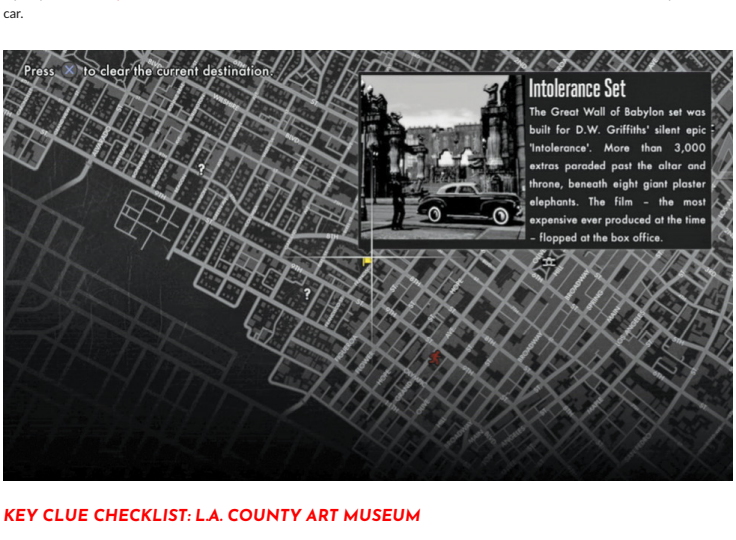
When you reach the sphere in the center, approach it to find the items on it. Examine **Celine Henry's Garnet Ring** and the **Sixth Excerpt** of Shelley's poetry. This one refers to thrones, altars, and obelisks. Sound familiar?



Thrones, altars, judgement-seats, and prisons; wherein,
And beside which, by wretched men were borne
Sceptres, tiaras, swords, and chains, and tomes
Of reasoned wrong, glozed on by ignorance,
Were like those monstrous and barbaric shapes,
The ghosts of a no-more-remembered fame,
Which, from their unworn obelisks, look forth

### DECIPHER THE SIXTH EXCERPT.

Open your main map and move the cursor over the Landmark location of D.W. Griffith's "Intolerance" set. Return to your car.



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Intolerance Set

The Great Wall of Babylon set was built for D.W. Griffith's silent epic 'Intolerance'. More than 3,000 extras paraded past the altar and throne, beneath eight giant plaster elephants. The film – the most expensive ever produced at the time – flopped at the box office.

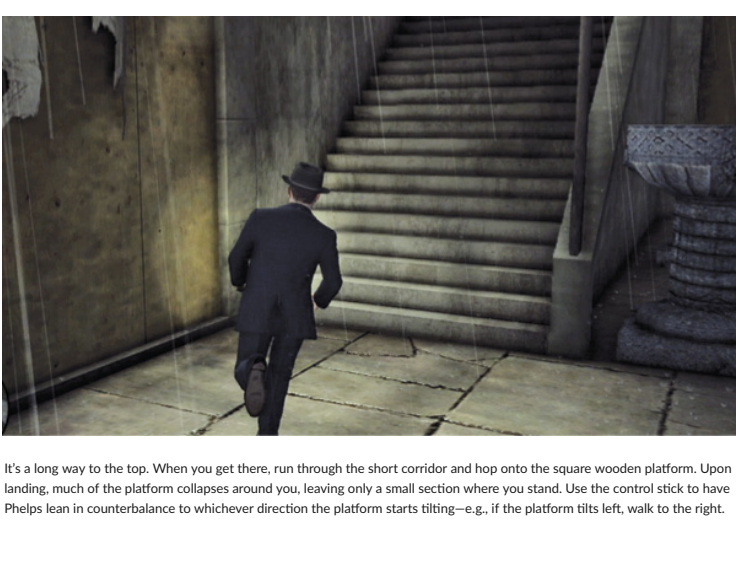
### *KEY CLUE CHECKLIST: L.A. COUNTY ART MUSEUM*

- Celine Henry's garnet ring
- Sixth excerpt

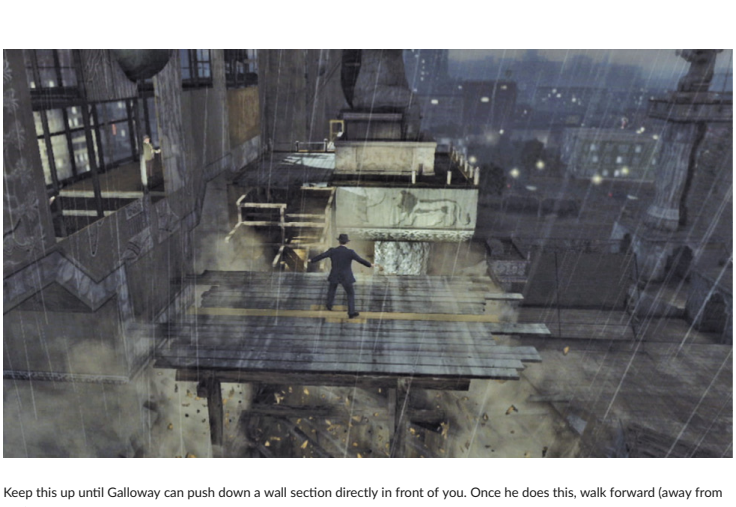
## LOCATION: "INTOLERANCE" SET

### CLIMB TO THE THRONE.

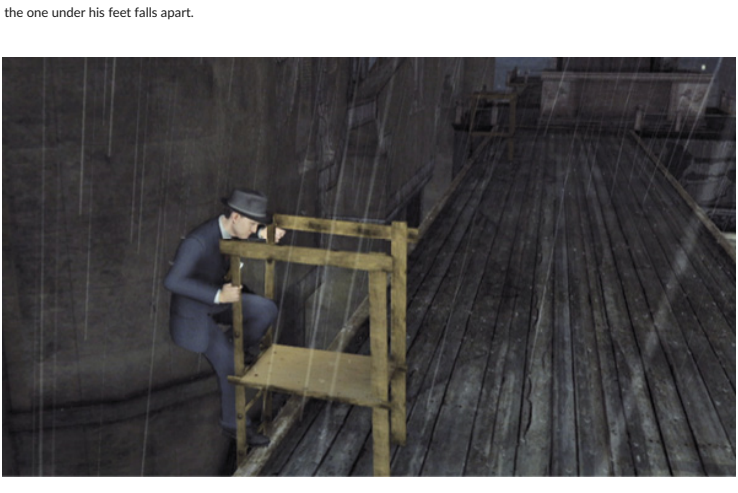
Travel to the Intolerance movie set ⑦ and watch the arrival scene. Phelps points out the high throne you must reach, and you catch a glimpse of the staircase leading up toward it. After regaining control, jog straight ahead under the fallen column and through the big iron gates to the staircase. Then start climbing the stairs.

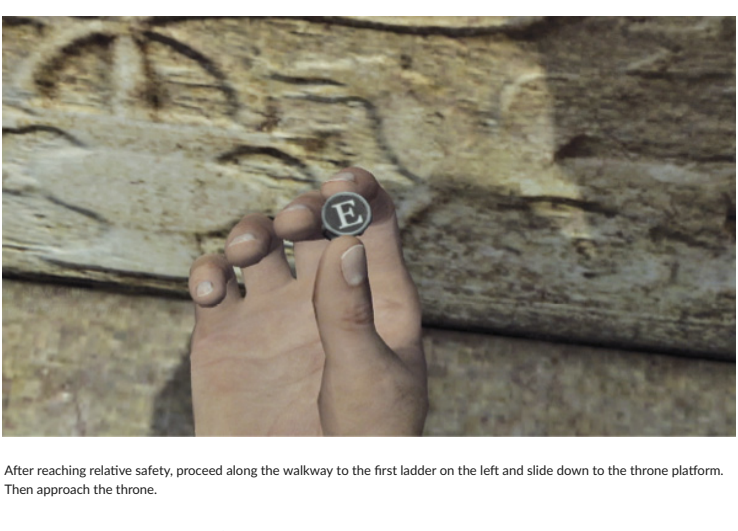


It's a long way to the top. When you get there, run through the short corridor and hop onto the square wooden platform. Upon landing, much of the platform collapses around you, leaving only a small section where you stand. Use the control stick to have Phelps lean in counterbalance to whichever direction the platform starts tilting—e.g., if the platform tilts left, walk to the right.



Keep this up until Galloway can push down a wall section directly in front of you. Once he does this, walk forward (away from you) so the platform starts falling toward the collapsed wall section. Phelps automatically jumps across to that new platform as the one under his feet falls apart.





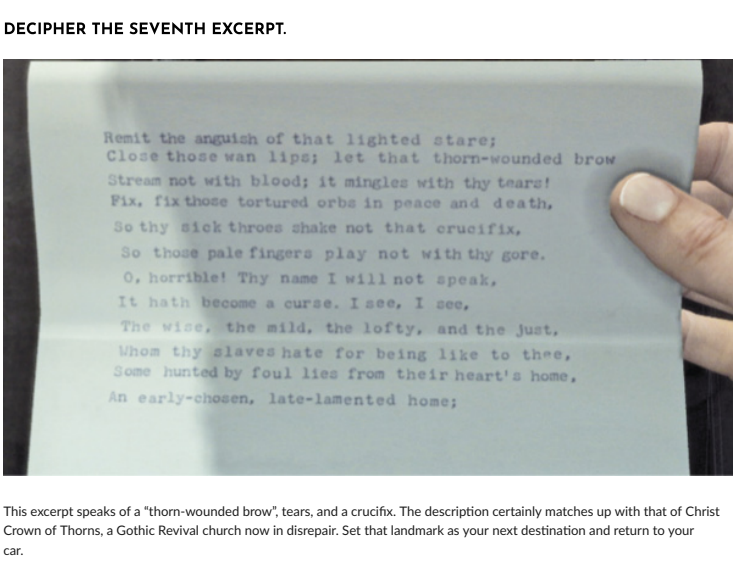
After reaching relative safety, proceed along the walkway to the first ladder on the left and slide down to the throne platform. Then approach the throne.

Pick up and examine **Evelyn Summers' Ring**, the one made from a typewriter's E key. Then examine the **Seventh Excerpt** from Shelley's poetry. This one indicates that your search may be over. As Phelps says, "The place he calls home. End of the line".

### ESCAPE THE MOVIE SET!

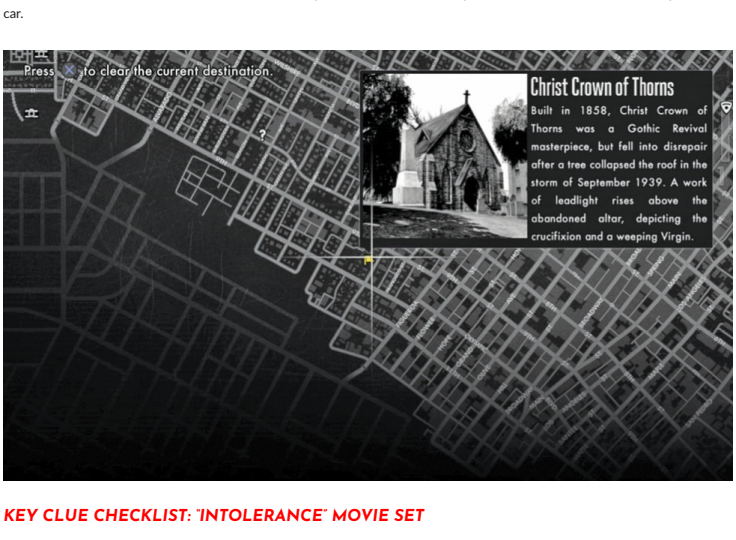
When you finish examining both items, the platform starts to collapse. Run! Hurry through the arch ahead, then turn right and sprint down the walkway, hopping down from level to level until you reach the ground.

### DECIPHER THE SEVENTH EXCERPT.



Remit the anguish of that lighted stare;
Close those wan lips; let that thorn-wounded brow
Stream not with blood; it mingles with thy tears!
Fix, fix those tortured orbs in peace and death,
So thy sick throes shake not that crucifix,
So those pale fingers play not with thy gore.
O, horrible! Thy name I will not speak,
It hath become a curse. I see, I see,
The wise, the mild, the lofty, and the just,
Whom thy slaves hate for being like to thee,
Some hunted by foul lies from their heart's home,
An early-chosen, late-lamented home;

This excerpt speaks of a "thorn-wounded brow", tears, and a crucifix. The description certainly matches up with that of Christ Crown of Thorns, a Gothic Revival church now in disrepair. Set that landmark as your next destination and return to your car.



Press to clear the current destination

Christ Crown of Thorns

Built in 1858, Christ Crown of Thorns was a Gothic Revival masterpiece, but fell into disrepair after a tree collapsed the roof in the storm of September 1939. A work of leadlight rises above the abandoned altar, depicting the crucifixion and a weeping Virgin.

### *KEY CLUE CHECKLIST: 'INTOLERANCE' MOVIE SET*

- Evelyn Summers' ring
- Seventh excerpt

## LOCATION: CHRIST CROWN OF THORNS

### PICKET MATCH

As you enter the front gate, notice that its spiked iron pickets match the one you found on the balcony outside the broken window of Antonia Maldonado's room—and one is missing.

### INVESTIGATE THE ABANDONED CHURCH.

Travel to Christ Crown of Thorns church ⑧. Enter to trigger a dramatic cut-scene. As the detectives move across the nave, they find candles lit on the altar and Phelps notices a light coming from the presbytery (the priest's residence). And then they confront, at last, their nemesis: a surprising and familiar face.

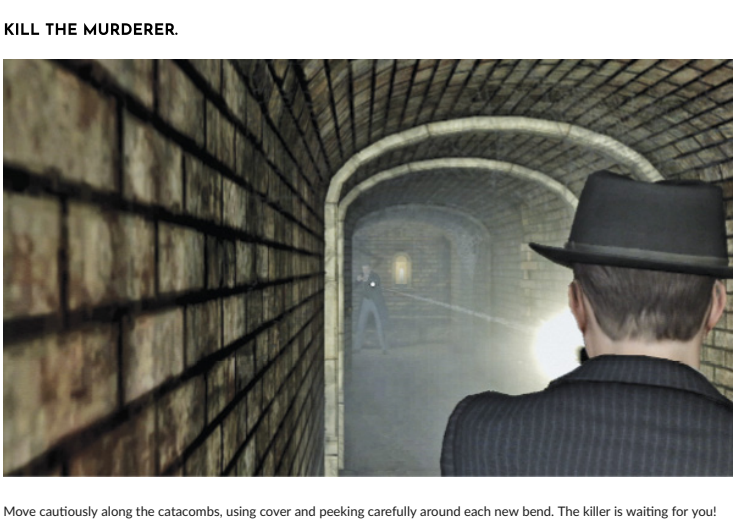
After the scene ends, rush toward the altar to trigger a quick follow-up sequence: the detectives discover that their suspect has disappeared into the tunnels below the church. When control returns, exit the church via the side door to the right; it should lead you straight to the presbytery.

### FIND A WAY INTO THE CATACOMBS.

Approach the door of the house; Phelps kicks it open. Work your way through the candlelit interior into the kitchen, then kick open the door in the back corner to reveal the killer's grisly "work room". Here you find a treasure trove of gruesome physical evidence, including dissecting tools, a tire iron, and a statue of Prometheus.

When you're finished exploring the bloody evidence, approach the open shaft leading into the catacombs and climb down the ladder.

### KILL THE MURDERER.

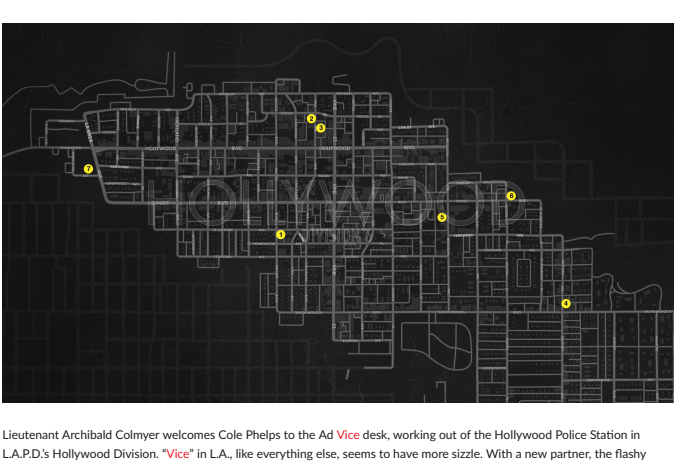


Move cautiously along the catacombs, using cover and peeking carefully around each new bend. The killer is waiting for you! After taunting you and firing a few shots, he retreats from each corner, so move ahead when he withdraws. Keep chasing him deeper into the tunnels until you force him to step out. Then aggressively gun him down.

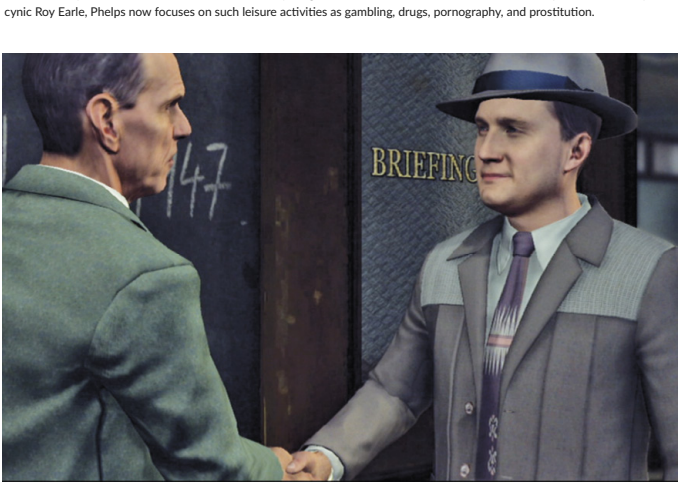
Watch the bittersweet conclusion as Captain Donelly appears with unexpected news about the shakeout. Although things don't play out as Phelps or Galloway expected, "young Phelps" receives a reward of sorts: a promotion out of Homicide to the L.A.P.D.'s glamour desk, Administrative Vice, based in Hollywood.

The Vice Cases

# CASE# AV001: The Black Caesar



Lieutenant Archibald Colmyer welcomes Cole Phelps to the Ad Vice desk, working out of the Hollywood Police Station in L.A.P.D.'s Hollywood Division. "Vice" in L.A., like everything else, seems to have more sizzle. With a new partner, the flashy cynic Roy Earle, Phelps now focuses on such leisure activities as gambling, drugs, pornography, and prostitution.



The team's first case is a pair of junkies found dead, both overdosed on pure, powerful **Army Surplus Morphine**. As they walk through the station, Phelps learns that Earle has personally requested his reassignment as partner… and that Phelps has become "the department pin-up boy".

### KEY CLUE CHECKLIST: HOLLYWOOD POLICE STATION

- Army surplus morphine

### Objectives

- Investigate Crime Scene.
- Investigate Black Caesar Food Hut.
- Apprehend & Interview Fleetwood Morgan.
- Investigate Jermaine Jones' Booking Agency.
- Subdue Thugs & Interview Jones.
- Investigate Merlon Ottie's Numbers Operation.
- Apprehend & Interview Ottie.
- Investigate Ramez Removals.
- Disable Fleeing Truck.
- Use Crane to Gain Access to Ramez Cold Room.
- Chase & Subdue Jose´ Ramez.
- Investigate Polar Bear Ice Company.
- Eliminate Thugs to Reach Finkelstein.
- Examine Supply Crate.

### CASE REPORT

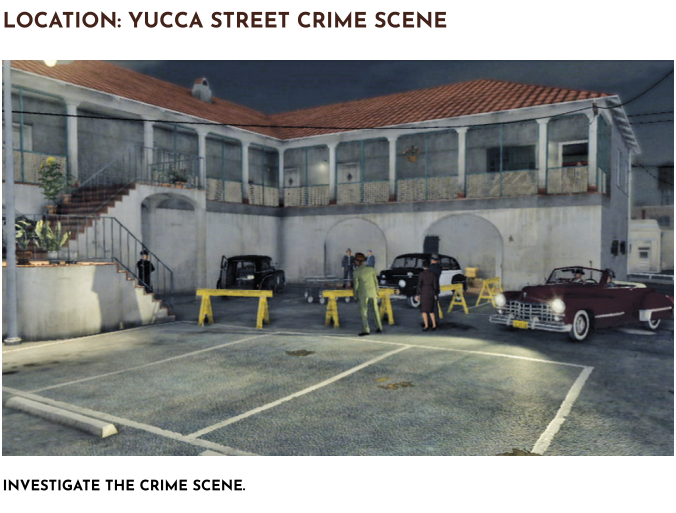
**Total Number of Key Clues** 13

**Total Number of Interview Questions** 8

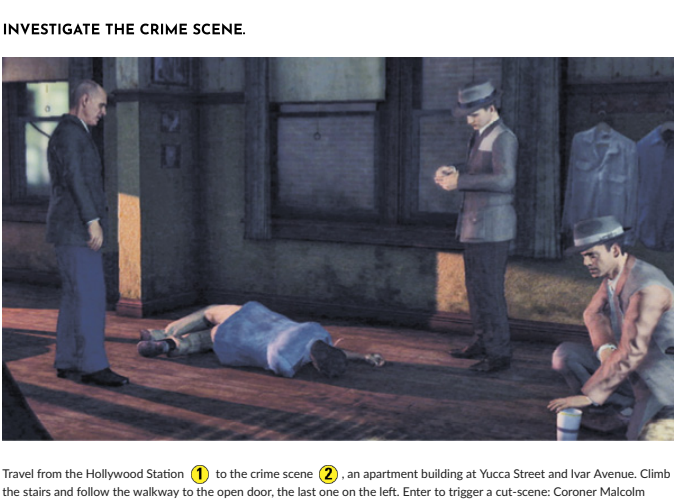
### Fail Conditions

- Phelps or Earle dies.
- Ottie, Morgan or Ramez escapes.

## LOCATION: YUCCA STREET CRIME SCENE

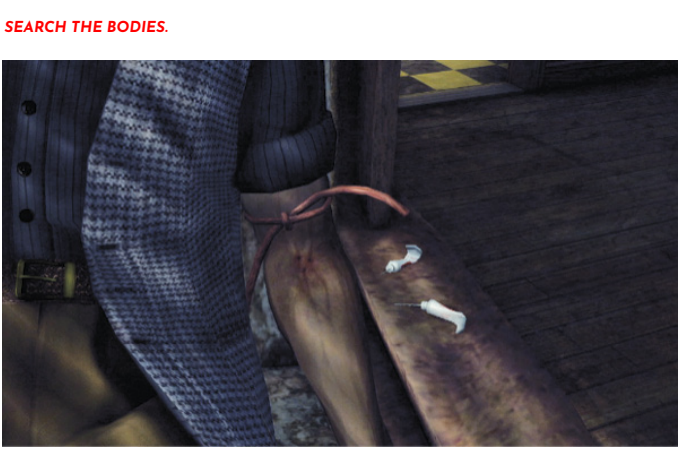


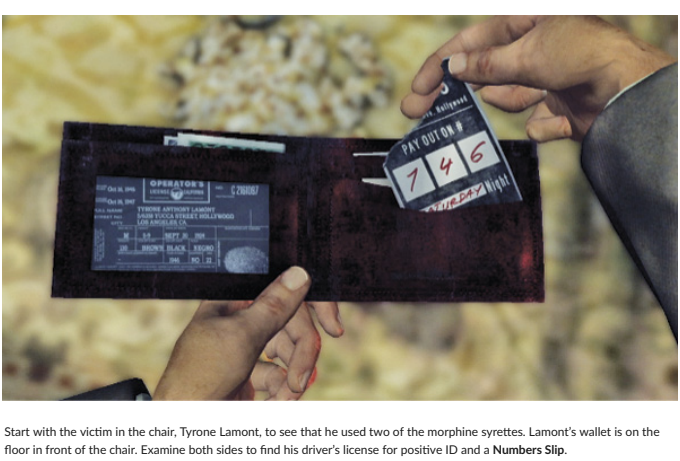
### INVESTIGATE THE CRIME SCENE.



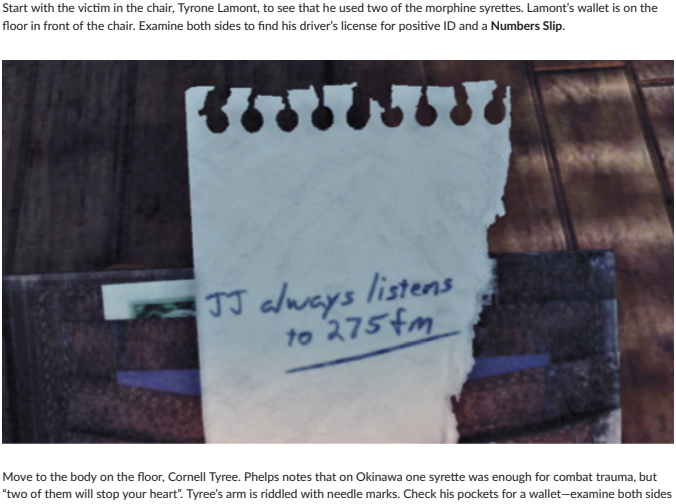
Travel from the Hollywood Station ① to the crime scene ②, an apartment building at Yucca Street and Ivar Avenue. Climb the stairs and follow the walkway to the open door, the last one on the left. Enter to trigger a cut-scene: Coroner Malcolm Carruthers greets the detectives and gives a preliminary report. Two overdose victims, Tyrone Lamont and Cornell Tyree, dead for two days, victims of too-pure Army-issue morphine lifted in a big robbery at the San Pedro wharves—a hit that has upended the L.A. dope scene. After Phelps and Earle have an interesting exchange of law enforcement philosophies, you can start investigating the scene.

### SEARCH THE BODIES.





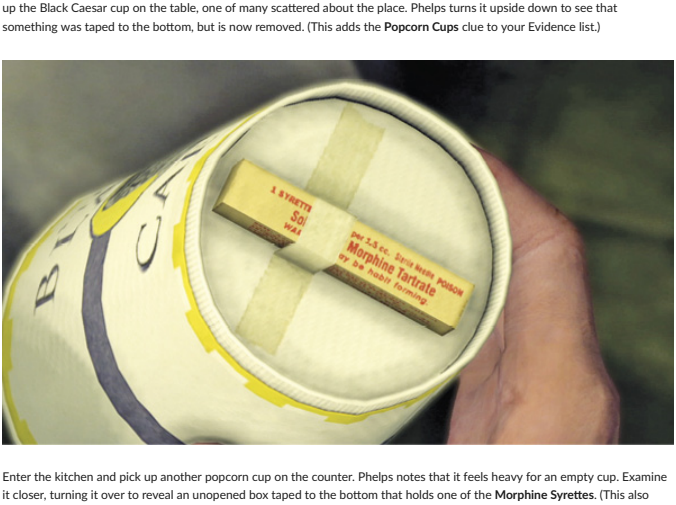
Start with the victim in the chair, Tyrone Lamont, to see that he used two of the morphine syrettes. Lamont's wallet is on the floor in front of the chair. Examine both sides to find his driver's license for positive ID and a **Numbers Slip**.



Move to the body on the floor, Cornell Tyree. Phelps notes that on Okinawa one syrette was enough for combat trauma, but "two of them will stop your heart". Tyree's arm is riddled with needle marks. Check his pockets for a wallet—examine both sides to see his driver's license and a **Radio Station Note** that reads, "JJ always listens to 275 FM". As Phelps says, "Who is JJ? And why do these two care about his taste in music?"

### SEARCH THE APARTMENT.

Start at the small table in the living room. You find some sheet music and a folded piece of paper with a **Strange Doodle**. Pick up the Black Caesar cup on the table, one of many scattered about the place. Phelps turns it upside down to see that something was taped to the bottom, but is now removed. (This adds the **Popcorn Cups** clue to your Evidence list.)



Enter the kitchen and pick up another popcorn cup on the counter. Phelps notes that it feels heavy for an empty cup. Examine it closer, turning it over to reveal an unopened box taped to the bottom that holds one of the **Morphine Syrettes**. (This also updates your previous clue to **Popcorn Cups with Morphine**.) You can also find more syrettes on the floor near a popcorn spill, just outside the kitchen.

When the investigation music ends, exit the apartment with Roy Earle and head just down the street to the popcorn place, The Black Caesar.

### KEY CLUE CHECKLIST: YUCCA STREET CRIME SCENE

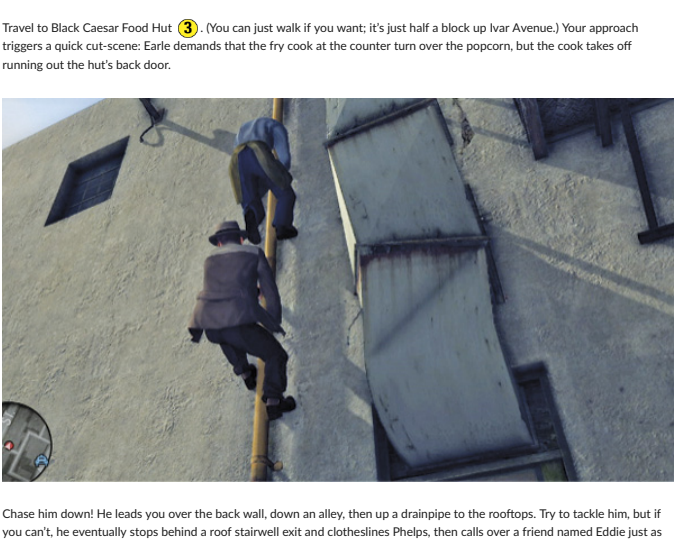
- Numbers slip
- Radio station note
- Strange doodle
- Popcorn cups (with morphine)
- Morphine syrettes

## LOCATION: BLACK CAESAR FOOD HUT

### APPREHEND THE FRY COOK.

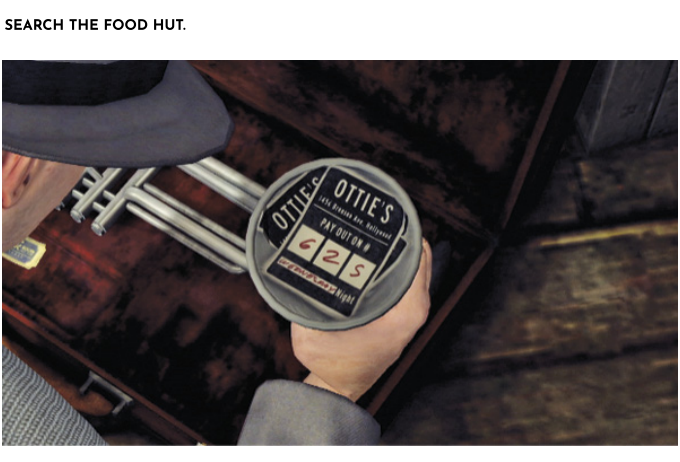
HOT CAKES
HAMBURGER
STEAK

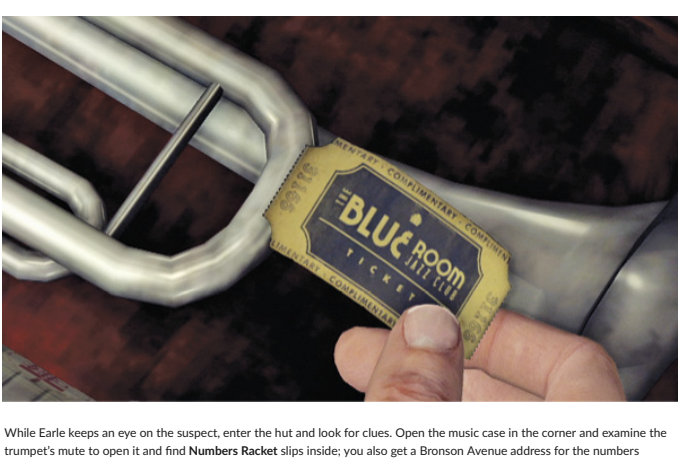
Travel to Black Caesar Food Hut ③. (You can just walk if you want; it's just half a block up Ivar Avenue.) Your approach triggers a quick cut-scene: Earle demands that the fry cook at the counter turn over the popcorn, but the cook takes off running out the hut's back door.



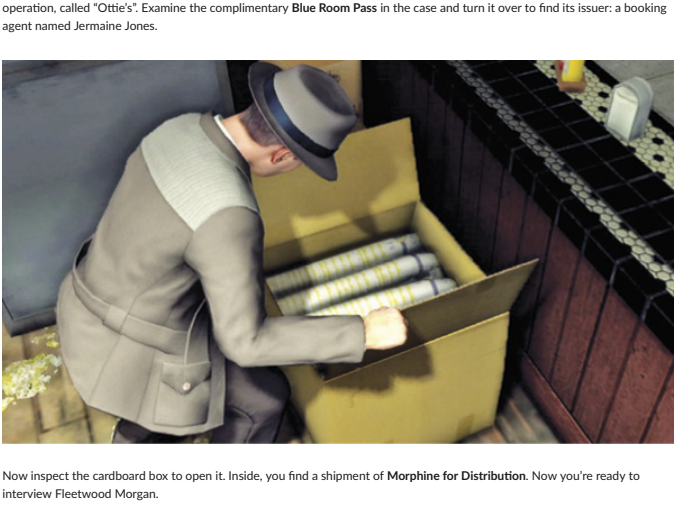
Chase him down! He leads you over the back wall, down an alley, then up a drainpipe to the rooftops. Try to tackle him, but if you can't, he eventually stops behind a roof stairwell exit and clotheslines Phelps, then calls over a friend named Eddie just as Roy Earle arrives. (Tip: You can avoid the clothesline move if you walk instead of run around the corner of the roof stairwell exit.) Keep fighting until you can arrest the fry cook. Afterwards, Phelps and Earle automatically haul the cook back to the food hut. He gives his name: Fleetwood Morgan.

### SEARCH THE FOOD HUT.

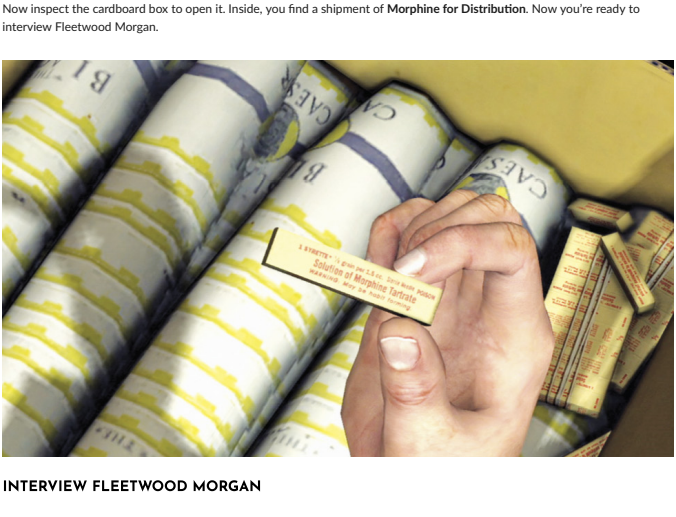




While Earle keeps an eye on the suspect, enter the hut and look for clues. Open the music case in the corner and examine the trumpet's mute to open it and find **Numbers Racket** slips inside; you also get a Bronson Avenue address for the numbers operation, called "Ottie's". Examine the complimentary **Blue Room Pass** in the case and turn it over to find its issuer: a booking agent named Jermaine Jones.



Now inspect the cardboard box to open it. Inside, you find a shipment of **Morphine for Distribution**. Now you're ready to interview Fleetwood Morgan.



### INTERVIEW FLEETWOOD MORGAN

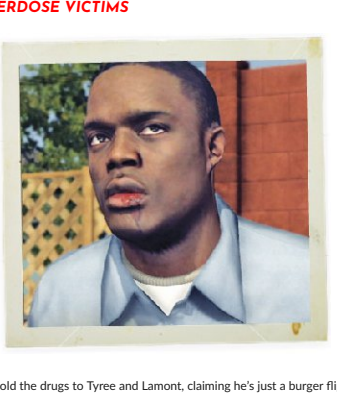
Approach the suspect to trigger the interview sequence. Morgan seems agreeable, and promises to do his best. We'll see if he does.

### KEY CLUE CHECKLIST: BLACK CAESAR FOOD HUT

- Morphine for distribution (updates "Morphine syrettes")
- Numbers racket
- Blue Room pass

## INTERVIEW: FLEETWOOD MORGAN

### TOPIC: MORPHINE OVERDOSE VICTIMS



First, Fleetwood denies that he sold the drugs to Tyree and Lamont, claiming he's just a burger flipper. Understandable that he won't make eye contact after telling a whopper like that one.

### CORRECT ASSESSMENT: ACCUSE

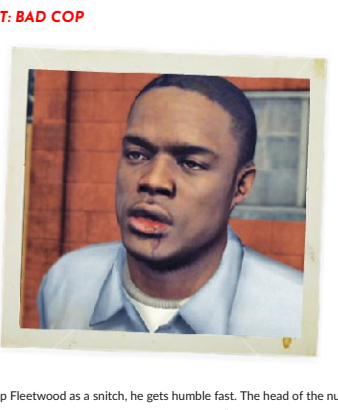
### EVIDENCE: POPCORN CUPS WITH MORPHINE

Confronted by the evidence, Morgan gives up the name of the delivery contact and the boss, Jermaine Jones. With the **Distributor Identified**, you have good reason to visit Jones.

### TOPIC: NUMBERS SLIPS RECOVERED

When Phelps asks him about the numbers operation, Fleetwood gives an angry, flippant response, calling it "the white man's tax on poor folk".

### CORRECT ASSESSMENT: BAD COP



When Phelps threatens to give up Fleetwood as a snitch, he gets humble fast. The head of the numbers racket is named Merlon; Morgan calls him "a real slick dude… wears a hat and swings a cane".

### KEY CLUE CHECKLIST: FLEETWOOD MORGAN INTERVIEW

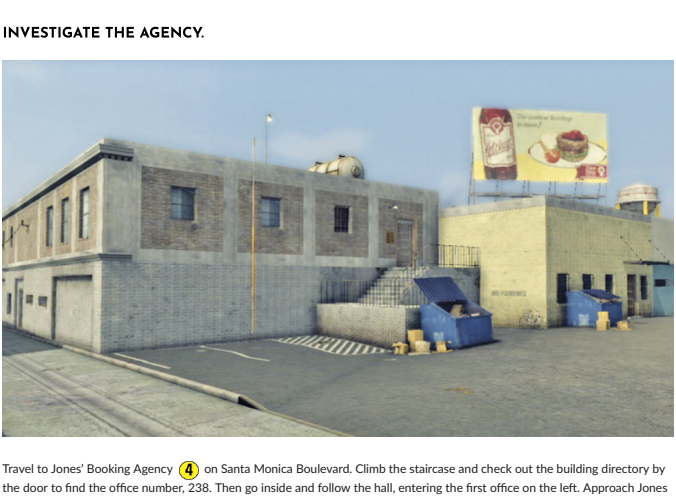
- Distributor identified

### CALL IN FOR JONES' ADDRESS.

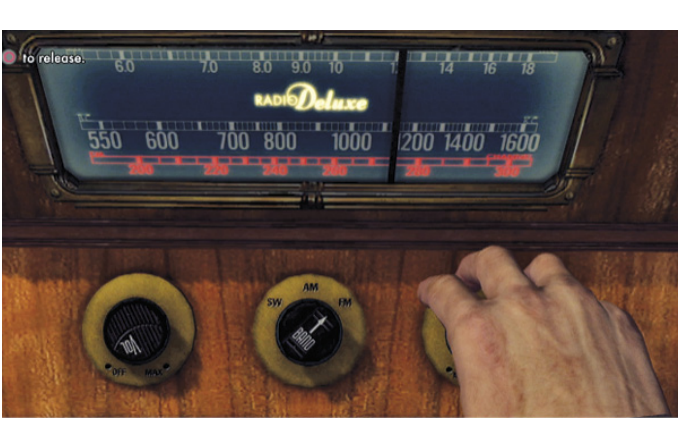
You've got confirmation on the name of the drug supplier, Jermaine Jones. Use the public telephone booth next to the Black Caesar stand to call R&I and trace an address on Jones' booking agency.

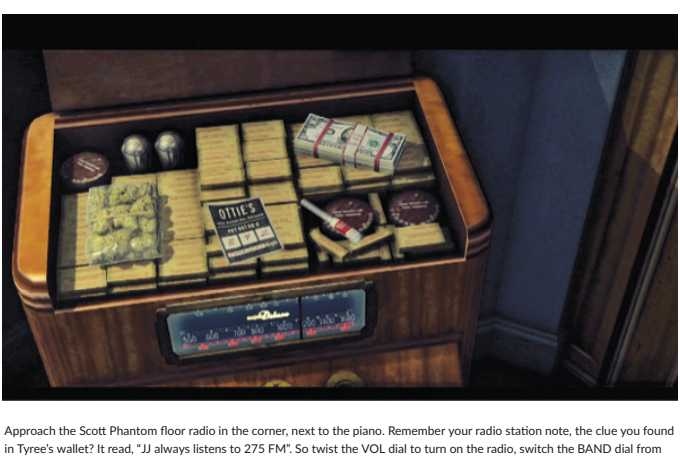
## LOCATION: JERMAINE JONES MUSICAL BOOKING AGENCY

### INVESTIGATE THE AGENCY.



Travel to Jones' Booking Agency ④ on Santa Monica Boulevard. Climb the staircase and check out the building directory by the door to find the office number, 238. Then go inside and follow the hall, entering the first office on the left. Approach Jones and press Talk to trigger a cut-scene: after some friendly coaxing from Earle, Jermaine Jones agrees to let you search the place.



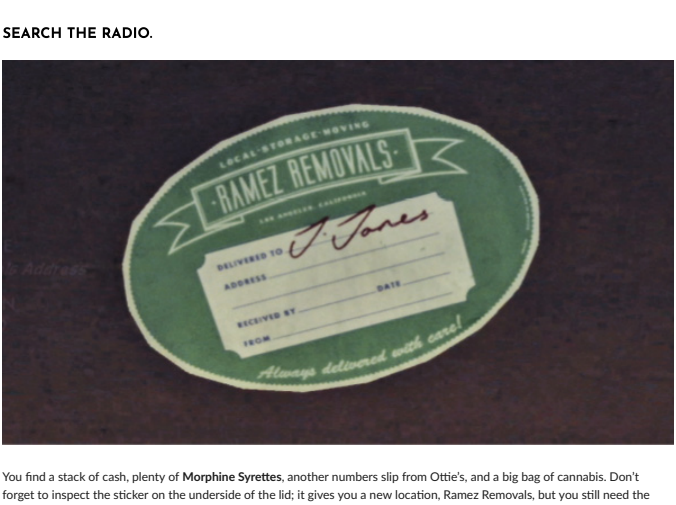


Approach the Scott Phantom floor radio in the corner, next to the piano. Remember your radio station note, the clue you found in Tyree's wallet? It read, "JJ always listens to 275 FM". So twist the VOL dial to turn on the radio, switch the BAND dial from AM to FM, then turn the TUNE dial until 275 is selected. This trips a hidden switch and the radio's top pops open, revealing a very interesting stash of items.

### SUBDUE THE GOONS.

Jones immediately calls in his two thugs to take you apart. K.O. the fellows, then take Earle's advice and inspect the stuff in the radio.

### SEARCH THE RADIO.



You find a stack of cash, plenty of **Morphine Syrettes**, another numbers slip from Ottie's, and a big bag of cannabis. Don't forget to inspect the sticker on the underside of the lid; it gives you a new location, Ramez Removals, but you still need the address.

### INTERROGATE JERMAINE JONES.

Now approach Jermaine Jones and press Talk to start the interview process. After Roy Earle lays out the unpleasant options for non-cooperation, Jones is more than willing to talk.

### KEY CLUE CHECKLIST: JERMAINE JONES MUSICAL BOOKING AGENCY

- Morphine syrettes (updated)

## INTERVIEW: JERMAINE JONES

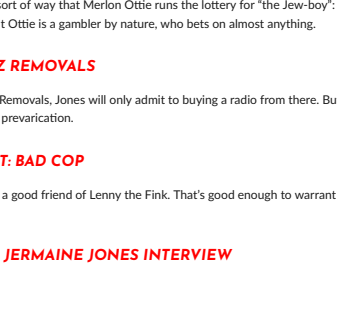
### TOPIC: ARMY SURPLUS MORPHINE

Jones says he knows nothing about who supplies the morphine. Doesn't seem like a good business model, does it? Nor does it sound plausible. But you have no proof otherwise yet.

### CORRECT ASSESSMENT: BAD COP

Jones explains that he gets his cut, but that **Lenny Finkelstein** draws the action. Earle explains that Lenny is head mobster Mickey Cohen's brother-in-law. This gives you a new P.O.I.

### TOPIC: INVOLVEMENT OF 'OTTIE'



When Phelps asks about the connection between the morphine ring and the numbers slips, Jones scoffs and claims there is no link, and he doesn't know anyone named Merlon. But you have a statement from Fleetwood Morgan that contradicts this assertion. Let's wipe that overconfident grin off his face.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: DISTRIBUTOR IDENTIFIED

Jones admits in a good-natured sort of way that Merlon Ottie runs the lottery for "the Jew-boy"; this gives you **Finkelstein Identified**. Jones also reports that Ottie is a gambler by nature, who bets on almost anything.

### TOPIC: LINK TO RAMEZ REMOVALS

When Phelps asks about Ramez Removals, Jones will only admit to buying a radio from there. But watch his face to see twitches that belie some level of prevarication.

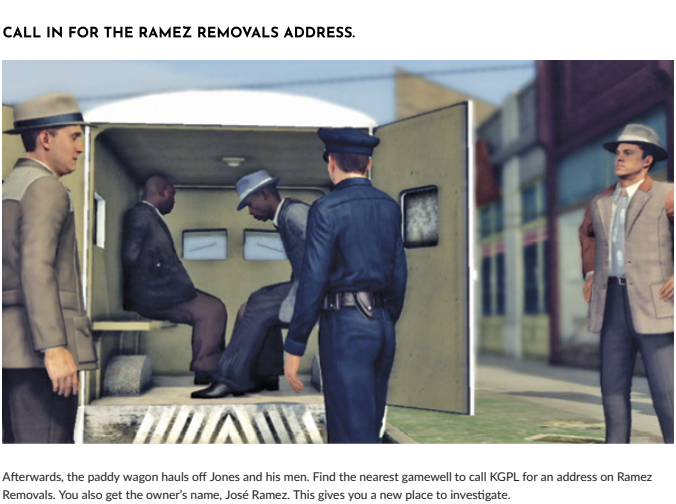
### CORRECT ASSESSMENT: BAD COP

Jones will say only that Ramez is a good friend of Lenny the Fink. That's good enough to warrant an investigation of the Ramez operation, certainly.

### KEY CLUE CHECKLIST: JERMAINE JONES INTERVIEW

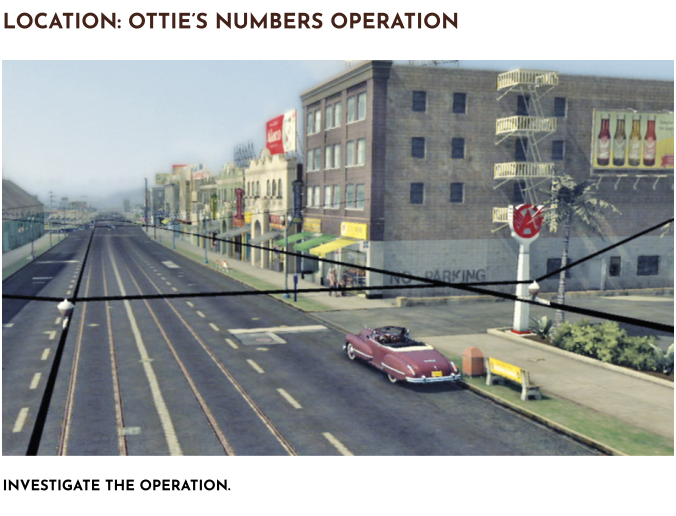
- Finkelstein identified

### CALL IN FOR THE RAMEZ REMOVALS ADDRESS.

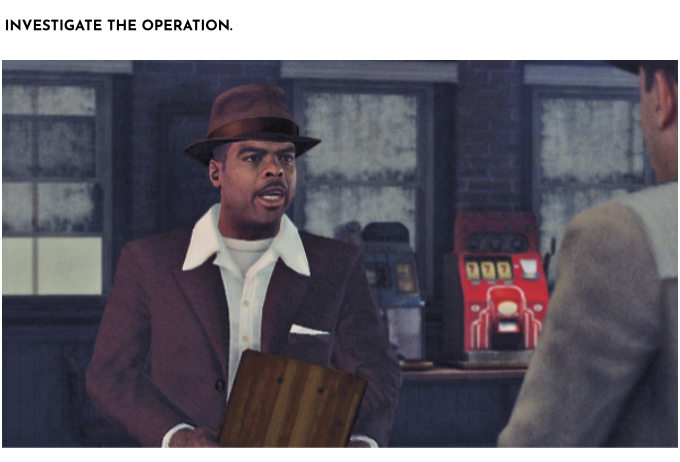


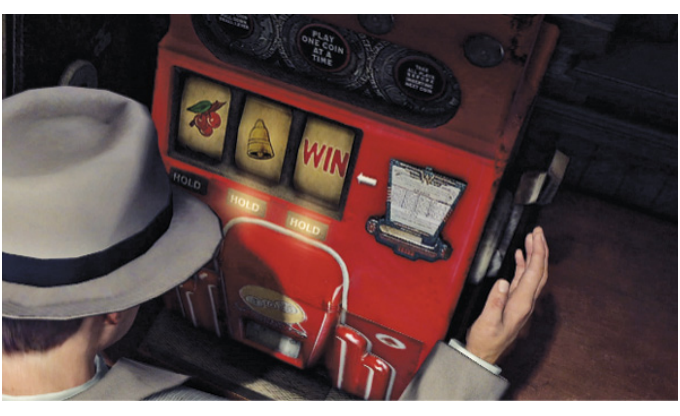
Afterwards, the paddy wagon hauls off Jones and his men. Find the nearest gamewell to call KGPL for an address on Ramez Removals. You also get the owner's name, José Ramez. This gives you a new place to investigate.

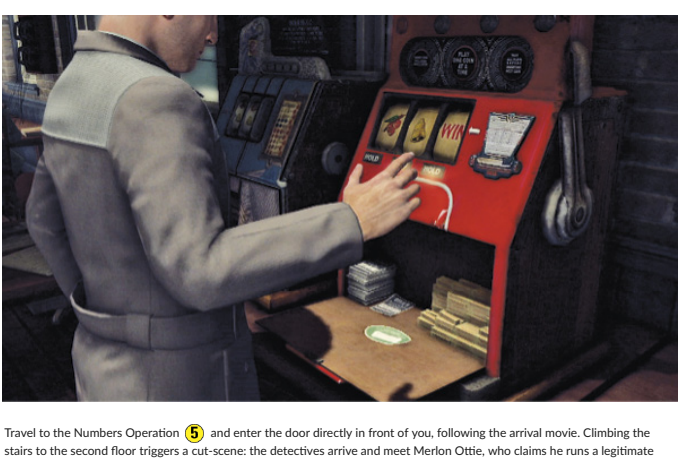
## LOCATION: OTTIE'S NUMBERS OPERATION



### INVESTIGATE THE OPERATION.



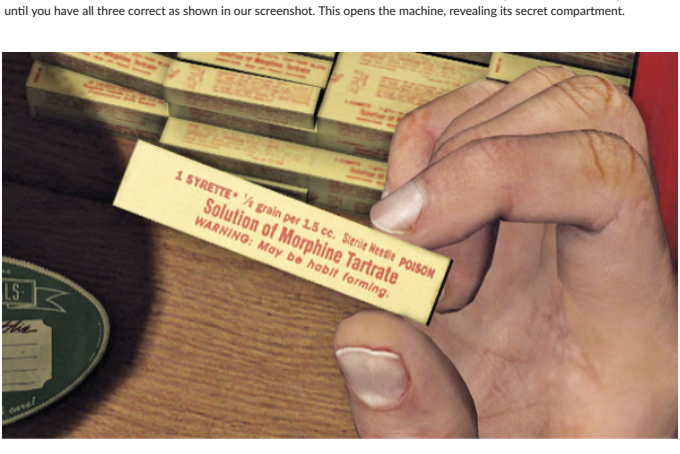


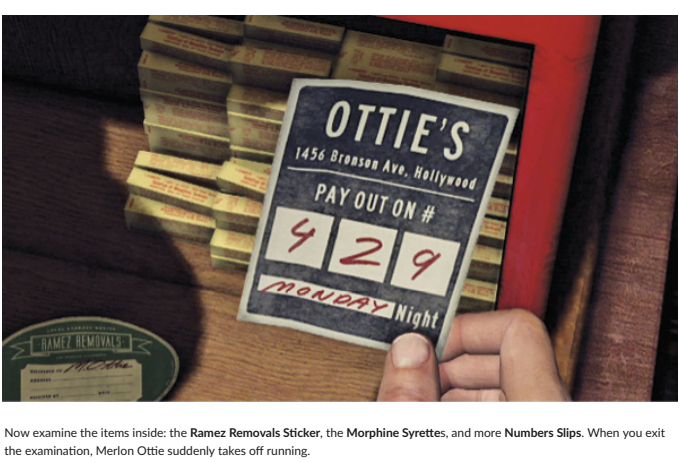


Travel to the Numbers Operation ⑤ and enter the door directly in front of you, following the arrival movie. Climbing the stairs to the second floor triggers a cut-scene: the detectives arrive and meet Merlon Ottie, who claims he runs a legitimate operation.

Take a look around. A bank of telephones near Ottie's desk suggests a possible wire operation. Next, approach the two slot machines at the back of the room, behind Ottie. Examine the red slot machine. Your task here is to match the three symbols in the order of the "strange doodle" you found at the overdose crime scene on Yucca Street: Cherries, Bell, WIN.

Press the button indicated onscreen to pull the slot machine's lever. When you get one of the three slot symbols correct, follow the onscreen instructions to press the Hold button underneath the correct symbol. Keep pulling the lever and locking symbols until you have all three correct as shown in our screenshot. This opens the machine, revealing its secret compartment.

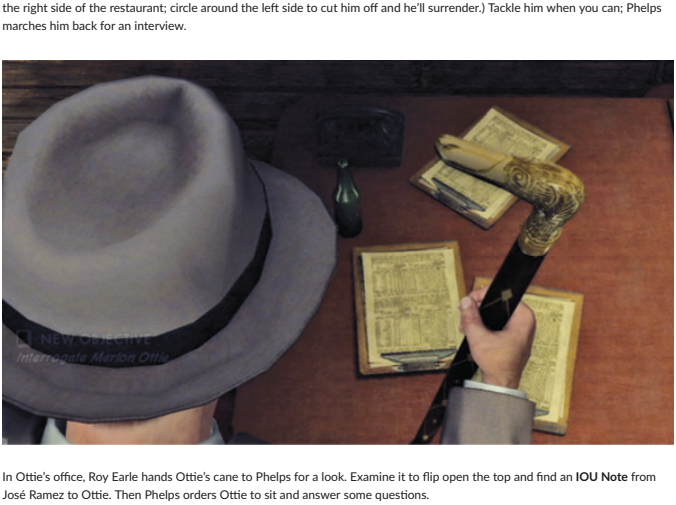




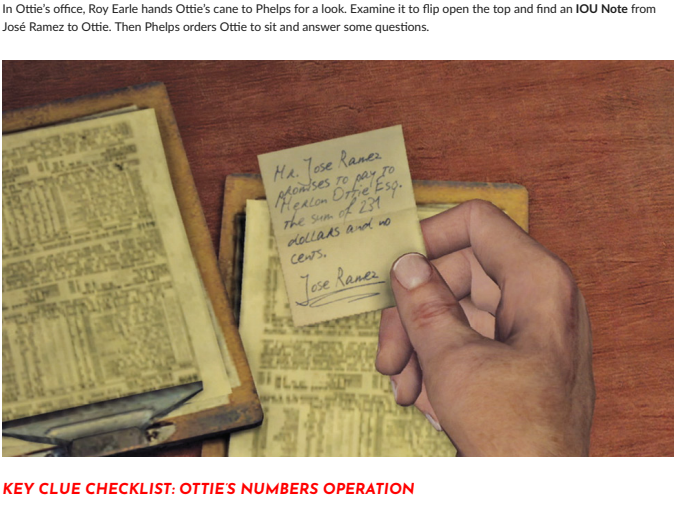
Now examine the items inside: the **Ramez Removals Sticker**, the **Morphine Syrettes**, and more **Numbers Slips**. When you exit the examination, Merlon Ottie suddenly takes off running.

### APPREHEND AND INTERVIEW OTTIE.

Chase Ottie downstairs, across the parking lot, and down Sunset Boulevard. (Tip: When Ottie crosses the lot he runs around the right side of the restaurant; circle around the left side to cut him off and he'll surrender.) Tackle him when you can; Phelps marches him back for an interview.



In Ottie's office, Roy Earle hands Ottie's cane to Phelps for a look. Examine it to flip open the top and find an **IOU Note** from José Ramez to Ottie. Then Phelps orders Ottie to sit and answer some questions.

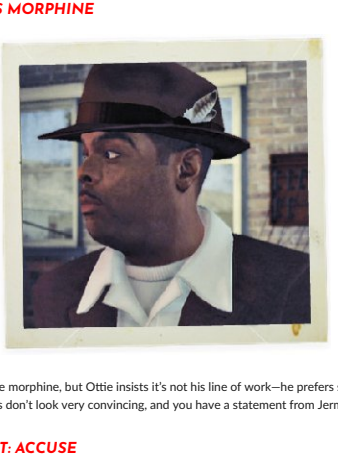


### KEY CLUE CHECKLIST: OTTIE'S NUMBERS OPERATION

- IOU note

## INTERVIEW: MERLON OTTIE

### TOPIC: ARMY SURPLUS MORPHINE



Phelps asks about the Army-issue morphine, but Ottie insists it's not his line of work—he prefers sports betting. But his suddenly dry lips and shifty looks don't look very convincing, and you have a statement from Jermaine Jones, as well.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: FINKELSTEIN IDENTIFIED

When Roy Earle presents the evidence, an angry Ottie admits he moves the dope that José Ramez brings him, but he doesn't like it. He seems frank about this, anyway.

### TOPIC: IOU NOTE FROM JOSÉ RAMEZ

When Phelps points out that Ramez seems to owe Ottie a lot of money, Merlon responds, "We all owe

somebody". Hard to argue with that.

### CORRECT ASSESSMENT: GOOD COP

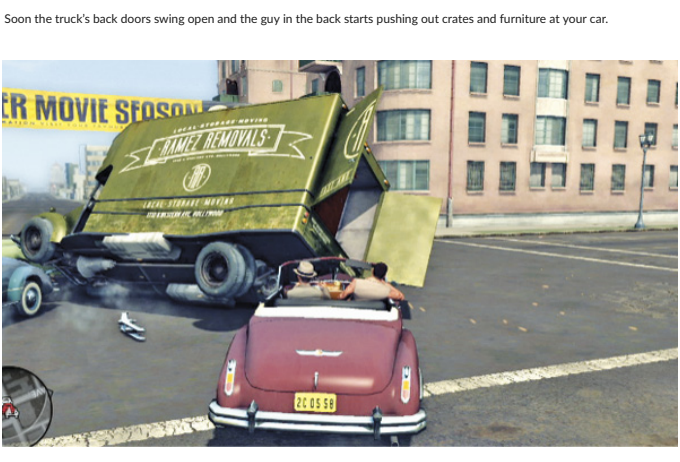
Ottie explains that the money has nothing to do with the morphine shipment; it's just a gambling debt. This ends the short interview, and a uniform takes Ottie off to jail.

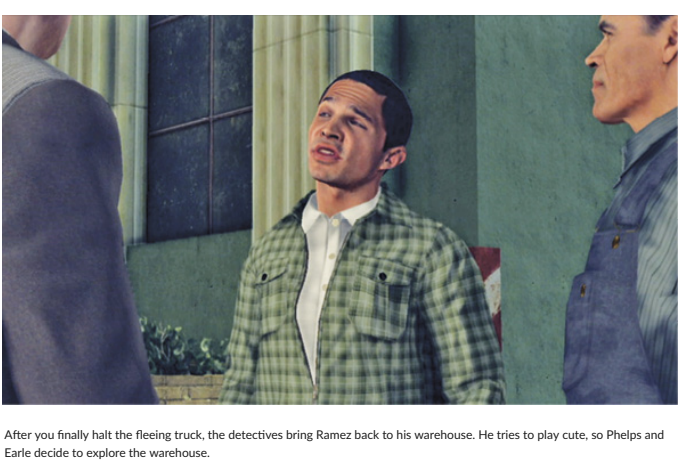
## LOCATION: RAMEZ REMOVALS

### PURSUE THE REMOVALS TRUCK.

Travel to Ramez Removals warehouse ⑥. As you arrive, Ramez is just leaving in a truck. Hop in your car and give chase. Get close so your partner can shoot out the truck tires, or try to nudge the truck off the road.

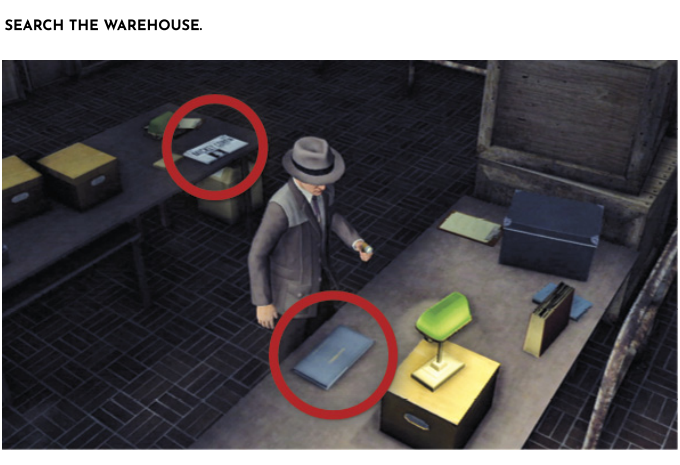
Soon the truck's back doors swing open and the guy in the back starts pushing out crates and furniture at your car.

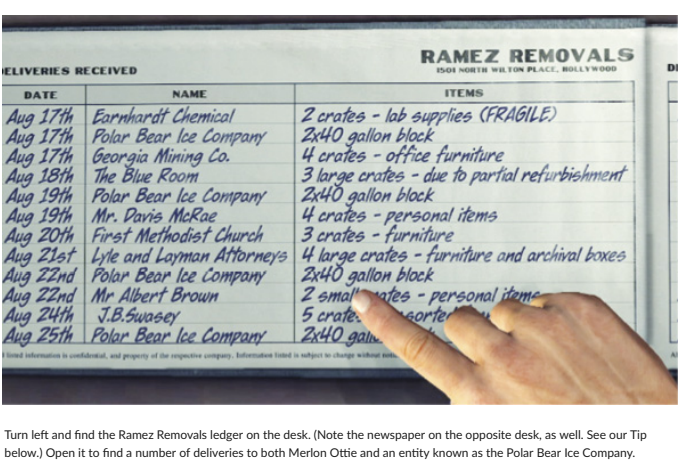




After you finally halt the fleeing truck, the detectives bring Ramez back to his warehouse. He tries to play cute, so Phelps and Earle decide to explore the warehouse.

### SEARCH THE WAREHOUSE.





RAMEZ REMOVALS

1501 NORTH WILTON PLACE, HOLLYWOOD

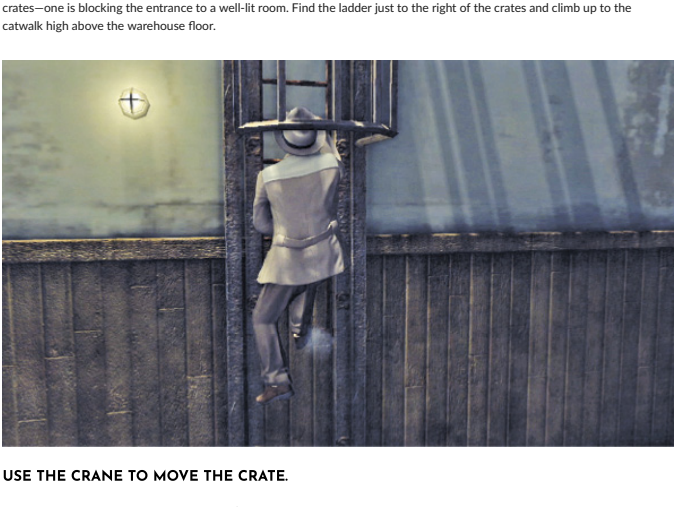
ELIVERIES RECEIVED

| DATE | NAME | ITEMS |
|---|---|---|
| Aug 17th | Earnhardt Chemical | 2 crates - lab supplies (FRAGILE) |
| Aug 17th | Polar Bear Ice Company | 2x40 gallon block |
| Aug 17th | Georgia Mining Co. | 4 crates - office furniture |
| Aug 18th | The Blue Room | 3 large crates - due to partial refurbishment |
| Aug 19th | Polar Bear Ice Company | 2x40 gallon block |
| Aug 19th | Mr. Davis McRae | 4 crates - personal items |
| Aug 20th | First Methodist Church | 3 crates - furniture |
| Aug 21st | Lyle and Layman Attorneys | 4 large crates - furniture and archival boxes |
| Aug 22nd | Polar Bear Ice Company | 2x40 gallon block |
| Aug 22nd | Mr Albert Brown | 2 smal ates - personal items |
| Aug 24th | J.B.Swasey | 5 crate orte |
| Aug 25th | Polar Bear Ice Company | 2x40 gal |

Turn left and find the Ramez Removals ledger on the desk. (Note the newspaper on the opposite desk, as well. See our Tip below.) Open it to find a number of deliveries to both Merlon Ottie and an entity known as the Polar Bear Ice Company.

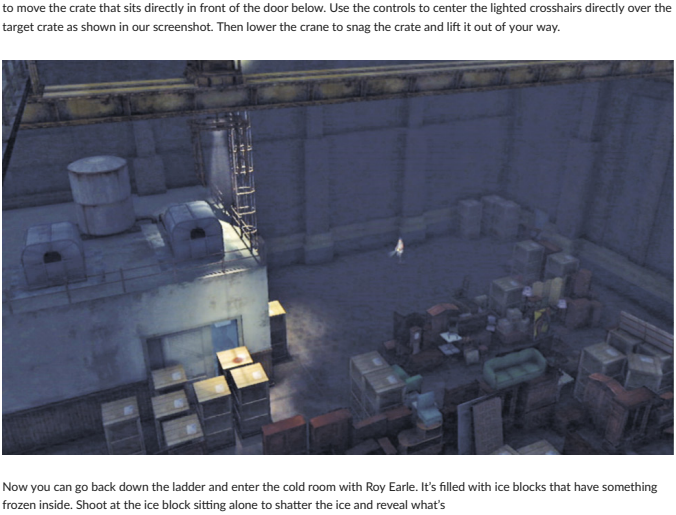
> **Newspaper Cinematic**
>
> Don't miss the newspaper with the headline "Mickey Cohen" on the desk directly across from the one with the ledger in the Ramez Removals warehouse. It fills in another important part of the backstory.

Earle notices a trail of water puddles running through the furniture stacks. If you follow the trail, it leads you to a stack of tall crates—one is blocking the entrance to a well-lit room. Find the ladder just to the right of the crates and climb up to the catwalk high above the warehouse floor.



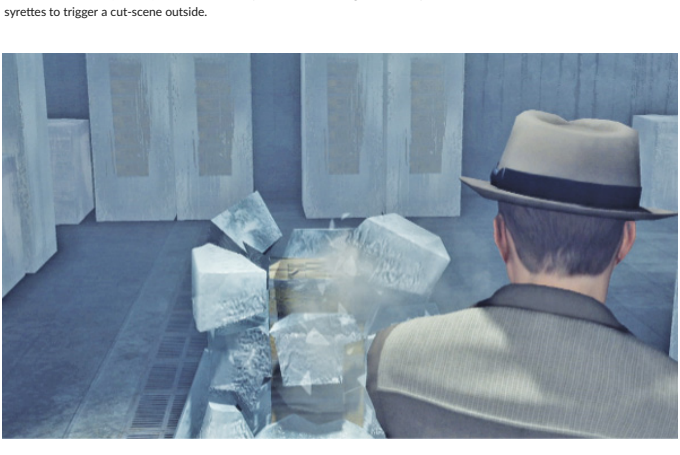
### USE THE CRANE TO MOVE THE CRATE.

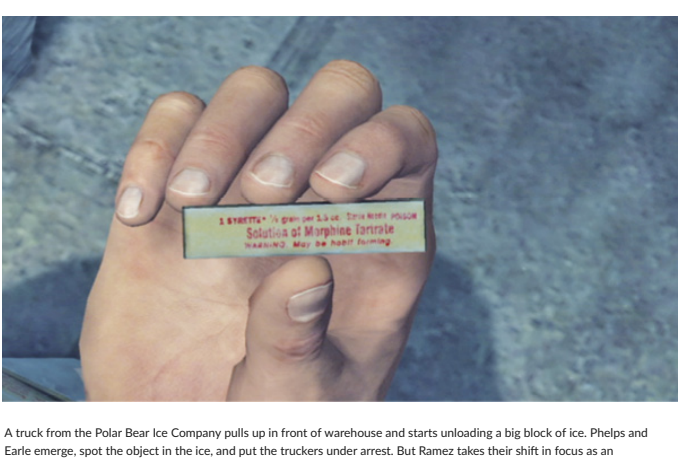
Follow the signs to the cargo crane operator's post and press the button indicated to take control. Your goal is to use the crane to move the crate that sits directly in front of the door below. Use the controls to center the lighted crosshairs directly over the target crate as shown in our screenshot. Then lower the crane to snag the crate and lift it out of your way.



Now you can go back down the ladder and enter the cold room with Roy Earle. It's filled with ice blocks that have something frozen inside. Shoot at the ice block sitting alone to shatter the ice and reveal what's

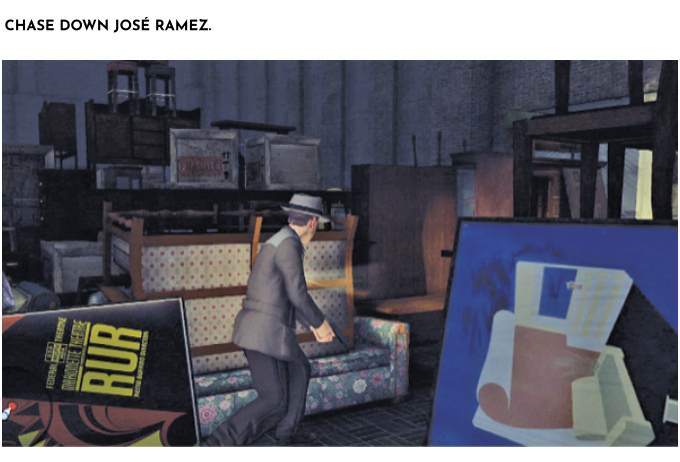
inside: boxes of **Morphine Syrettes**. As Earle says, "It's like Santa's grotto for hopheads in here". Take a closer look at one of the syrettes to trigger a cut-scene outside.





A truck from the Polar Bear Ice Company pulls up in front of warehouse and starts unloading a big block of ice. Phelps and Earle emerge, spot the object in the ice, and put the truckers under arrest. But Ramez takes their shift in focus as an opportunity to escape!

### CHASE DOWN JOSÉ RAMEZ.



Chase him up and down the aisles of furniture in the darkened warehouse, then gun him down. Careful—he's armed with a shotgun.

## LOCATION: POLAR BEAR ICE COMPANY

### APPREHEND LENNY FINKELSTEIN.

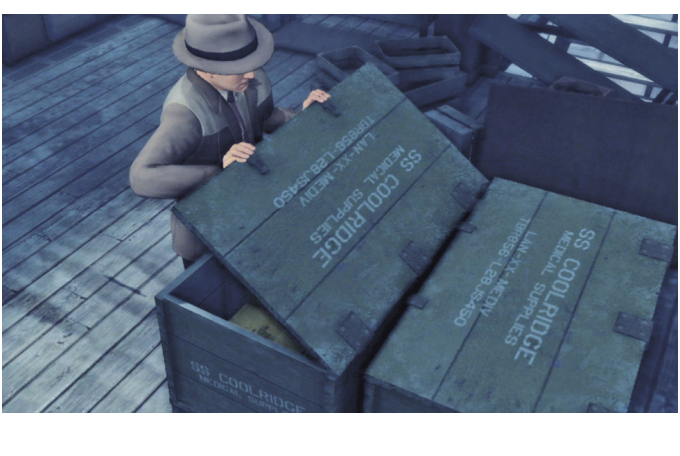
BOXING OLYMPIA

Travel to the Polar Bear Ice Company ⑦. Outside, a "janitor" tries to tell you the factory is closed, but Earle sees through the ruse. Inside, Lenny Finkelstein lets two of his thugs absorb your opening shots while he takes off running. Chase him down!

Unfortunately, Lenny has a small army at his disposal and they're determined to block your path. Fight your way across the Delivery & Loading Area to a room with a bar and dart board. Watch out for the shooter in the window directly behind the bar! Remember to check your mini-map for the red blips that mark enemy positions.

Continue down the hallway into the Machine Room. Fight your way around the pumping machine in the center of the room and approach the doorway leading into the Cold Room, a huge freezer filled with ice blocks—many of which encase boxes of Army surplus morphine. First, fight your way across the ground floor level. Then climb the stairs to the upper level.

Reaching the top of the staircase in the Cold Room triggers a quick cut-scene: Phelps and Earle hold Finkelstein at gunpoint, but he refuses to go quietly. When the cut-scene ends, immediately gun him down. Then follow Earle to the crates from the *USSCoolridge* and examine them. That wraps up the case.



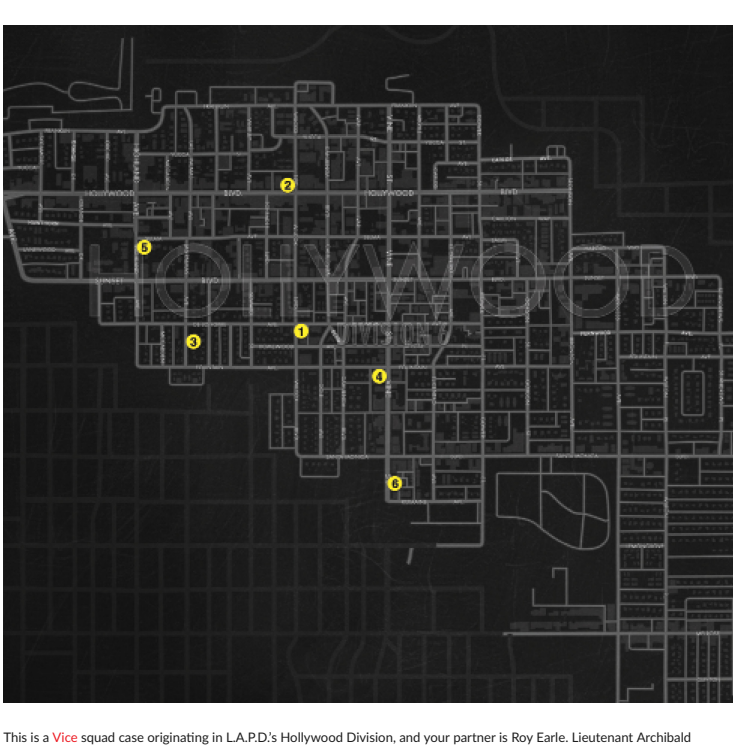
PRIMA GAMES

ROCKSTAR GAMES PRESENTS

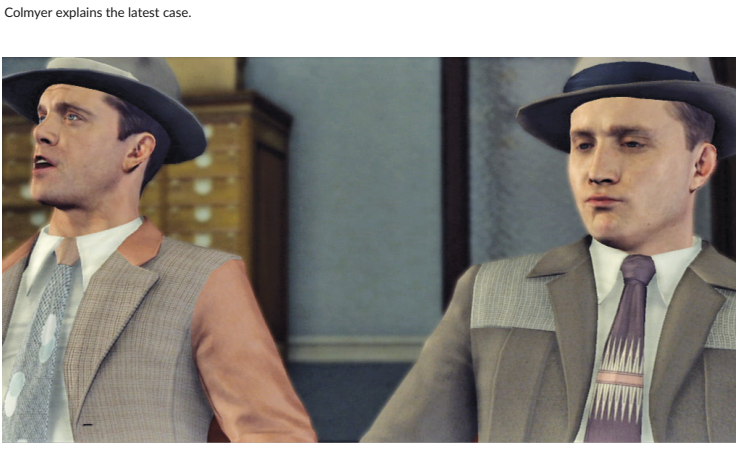
L.A. NOIRE

The Vice Cases

# CASE# AV002: Reefer Madness (VR)



This is a Vice squad case originating in L.A.P.D.'s Hollywood Division, and your partner is Roy Earle. Lieutenant Archibald Colmyer explains the latest case.



Freddie Calhoun, 26-year-old Caucasian male, drug addict, and sometime police informer, requests a meeting. Roy and the Lieutenant are familiar with the kid. They both seem doubtful his information will be worth the asking price. Cole and Roy are to meet Freddie at Mike Lyman's Bar. Even if he knows nothing about marijuana distribution, Roy might enjoy the chance to catch up.

## Objectives

- Drive to Mike Lyman's Bar
- Talk to Freddie Calhoun
- Investigate Cruz residence
- Subdue Juan Garcia Cruz
- Search Cruz's home for clues
- Investigate Parnell's soup factory
- Interrogate Howard Parnell
- Interrogate Sergio Rojas
- Investigate 20th Century Market
- Apprehend grocery clerk (Sanchez)
- Interview Airto Sanchez
- Raid Parnell's soup factory
- Investigate Parnell's soup factory
- Investigate Masangkay Metals

### CASE REPORT

**Total Number of Key Clues** 13

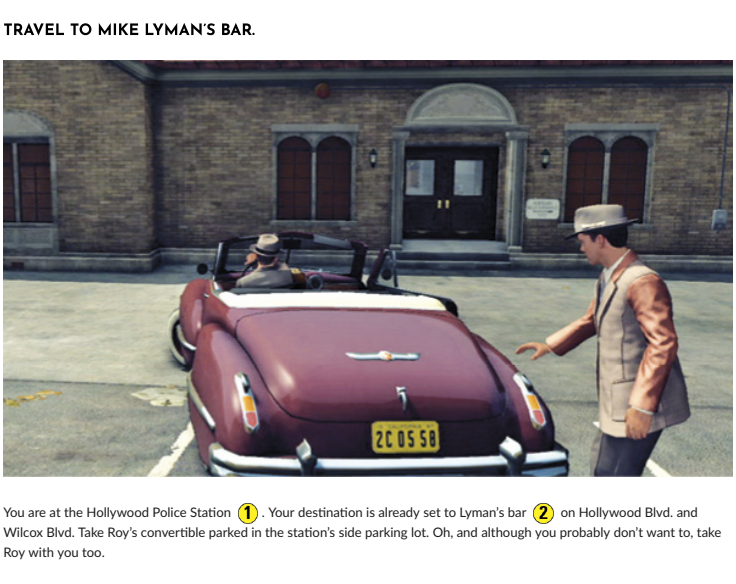
**Total Number of Interview Questions** 9

## Fail Conditions

- Phelps or Earle dies.
- Lose Sanchez.

## LOCATION: HOLLYWOOD POLICE DEPARTMENT, DE LONGPRE AVE.

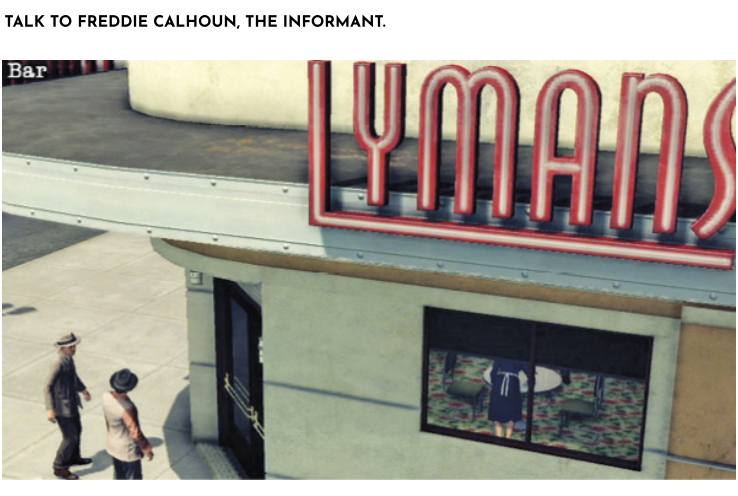
### TRAVEL TO MIKE LYMAN'S BAR.



You are at the Hollywood Police Station ①. Your destination is already set to Lyman's bar ② on Hollywood Blvd. and Wilcox Blvd. Take Roy's convertible parked in the station's side parking lot. Oh, and although you probably don't want to, take Roy with you too.

## LOCATION: LYMAN'S BAR

### TALK TO FREDDIE CALHOUN, THE INFORMANT.



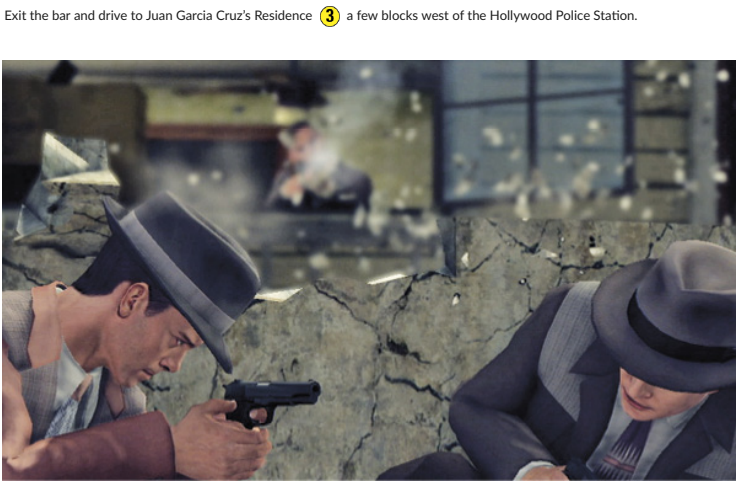
When you enter the bar, Roy spots Freddie in the back room. Enter the back room and press the appropriate button to trigger a quick cinematic where Freddie asks for an informant payment from Roy. Roy offers him less than he is expecting, and both Cole and Roy sit down with the informant. Cole starts out by asking Freddie about the reefer. Freddie says they bring in fifty pounds a week to Juan Garcia Cruz at 1452 North Las Palmas.

That's all the information you need. Cole and Roy get up from the table and toss the informant a twenty for his info. "Investigate Cruz Residence" becomes a new objective. Juan Garcia Cruz's Residence becomes a new location and **Juan Garcia Cruz** becomes a P.O.I.

## LOCATION: JUAN GARCIA CRUZ'S RESIDENCE

### TRAVEL TO JUAN GARCIA CRUZ'S RESIDENCE.

Exit the bar and drive to Juan Garcia Cruz's Residence ③ a few blocks west of the Hollywood Police Station.



When you arrive at 1452 North Las Palmas, you and Roy walk down the sidewalk toward the home. In the establishing cinematic, a gunman is seen pointing a machine gun out the window in your direction. When he opens fire, both you and Roy duck down for cover behind a cement yard wall. You yell at Roy to call for help while you find another way inside the house.

### SUBDUE JUAN GARCIA CRUZ

Stay covered behind the short wall in front of Cruz's house to avoid machine gun fire from two gunmen in the front windows. Look for unbroken cover further toward the privacy fence to the left. While you squat-walk, you can pop up and shoot the two gunmen during the brief moment when they empty a magazine and begin to pull back from the window into cover to reload.

> **VR Tip: Cover and Fire**
>
> You must actually get down on your knees to cover behind the wall to avoid getting shot. Scoot over to the right end of the wall to shoot the gunman in the right window. Reload in cover and then pop up over the wall to shoot the gunman in the left window.

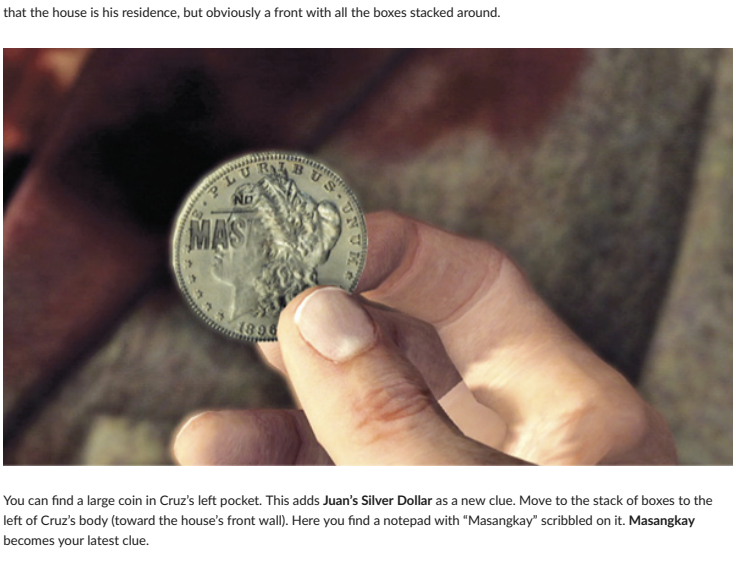
> **VR Tip: Reloading The 9mm Pistol**
>
> To reload the 9mm pistol, start by gripping the gun to eject the magazine. Grab a fresh clip from your left hip with your other hand and insert it into the bottom of the hand grip. Grab the top of the barrel with your left hand and slide it back to chamber the fist round.

Unload on them during that short period of vulnerability. After you kill both gunmen, the property is barricaded as a crime scene and you find yourself inside the home when control returns to you.

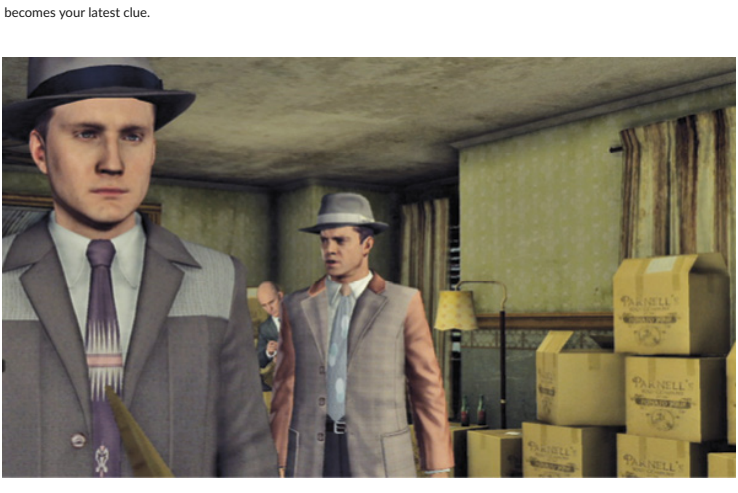
### INVESTIGATE THE CRIME SCENE.

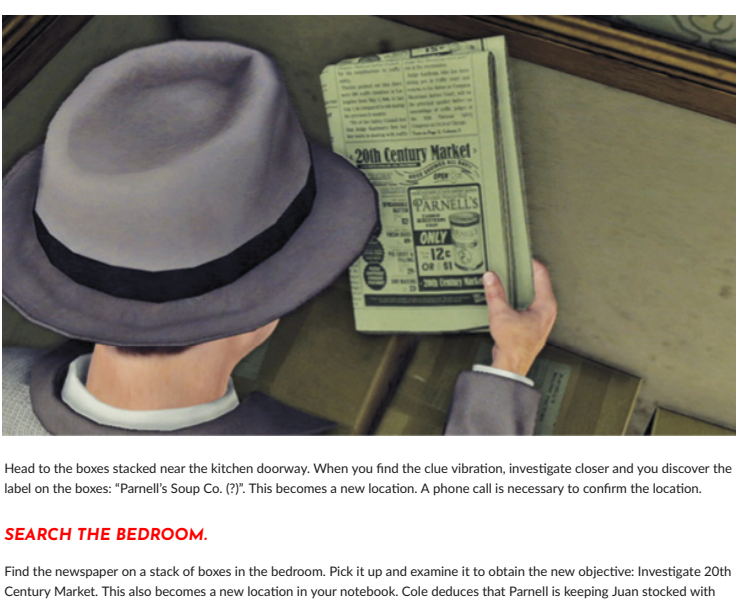
***INVESTIGATE THE LIVING ROOM.***

You begin the investigation in the living room, where one of the gunmen lies dead in a pool of blood on the hardwood floor. Straddle the victim and search his body thoroughly. A wallet is in his right coat pocket (the left side, looking down at the body). Investigate the left flap to confirm that this is in fact Cruz's body. This updates Juan Garcia Cruz's P.O.I. status. Cole deduces that the house is his residence, but obviously a front with all the boxes stacked around.



You can find a large coin in Cruz's left pocket. This adds **Juan's Silver Dollar** as a new clue. Move to the stack of boxes to the left of Cruz's body (toward the house's front wall). Here you find a notepad with "Masangkay" scribbled on it. **Masangkay** becomes your latest clue.



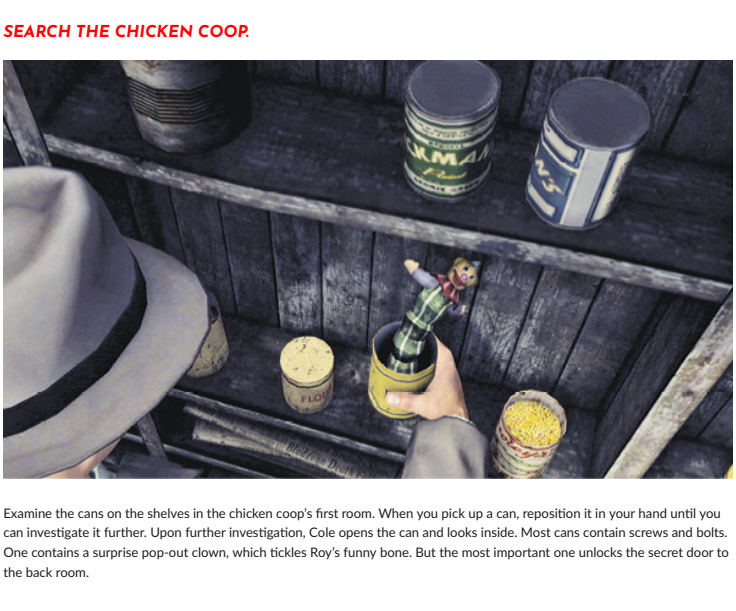


Head to the boxes stacked near the kitchen doorway. When you find the clue vibration, investigate closer and you discover the label on the boxes: "Parnell's Soup Co. (?)". This becomes a new location. A phone call is necessary to confirm the location.

***SEARCH THE BEDROOM.***

Find the newspaper on a stack of boxes in the bedroom. Pick it up and examine it to obtain the new objective: Investigate 20th Century Market. This also becomes a new location in your notebook. Cole deduces that Parnell is keeping Juan stocked with soup. After thumbing through the interesting art book on the kitchen counter, exit the home through the back door to find a chicken coop in the backyard.

***SEARCH THE CHICKEN COOP.***

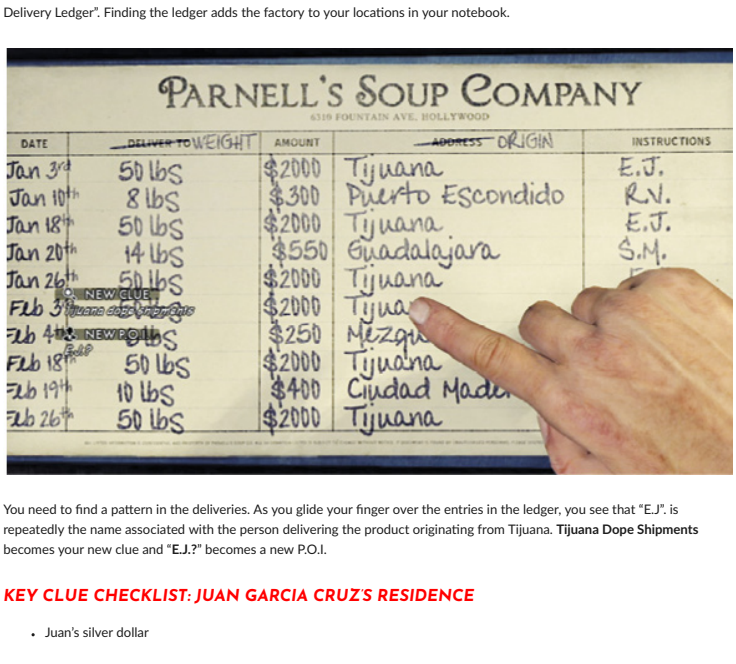


Examine the cans on the shelves in the chicken coop's first room. When you pick up a can, reposition it in your hand until you can investigate it further. Upon further investigation, Cole opens the can and looks inside. Most cans contain screws and bolts. One contains a surprise pop-out clown, which tickles Roy's funny bone. But the most important one unlocks the secret door to the back room.

> **VR Tip: Can Opener**
>
> In the hidden room, pick up a can with your left hand and then reach out to the can opener with your right. Press the Right Trackpad button to open the can.

Enter the back room in the chicken coop, and use the can opener to open the soup cans near the opener. Marijuana is stashed inside both of the cans near the opener. "Someone at the cannery has a lot of explaining to do", says Cole. "Investigate Parnell's Soup Factory" becomes a new objective, and **Soup Cans** become a new clue.

Search the table at the back of the small chicken coop room, and you can find a ledger with the title, "Parnell's Soup Company Delivery Ledger". Finding the ledger adds the factory to your locations in your notebook.



PARNELL'S SOUP COMPANY

| DATE | ~~DELIVER TO~~ WEIGHT | AMOUNT | ~~ADDRESS~~ ORIGIN | INSTRUCTIONS |
|---|---|---|---|---|
| Jan 3rd | 50 lbs | $2000 | Tijuana | E.J. |
| Jan 10th | 8 lbs | $300 | Puerto Escondido | R.V. |
| Jan 18th | 50 lbs | $2000 | Tijuana | E.J. |
| Jan 20th | 14 lbs | $550 | Guadalajara | S.M. |
| Jan 26th | 50 lbs | $2000 | Tijuana | |
| Feb [illegible] | [illegible] | $2000 | Tiju[illegible] | |
| Feb 4th | [illegible] lbs | $250 | Mezq[illegible] | |
| Feb 18th | 50 lbs | $2000 | Tijuana | |
| Feb 19th | 10 lbs | $400 | Ciudad Mad[illegible] | |
| Feb 26th | 50 lbs | $2000 | Tijuana | |

You need to find a pattern in the deliveries. As you glide your finger over the entries in the ledger, you see that "E.J." is repeatedly the name associated with the person delivering the product originating from Tijuana. **Tijuana Dope Shipments** becomes your new clue and **"E.J.?"** becomes a new P.O.I.

***KEY CLUE CHECKLIST: JUAN GARCIA CRUZ'S RESIDENCE***

- Juan's silver dollar
- "Masangkay"
- Tijuana dope shipments
- Soup cans

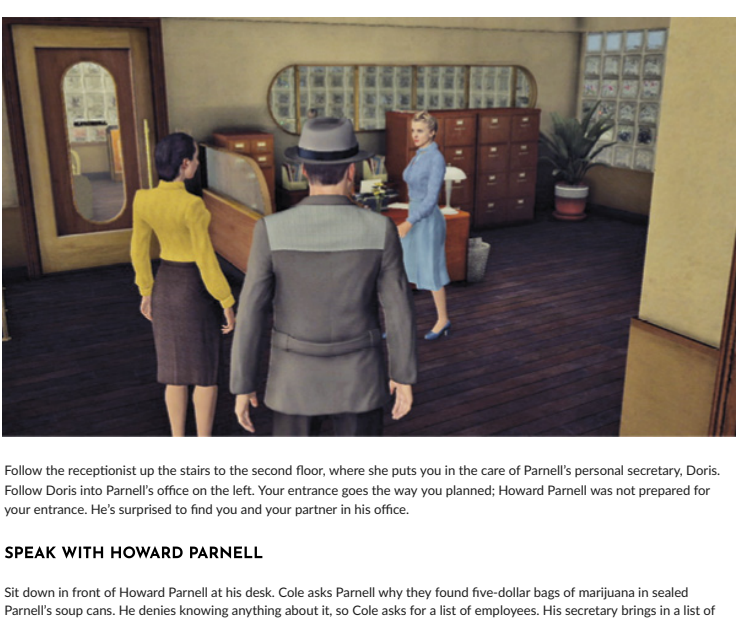
### DRIVE TO PARNELL'S SOUP CO. FACTORY

Exit Cruz's home and enter Roy's convertible cruiser. Set Parnell's Soup Co. Factory as your next location ④. When you reach the location, you gain control of Cole with Roy by his side, standing a few yards from the factory entrance.

PARNELL'S
SOUP COMPANY

## LOCATION: PARNELL'S SOUP CO. FACTORY

Enter Parnell's and speak to the receptionist at the front desk. Cole asks the receptionist for the name of the factory owner. "Howard Parnell", she answers. As she attempts to leave the room to announce your arrival, Cole insists that he and his partner accompany her so there's no chance of an escape. **Howard Parnell** becomes your latest P.O.I.



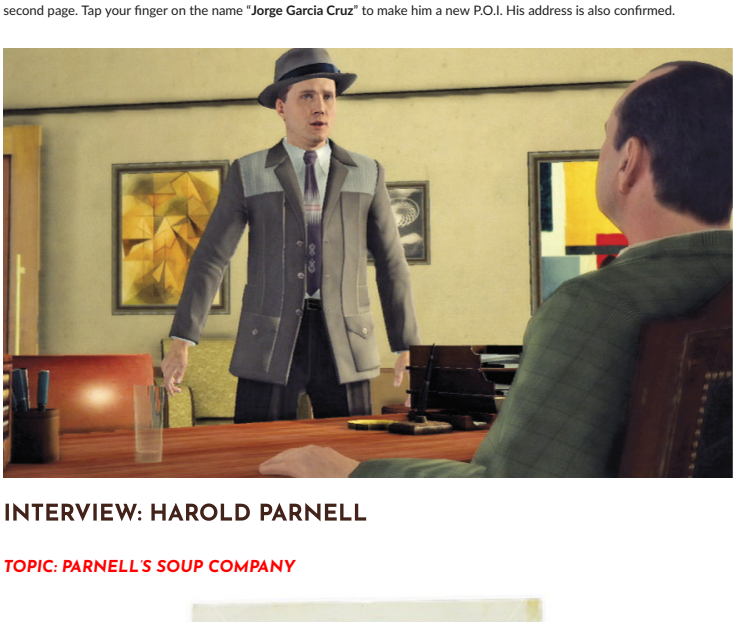
Follow the receptionist up the stairs to the second floor, where she puts you in the care of Parnell's personal secretary, Doris. Follow Doris into Parnell's office on the left. Your entrance goes the way you planned; Howard Parnell was not prepared for your entrance. He's surprised to find you and your partner in his office.

### SPEAK WITH HOWARD PARNELL

Sit down in front of Howard Parnell at his desk. Cole asks Parnell why they found five-dollar bags of marijuana in sealed Parnell's soup cans. He denies knowing anything about it, so Cole asks for a list of employees. His secretary brings in a list of employees.

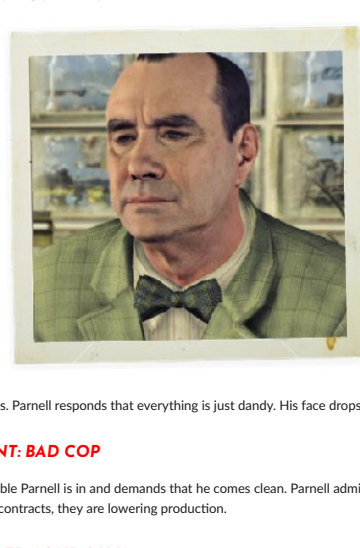
***INSPECT PARNELL'S OFFICE***

Doris lays the employee records ledger on the desk in front of Cole. Open it up and slide your finger to the middle of the second page. Tap your finger on the name "**Jorge Garcia Cruz**" to make him a new P.O.I. His address is also confirmed.



## INTERVIEW: HAROLD PARNELL

***TOPIC: PARNELL'S SOUP COMPANY***



Cole asks Parnell about his sales. Parnell responds that everything is just dandy. His face drops from a smile to a blank stare.

***CORRECT ASSESSMENT: BAD COP***

Cole points out how much trouble Parnell is in and demands that he comes clean. Parnell admits that things are a little flat. Because of the lack of military contracts, they are lowering production.

***TOPIC: FACTORY-SEALED SOUP CANS***

Cole tells Parnell that the factory-sealed cans suggest a very professional operation. Parnell sticks to his guns. He continues to deny involvement with the same doubtful face seen before.

***CORRECT ASSESSMENT: BAD COP***

Cole threatens Parnell with unleashing half of the L.A.P.D. into his factory to tear it apart looking for evidence. With that, Parnell admits that he employs a lot of illegals.

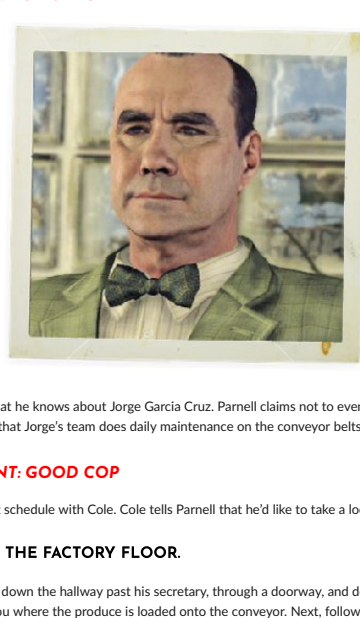
***TOPIC: KNOWLEDGE OF CRUZ BROTHERS***

Cole asks Parnell if he knows Juan Garcia Cruz. Parnell answers "no". Cole points out that Juan has a brother employed at the factory. Parnell continues to deny knowing the Cruzes. He ends with the same troubled look on his face.

***CORRECT ASSESSMENT: BAD COP***

Cole points out that the brothers have the same address and that Juan was shot dead less than an hour ago. Parnell tries to change the subject.

***TOPIC: INSIDE MAN JORGE GARCIA***



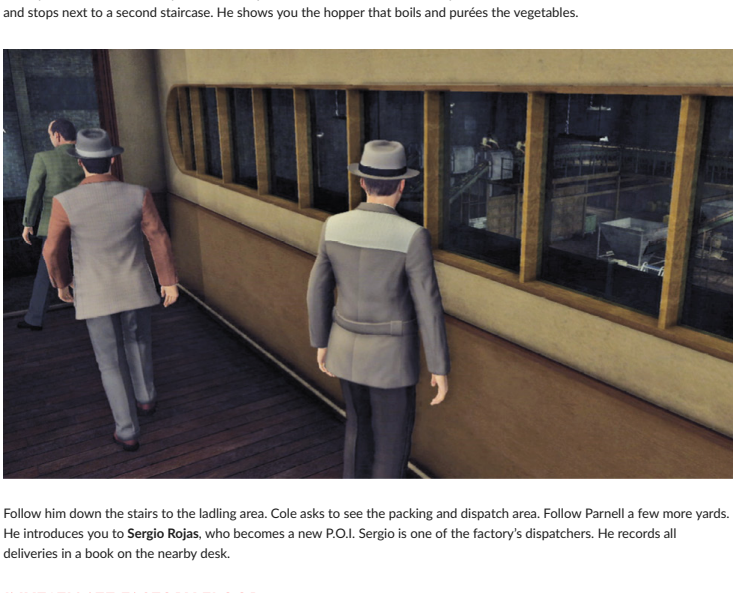
Cole asks Parnell to tell him what he knows about Jorge Garcia Cruz. Parnell claims not to even know his last name. With a very straight face, Parnell says that Jorge's team does daily maintenance on the conveyor belts and cookers.

***CORRECT ASSESSMENT: GOOD COP***

Parnell shares Jorge's nightshift schedule with Cole. Cole tells Parnell that he'd like to take a look at the factory floor.

### FOLLOW PARNELL TO THE FACTORY FLOOR.

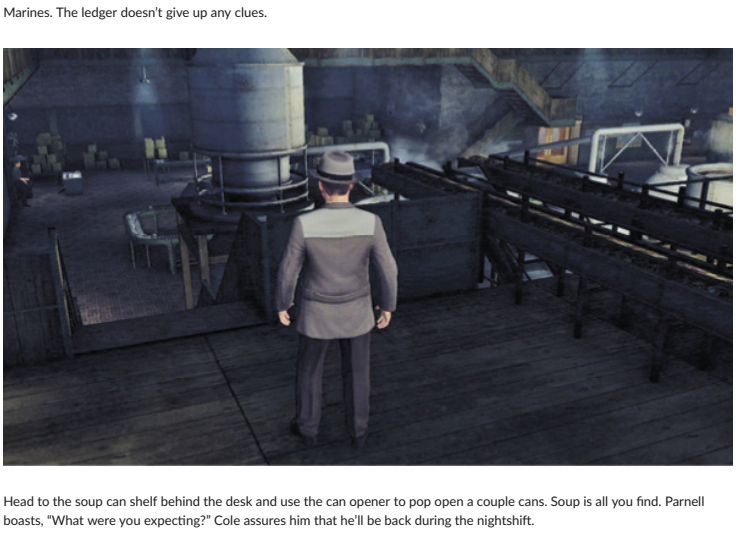
Follow Parnell out of his office, down the hallway past his secretary, through a doorway, and down a set of stairs to reach the factory floor. First, he shows you where the produce is loaded onto the conveyor. Next, follow him as he climbs a set of stairs and stops next to a second staircase. He shows you the hopper that boils and purées the vegetables.



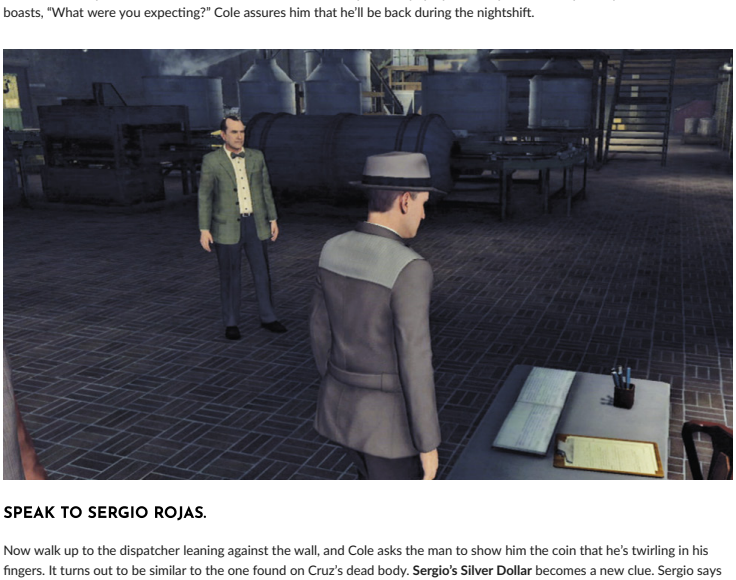
Follow him down the stairs to the ladling area. Cole asks to see the packing and dispatch area. Follow Parnell a few more yards. He introduces you to **Sergio Rojas**, who becomes a new P.O.I. Sergio is one of the factory's dispatchers. He records all deliveries in a book on the nearby desk.

***INVESTIGATE FACTORY FLOOR.***

Open the ledger on the dispatcher's desk. Roy reminds you that you should be looking for repeat business in large quantities. Tap on 20th Century Market, and Cole tells Parnell that there's enough soup going to this place every day to feed a company of Marines. The ledger doesn't give up any clues.



Head to the soup can shelf behind the desk and use the can opener to pop open a couple cans. Soup is all you find. Parnell boasts, "What were you expecting?" Cole assures him that he'll be back during the nightshift.



### SPEAK TO SERGIO ROJAS.

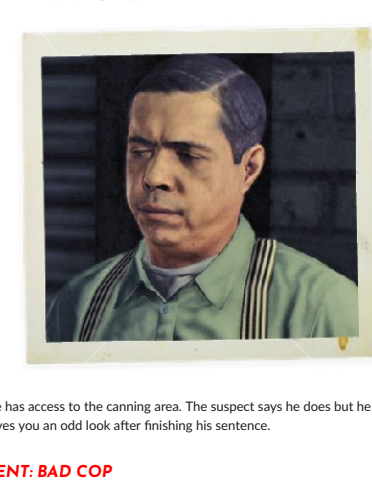
Now walk up to the dispatcher leaning against the wall, and Cole asks the man to show him the coin that he's twirling in his fingers. It turns out to be similar to the one found on Cruz's dead body. **Sergio's Silver Dollar** becomes a new clue. Sergio says it brings him luck.

***KEY CLUE CHECKLIST: PARNELL'S SOUP CO. FACTORY***

- Sergio's silver dollar

## INTERVIEW: SERGIO ROJAS

***TOPIC: FACTORY-SEALED SOUP CANS***



Cole asks the dispatcher if he has access to the canning area. The suspect says he does but he keeps to his station, which is loading and unloading. He gives you an odd look after finishing his sentence.

***CORRECT ASSESSMENT: BAD COP***

Cole threatens the man with deportation. Sergio then explains that they get a shipment once every two weeks. Ernesto does the driving. He doesn't know the driver's full name. It arrives at night and Jorge gets it canned up, and from here, it is sent all over the country.

***TOPIC: 20TH CENTURY MARKET***

Cole asks Sergio what he knows about the 20th Century Market. Sergio claims he knows nothing and that he gets his orders from upstairs. Cole follows up, "so you don't know Juan Garcia Cruz?" The dispatcher denies knowing Juan. He squints and looks out the corners of his eyes and blinks. He's lying and you have proof.

***CORRECT ASSESSMENT: ACCUSE***

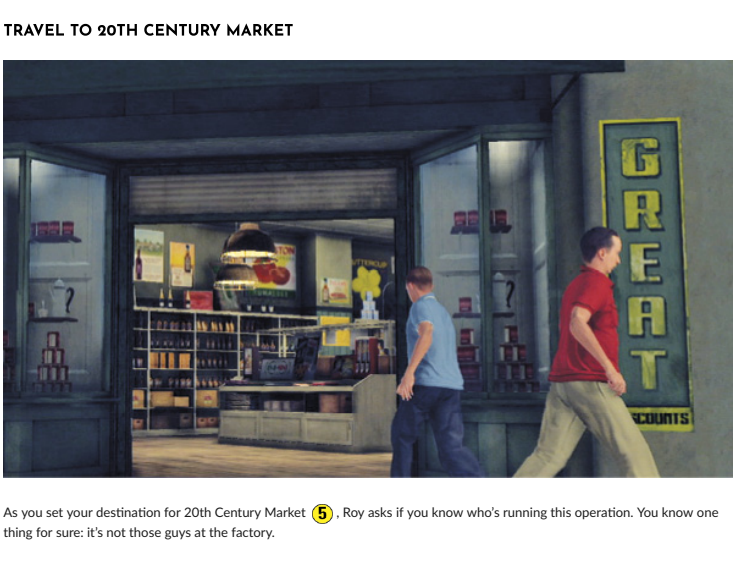
***EVIDENCE: SERGIO'S SILVER DOLLAR***

Cole accuses Sergio of lying; to back up the accusation, choose "Sergio's silver dollar" from evidence. Cole tells Sergio that they found a matching silver dollar on Juan Garcia. Sergio says that Juan and Jorge aren't brothers and that they are actually cousins. They work for the same evil gabacho. This man is the one giving out silver dollars. Also, 20th Century is always on the list of deliveries.

Cole asks Sergio to keep his mouth shut for a day to keep him from having to be arrested. Sergio agrees on the deal.

As you leave the factory, Cole announces that it is imperative that things appear as normal so their bust goes off without a hitch. Parnell relaxes a bit and plays along to avoid being stuck with a factory with no illegals.

### TRAVEL TO 20TH CENTURY MARKET



As you set your destination for 20th Century Market ⑤, Roy asks if you know who's running this operation. You know one thing for sure: it's not those guys at the factory.

## LOCATION: 20TH CENTURY MARKET

When you arrive at the market, Roy tells Cole to sit tight and stake out the joint for a while to get a feel for what's going on there. Roy calls for support shortly after watching multiple suspicious customers walk in and out of the market. When the cops move into position, Roy and Cole sprint into action. When Cole tells everyone inside not to move, a clerk takes off running through the back door.

### APPREHEND GROCERY CLERK

Run after the clerk as he sprints out of the market through the back door. Veer left out the back door and chase the clerk as he heads southeast around a filling station. If you are unable to tackle the suspect on the ground, he climbs a ladder to a rooftop of a building behind the filling station.

Follow the suspect across the rooftop. When you lose sight of the suspect on a rooftop patio, Cole gets cold-cocked by the clerk from around a corner. Now the chase turns into a fistfight. Defeat the clerk in this hand-to-hand challenge, and a cinematic takes you back into the market with the clerk in custody.

Cole demands the clerk to hand over whatever he is holding. He hands over a bag of marijuana. When asked to turn out his pockets, the clerk produces another silver dollar. The **Shopkeeper's Silver Dollar** becomes a new clue.

When asked for identification, the shopkeeper hands Cole his wallet. Investigate the left side to get the **Airto's Silver Dollar** clue, and **Airto Sanchez** becomes a new P.O.I. The I.D. proves that Airto is a resident of Mexico. Leverage. Cole demands information and threatens to hand him over to immigration if he doesn't comply.

CLUE UPDATED
Airto's silver dollar
NEW P.O.I.
Airto Sanchez

***KEY CLUE CHECKLIST: 20TH CENTURY MARKET***

- Shopkeeper's silver dollar
- Airto's silver dollar

## INTERVIEW: AIRTO SANCHEZ

***TOPIC: KNOWLEDGE OF 'E.J.'***

Cole demands Airto to give up E.J., the driver bringing the shipments. Airto says all he does is run the shop and then looks at Roy and Cole as if he had just swallowed a jalapeño.

***CORRECT ASSESSMENT: ACCUSE***

***EVIDENCE: AIRTO'S SILVER DOLLAR***

Choose Accuse, and Cole demands that Airto admit that he is in with the other suspects. Airto asks what makes him part of that gang. Select "Airto's silver dollar" to back up your accusation. Airto claims that the silver dollars are Ernesto Juarez's mark. He continues to tell you where and when you can find Juarez. **Ernesto Juarez** becomes your new P.O.I.

***TOPIC: SHIPMENTS OF PARNELL'S SOUP***

Ask Airto about the soup, and he simply responds that everyone loves the soup. He obviously looks like he's lying but you have no evidence to prove him otherwise.

***CORRECT ASSESSMENT: BAD COP***

Choose Bad Cop, and Roy threatens to knock out Airto's teeth. With that, Airto spills the beans. He gets a delivery at 7:30 every other day from the factory. Jorge organizes everything.

***TOPIC: KNOWLEDGE OF CRUZ BROTHERS***

Cole tells Airto that Juan is dead and asks him how he knows the Cruz boys. Airto continues, "Ernesto put together this thing. He brought in Juan. Juan brought in Jorge".

***CORRECT ASSESSMENT: GOOD COP***

Airto says he was already in. Ernesto knows he's illegal, so he threatened to report him if he didn't help. Cole arrests Airto but reassures him that he'll speak to the DA and see if he will agree to not seize his assets or deport him.

## LOCATION: PARNELL'S SOUP FACTORY

After arresting Airto, a cinematic shows Roy and Cole staking out Parnell's ④. Roy thinks it's an interstate operation moving dope around the country. Suddenly, a truck drives up to the factory. Roy suggests waiting to move after they unload the goods first. When it's go time, an entire squad rains down on the factory.

### RAID PARNELL'S SOUP FACTORY

CAUTION
EMPLOYEES
ONLY

Drive up to the front of the building where you entered earlier in the day. Take a more powerful weapon from the trunk of the police car near the door. Enter the front door and find a couple of police officers covering the first-floor factory entrance. Kick in the door and shoot any uncovered enemies you lock onto as you make a beeline for the nearest cover. Eight enemies appear on the mini-map. Take out flanking enemies before you move deeper into the factory; you don't want to move in too deep too soon, or you'll end up with enemies in front of you and behind you.

Try covering behind the first table you reach, and then shoot the man through the window on your left. Infiltrate the Machinery Repairs room to your left.

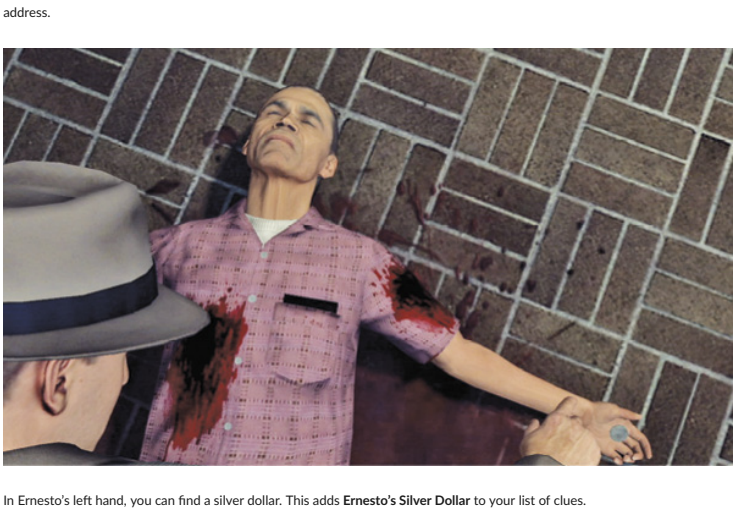
Take the dead man's shotgun. All other enemies are too far away for the shotgun to be effective, so move out of the room and seek cover behind the crates and sacks to the left. Use the shotgun to take down the three enemies covering among the crates and boxes around the conveyor belt.

Cover behind the tall crate stack where the rightmost enemy was standing. Use his cover to target two more first-floor enemies under the upper-floor walkway. Work your way slowly up the stairs in this area, looking for the remaining two targets on the second floor. When these final two men are killed, a cinematic takes you back down to the first floor where the investigation begins.

### INVESTIGATE PARNELL'S SOUP FACTORY

***SEARCH THE BODY OF ERNESTO JUAREZ***

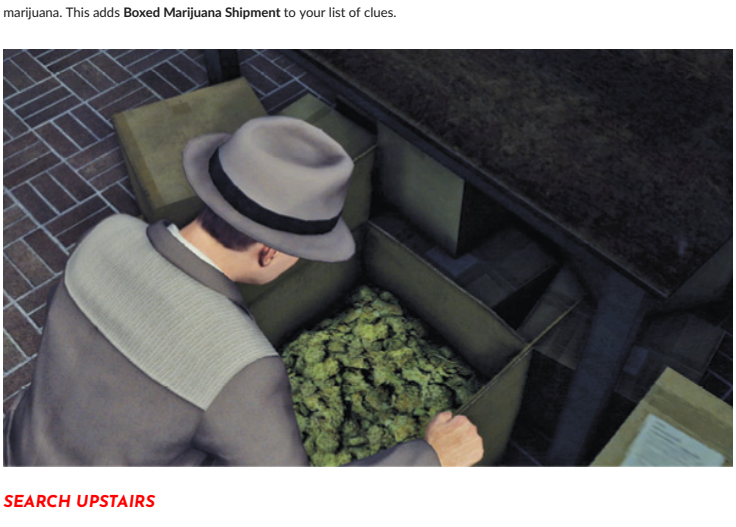
Follow the uniformed policeman into the Machinery Repairs room on the left. Investigate Ernesto's dead body on the floor. Take the wallet out of the man's shirt and inspect the left side. Here you find positive I.D. and residence. He too has a Tijuana address.



In Ernesto's left hand, you can find a silver dollar. This adds **Ernesto's Silver Dollar** to your list of clues.

***SEARCH THE CRATES NEAR ROY***

Exit the Machinery Repair room and head toward Roy. Inspect the boxes behind him. Inside the largest box is a large stash of marijuana. This adds **Boxed Marijuana Shipment** to your list of clues.

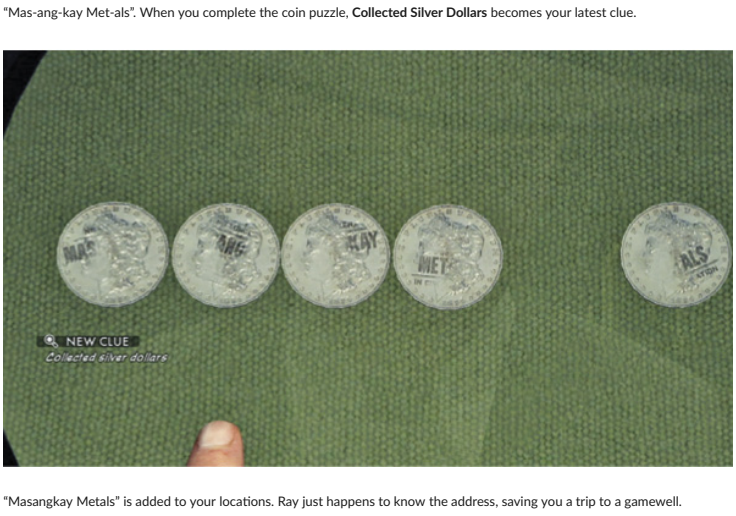


***SEARCH UPSTAIRS***

Head to the top floor and investigate the dead body there—find the uniformed police officer upstairs, and you'll find the dead body nearby. Reach into the dead man's shirt pocket to find the clue: **Jorge's Silver Dollar**. In his left hand, you can find a large wad of cash.

***INVESTIGATE THE COIN COLLECTION***

After discovering all the clues, Carruthers and Ray meet you on the first floor to show you more evidence. Ray asks you to look at the coin collection. Approach the dispatcher desk and investigate the coins. There are letters cut into each coin. Arrange the coins so that the dark lettering on them reads continuously from left to right. When you finish, the coins together should read, "Mas-ang-kay Met-als". When you complete the coin puzzle, **Collected Silver Dollars** becomes your latest clue.



"Masangkay Metals" is added to your locations. Ray just happens to know the address, saving you a trip to a gamewell. "Investigate Masangkay Metals" becomes your next objective. Exit the factory and head there now.

***KEY CLUE CHECKLIST: PARNELL'S SOUP CO. FACTORY***

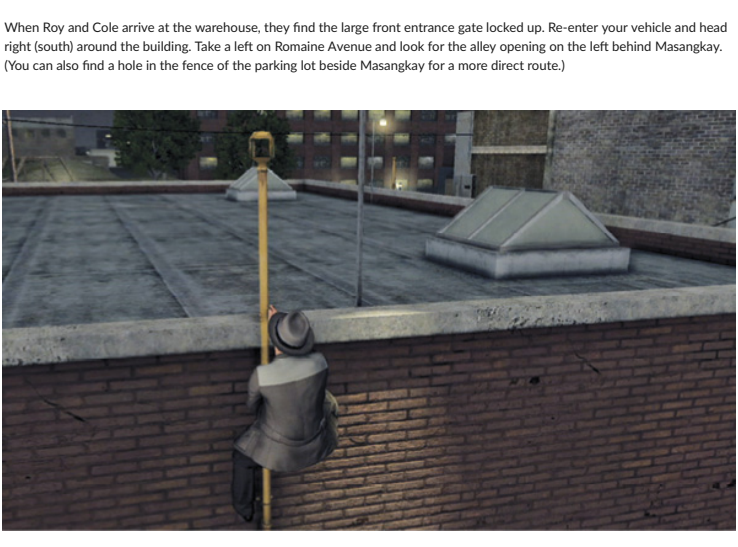
- Ernesto's silver dollar
- Boxed marijuana shipment
- Jorge's silver dollar
- Collected silver dollars

### DRIVE TO MASANGKAY METAL WAREHOUSE

Masangkay Metals ⑥ is already selected as your destination in the locations section of your notebook. Drive or be driven to the metal foundry now. It's a few blocks south of Parnell's at 1034 Vine St., Hollywood.

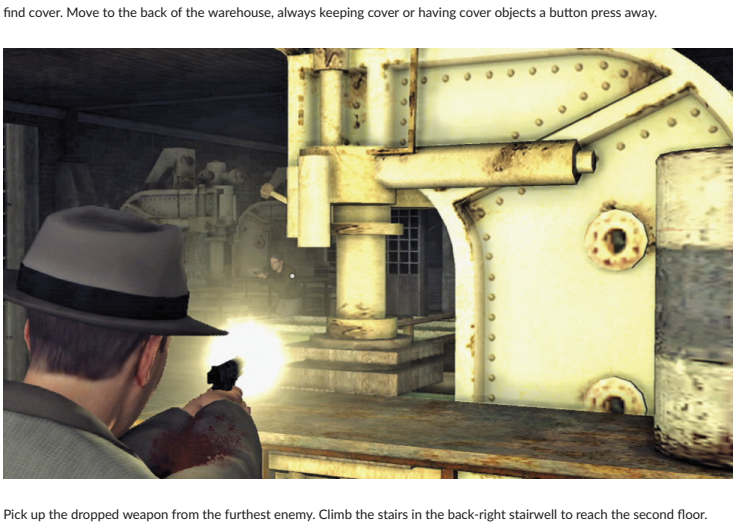
## LOCATION: MASANGKAY METAL WAREHOUSE

When Roy and Cole arrive at the warehouse, they find the large front entrance gate locked up. Re-enter your vehicle and head right (south) around the building. Take a left on Romaine Avenue and look for the alley opening on the left behind Masangkay. (You can also find a hole in the fence of the parking lot beside Masangkay for a more direct route.)



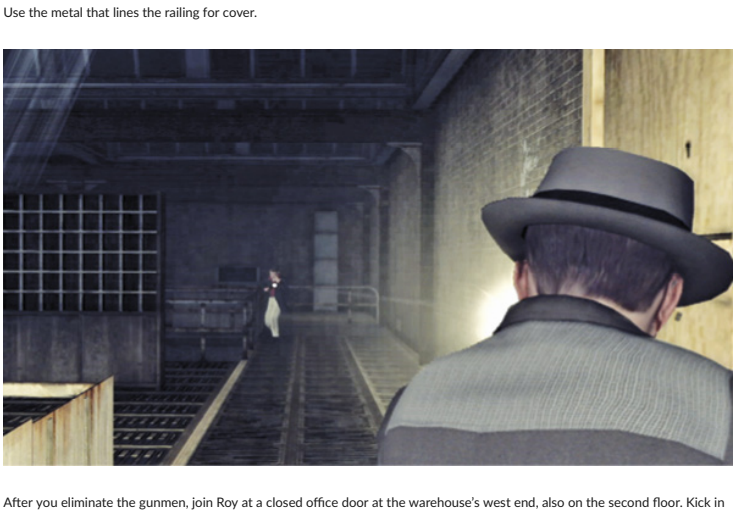
Follow the alley to the end, and climb the wall pipe in the corner to the left. When you reach the rooftop, veer to the right and find a pipe over the right edge; climb down to reach Masangkay grounds. When you touch down on the asphalt, head left around the back of the building to cover the back door.

Take cover against the large, open barn doors in the back. You can spot a group of three seated men playing cards in the warehouse's back-right corner. Don't wait for them to attack first. Go ahead and shoot one of the enemies before they get up from the table. If you get the chance, gun down one of the remaining two men running for cover. Move into the warehouse and find cover. Move to the back of the warehouse, always keeping cover or having cover objects a button press away.



Pick up the dropped weapon from the furthest enemy. Climb the stairs in the back-right stairwell to reach the second floor. The second floor is a network of small offices adjoined by a central hallway. Move through the offices or hallway slowly. Be ready to cover and shoot at enemies popping up in offices and on the mini-map at the last second.

After you defeat three gunmen on the second floor, join Roy on the next floor to help him defeat the remaining four enemies. Use the metal that lines the railing for cover.

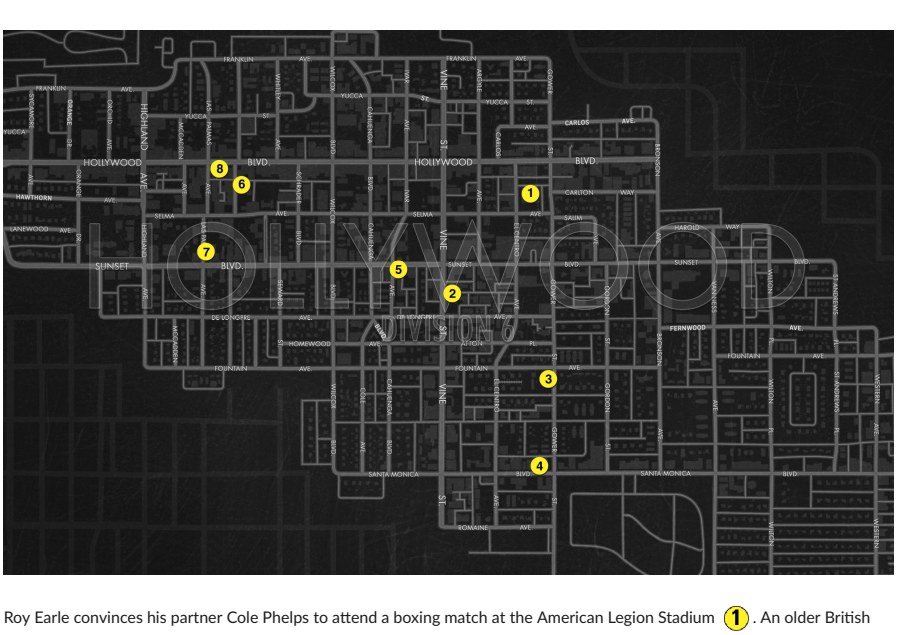


After you eliminate the gunmen, join Roy at a closed office door at the warehouse's west end, also on the second floor. Kick in the door, and a cinematic begins. Roy and Cole infiltrate the room and scream at Victor Sanders to put his hands up.

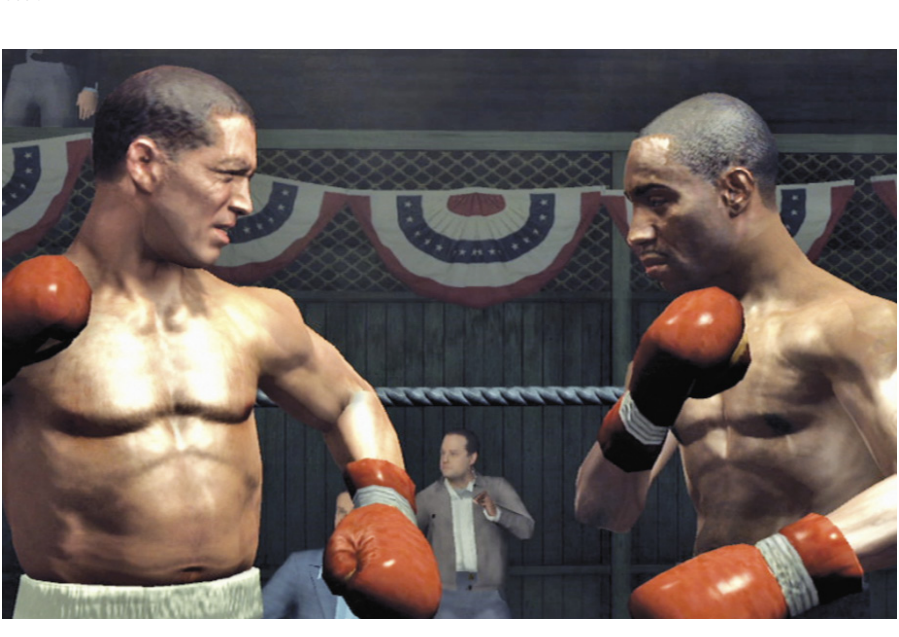
It quickly becomes apparent that Roy and Sanders know each other. They have "an arrangement", Sanders says. Sanders carries on about how they won't be able to make anything stick because of the connections he has. Regardless, he is arrested and the case is complete.

The Vice Cases

## CASE# AV003: The Set Up



Roy Earle convinces his partner Cole Phelps to attend a boxing match at the American Legion Stadium ①. An older British pugilist named Albert Hammond is supposed to take a dive with big money on the line, but he disappoints a lot of gamblers by knocking out his opponent. Earle bet 50 bucks on Hammond's foe, so he has a personal stake in finding out what happened. When the detectives reach the locker room, they find an angry Carlo Arquero, the boxer's manager, pounding on the jammed door.



### Objectives

- Search Locker Room.
- Investigate Hotel El Mar.
- Investigate Aleve Motel.
- Subdue Carlo Arquero & Interview Candy Edwards.
- Tail Candy to Thrifty Liquor & Investigate.
- Investigate Examiner Drugstore.
- Investigate Ray's Bookmakers.
- Tail Candy's Yellow Cab.
- Investigate Bus Depot.
- Investigate Egyptian Theatre.
- Eliminate Gunmen.

### CASE REPORT

**Total Number of Key Clues** 11

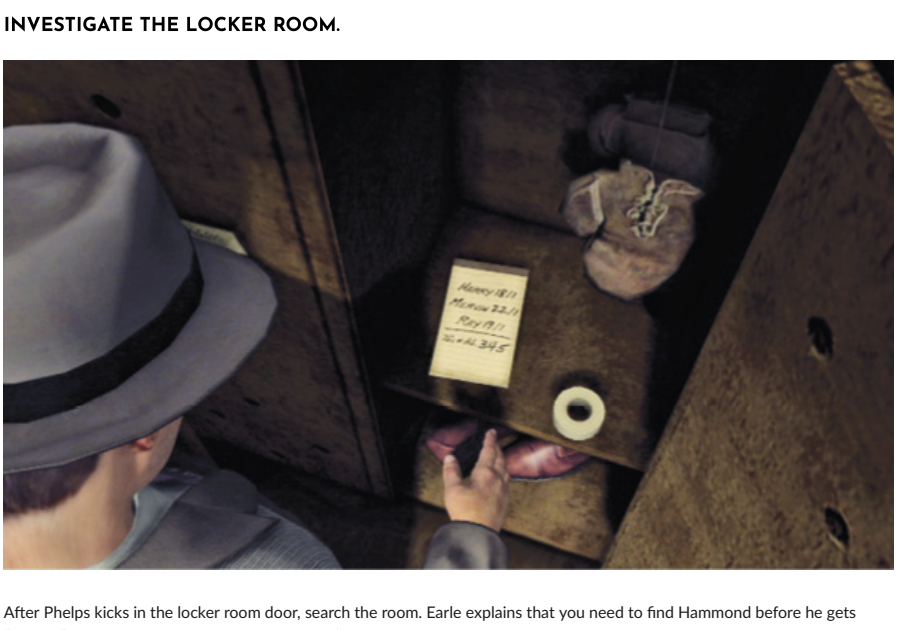
**Total Number of Interview Questions** 3

### Fail Conditions

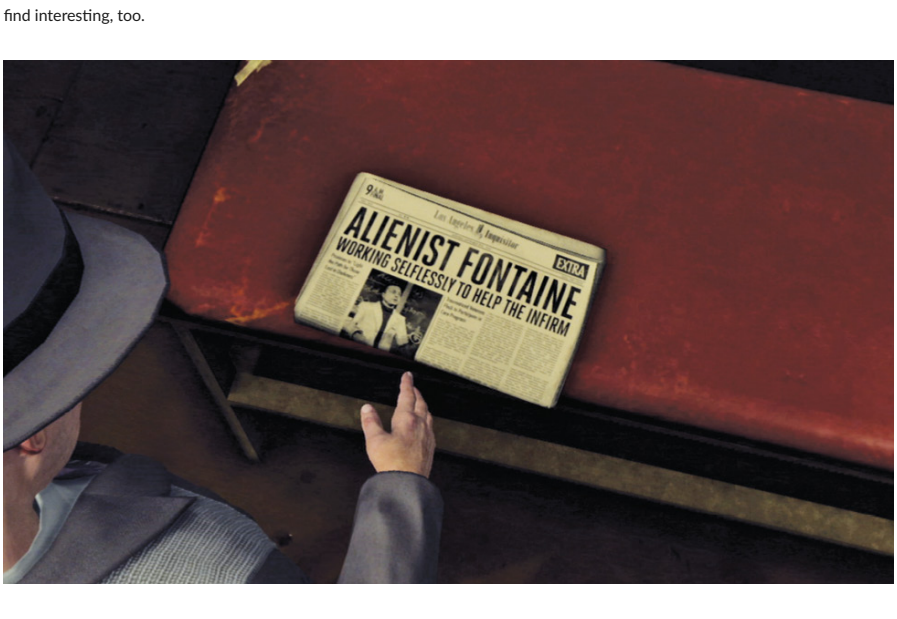
- Phelps or Earle dies.
- Candy spots you or lose the tail.

## LOCATION: AMERICAN LEGION STADIUM

### INVESTIGATE THE LOCKER ROOM.

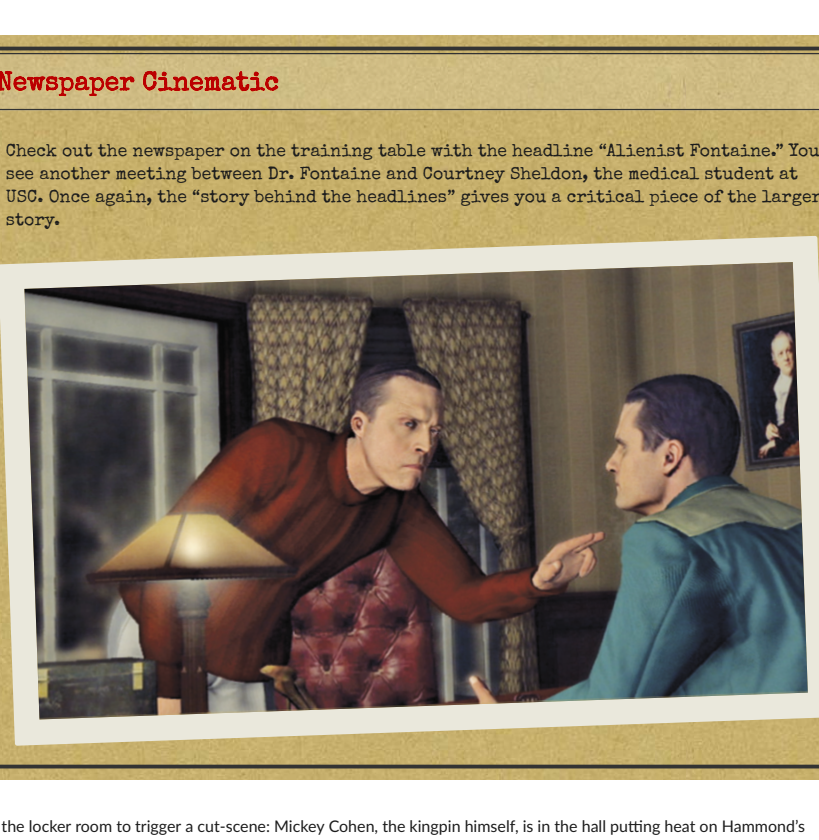


After Phelps kicks in the locker room door, search the room. Earle explains that you need to find Hammond before he gets "clipped" for breaking his deal. Open Hammond's locker, the second one over from the pin board. Examine the pad of paper with **Bookmakers' Odds** and a telephone number jotted on it. There's a newspaper on one of the training tables that you might find interesting, too.

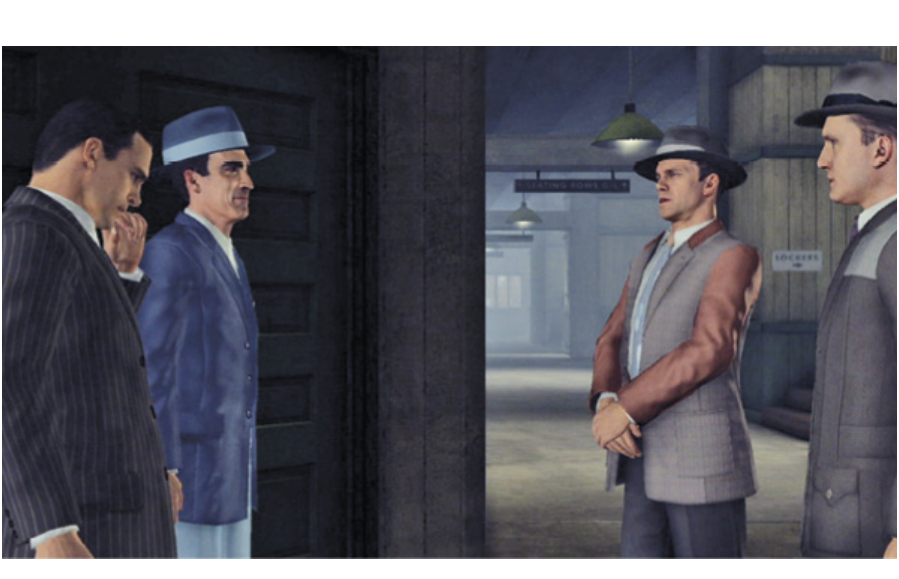


### Newspaper Cinematic

Check out the newspaper on the training table with the headline "Alienist Fontaine." You see another meeting between Dr. Fontaine and Courtney Sheldon, the medical student at USC. Once again, the "story behind the headlines" gives you a critical piece of the larger story.

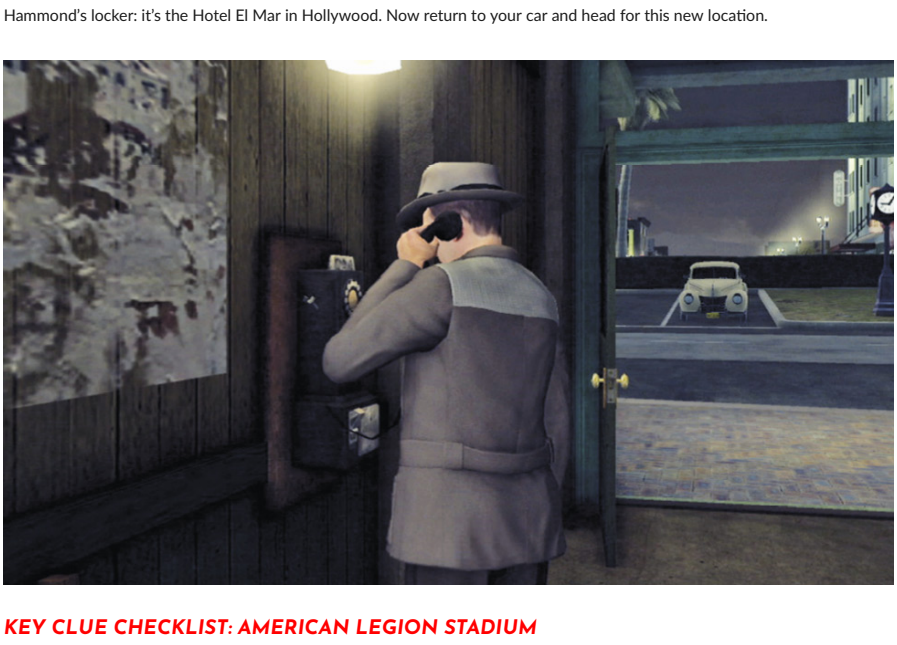


Exit the locker room to trigger a cut-scene: Mickey Cohen, the kingpin himself, is in the hall putting heat on Hammond's manager, Arquero. You see that Cohen and Detective Earle are well acquainted. Phelps demands that Cohen keep his men away from Hammond or else.



### CALL KGPL TO TRACE THE PHONE NUMBER.

Follow the hallway and use the phone near the exit door. Phelps gets an address for the phone number he found in Hammond's locker: it's the Hotel El Mar in Hollywood. Now return to your car and head for this new location.



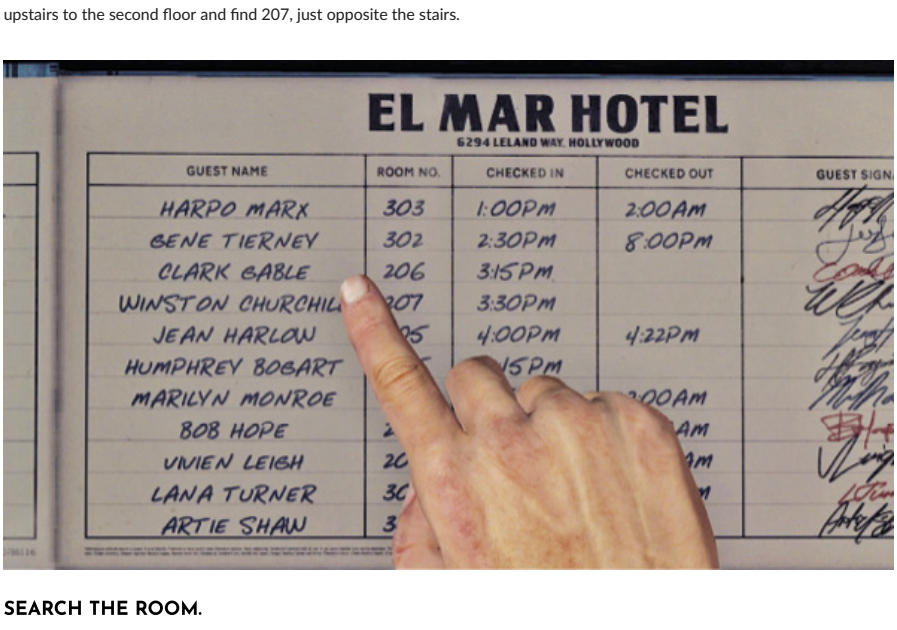
### KEY CLUE CHECKLIST: AMERICAN LEGION STADIUM

- Bookmakers' odds

## LOCATION: HOTEL EL MAR

### FIND HAMMOND'S ROOM.

Travel to the Hotel El Mar ②. Enter and approach the deskman to trigger a cut-scene: He says nobody named Hammond is at the hotel, but then it's not the sort of place where people use real names. He gives you the hotel register to check. Open it and take Earle's advice: Look for prominent Englishmen. Select the guest entry for "Winston Churchill" in Room 207. Then head upstairs to the second floor and find 207, just opposite the stairs.



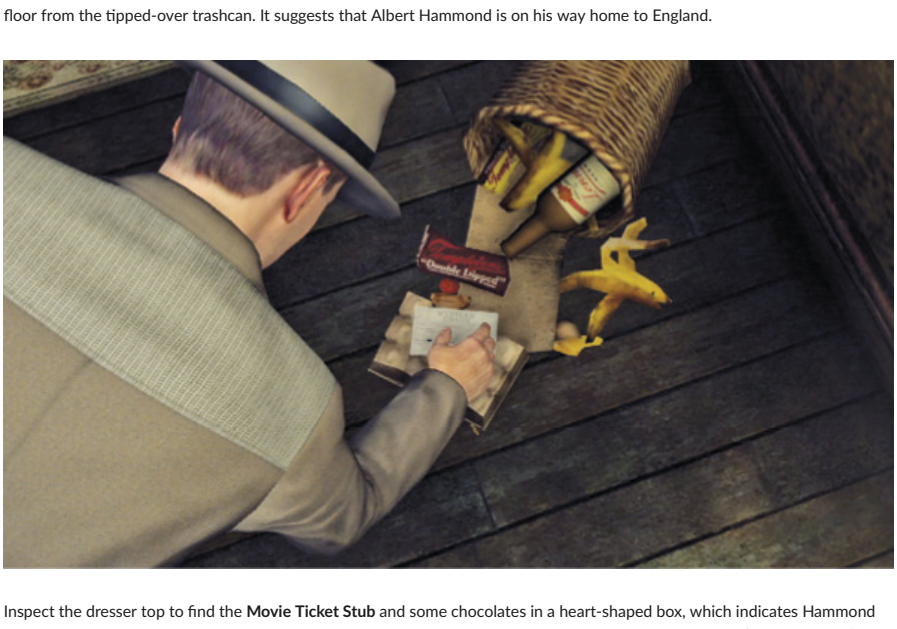
EL MAR HOTEL

6294 LELAND WAY, HOLLYWOOD

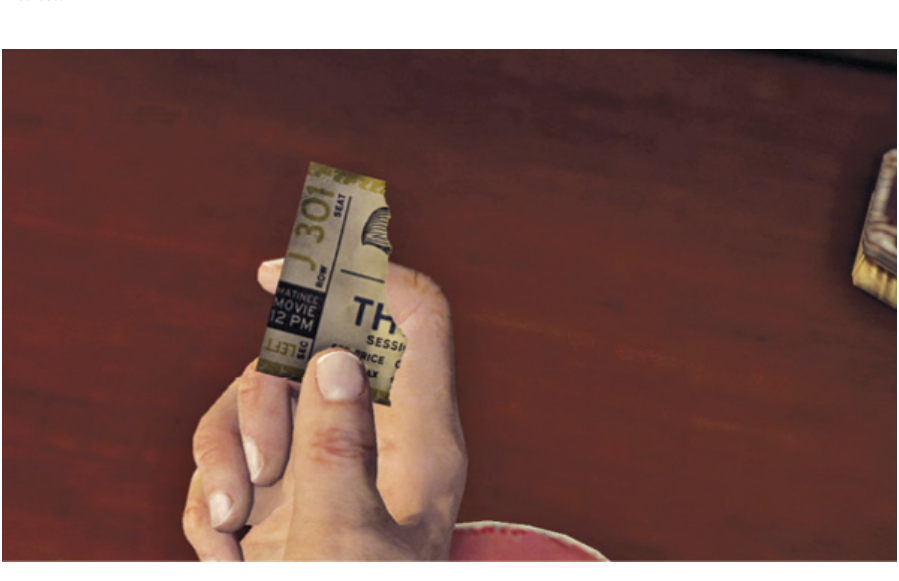
| GUEST NAME | ROOM NO. | CHECKED IN | CHECKED OUT |
|---|---|---|---|
| HARPO MARX | 303 | 1:00PM | 2:00AM |
| GENE TIERNEY | 302 | 2:30PM | 8:00PM |
| CLARK GABLE | 206 | 3:15PM | |
| WINSTON CHURCHIL | 207 | 3:30PM | |
| JEAN HARLOW | 05 | 4:00PM | 4:22PM |
| HUMPHREY BOGART | | 5PM | |
| MARILYN MONROE | | | 00AM |
| BOB HOPE | 2 | | AM |
| VIVIEN LEIGH | 20 | | m |
| LANA TURNER | 30 | | m |
| ARTIE SHAW | 3 | | |

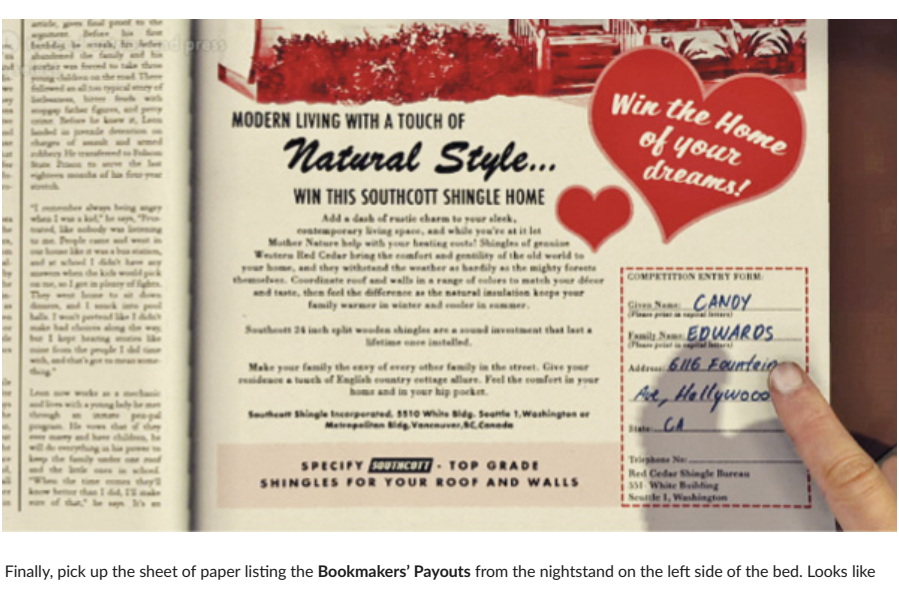
### SEARCH THE ROOM.

Enter Room 207 via the unlocked door and pluck the copy of the Western Union **Telegram** from the refuse dumped on the floor from the tipped-over trashcan. It suggests that Albert Hammond is on his way home to England.



Inspect the dresser top to find the **Movie Ticket Stub** and some chocolates in a heart-shaped box, which indicates Hammond has a female companion. Then move to the table and examine the magazine. Scan the close-up and select (i.e., tap Phelps' finger on) the **Magazine Coupon** to pick up a new P.O.I., **Candy Edwards**, and get her address. Could this be Hammond's love interest?





MODERN LIVING WITH A TOUCH OF

Natural Style...

WIN THIS SOUTHCOTT SHINGLE HOME

Win the Home of your dreams!

Given Name: CANDY

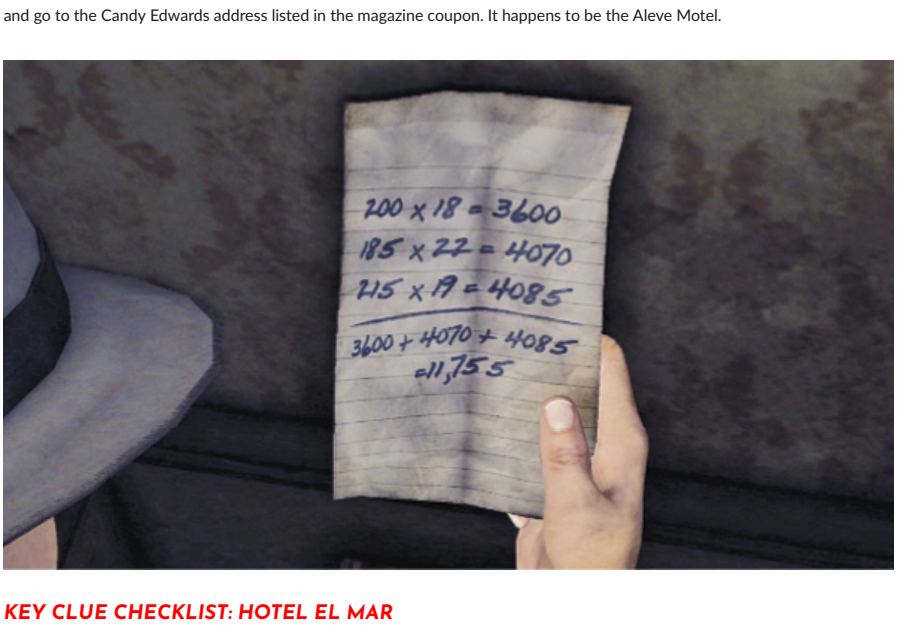
Family Name: EDWARDS

Address: 616 Fountain Av, Hollywood

State: CA

SPECIFY SOUTHCOTT · TOP GRADE SHINGLES FOR YOUR ROOF AND WALLS

Finally, pick up the sheet of paper listing the **Bookmakers' Payouts** from the nightstand on the left side of the bed. Looks like Hammond stood to make a killing by betting the long odds on himself and then winning the fight. Now you can exit the hotel and go to the Candy Edwards address listed in the magazine coupon. It happens to be the Aleve Motel.



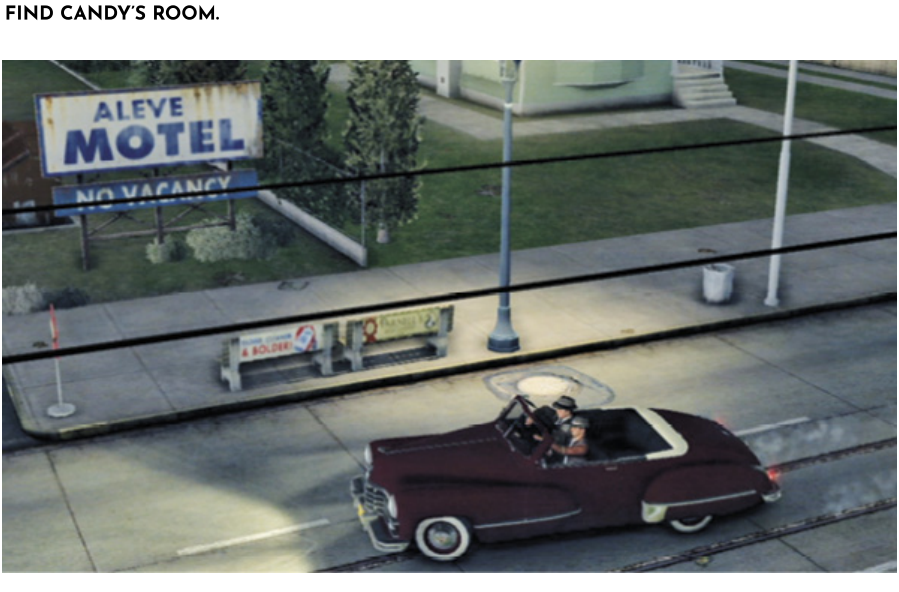
200 x 18 = 3600
185 x 22 = 4070
215 x 19 = 4085
3600 + 4070 + 4085
=11,755

### KEY CLUE CHECKLIST: HOTEL EL MAR

- Telegram
- Movie ticket stub
- Magazine Coupon
- Bookmakers' payouts

## LOCATION: ALEVE MOTEL

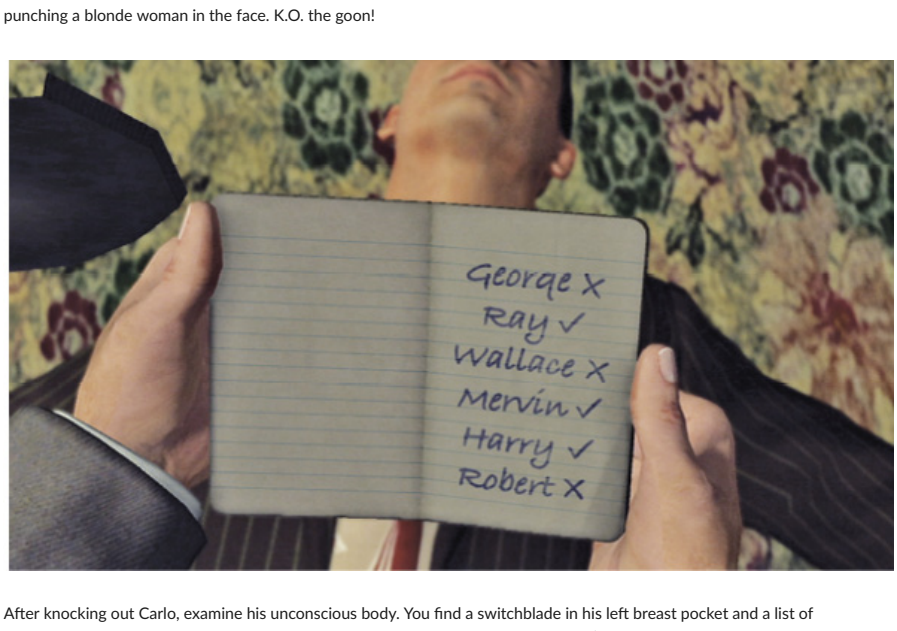
### FIND CANDY'S ROOM.



Travel to the Aleve Motel ③ and enter the motel office to trigger a cut-scene: when Phelps asks about Candy Edwards, the blasé desk clerk sends the detectives up to apartment 7 via the outside staircase. She also mentions that some sleazy guy named Carlo was looking for Candy, too. Exit the office and go upstairs to apartment 7.

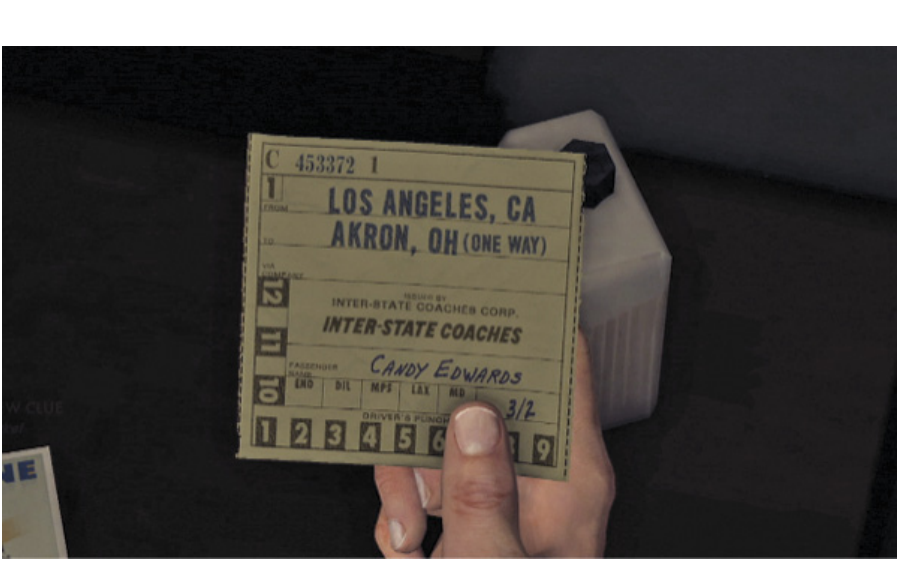
### KNOCK OUT CARLO.

As you approach the door, you hear Carlo Arquero yelling at somebody. When Phelps kicks the door open, you see Carlo punching a blonde woman in the face. K.O. the goon!



George x
Ray ✓
Wallace x
Mervin ✓
Harry ✓
Robert x

After knocking out Carlo, examine his unconscious body. You find a switchblade in his left breast pocket and a list of bookmakers in his right breast pocket—some of the names match up with Hammond's list.



C 453372 1

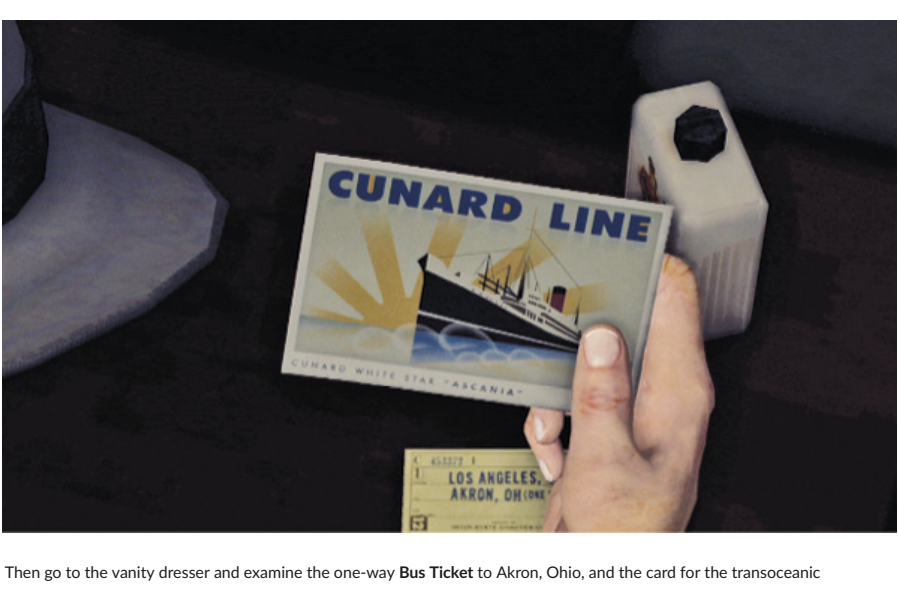
LOS ANGELES, CA

AKRON, OH (ONE WAY)

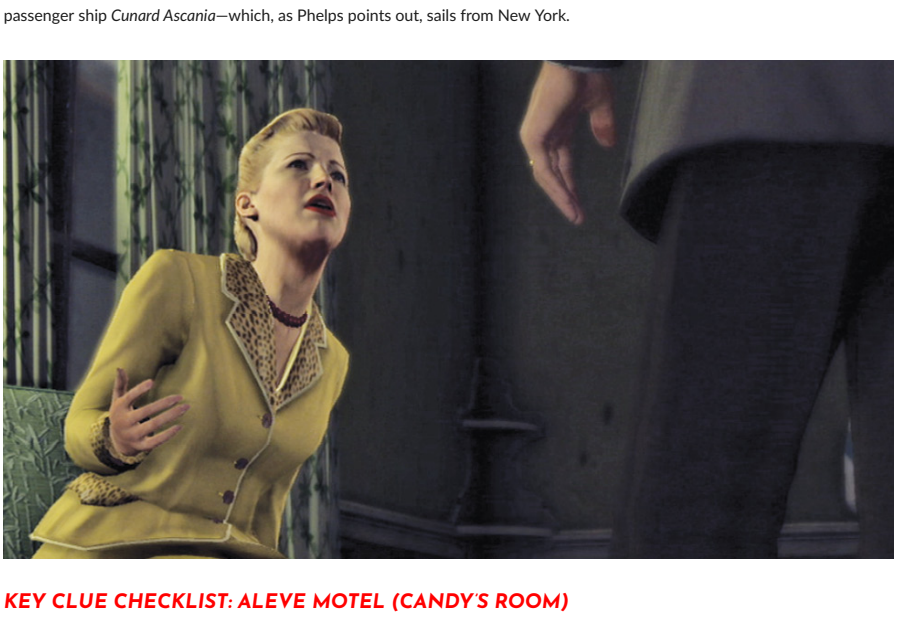
INTER-STATE COACHES CORP.

INTER-STATE COACHES

CANDY EDWARDS



Then go to the vanity dresser and examine the one-way **Bus Ticket** to Akron, Ohio, and the card for the transoceanic passenger ship *Cunard Ascania*—which, as Phelps points out, sails from New York.



### KEY CLUE CHECKLIST: ALEVE MOTEL (CANDY'S ROOM)

- Bus ticket
- Cunard Ascania

### INTERVIEW CANDY EDWARDS.

After close inspection of the key clues, a cut-scene is triggered: Miss Edwards awakens and Phelps helps her to the chair. She agrees to answer some questions.

## INTERVIEW: CANDY EDWARDS

### TOPIC: WHEREABOUTS OF HAMMOND

When Phelps asks where Albert Hammond might be, Candy claims their relationship is over, and she hasn't seen him. Watch her face. She may be a tough cookie, but she doesn't lie very convincingly. More importantly, you have a piece of physical evidence that undercuts her claim.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: MAGAZINE COUPON

Candy admits she was in his room, but claims she left him before the fight because of his refusal to take a dive. This is plausible, so Phelps can't push the point further.

### TOPIC: LIST OF ODDS RECOVERED

Phelps asks about the bookmakers' names (Harry, Mervin, Ray) on the list. Candy denies knowing them.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: BOOKMAKERS' ODDS

When Phelps asks Candy for the betting slips, she suggests that Albert played dumb in order to make a killing and expresses amazement that Albert could "beat 'em all".

### TOPIC: PLANS TO LEAVE TOWN

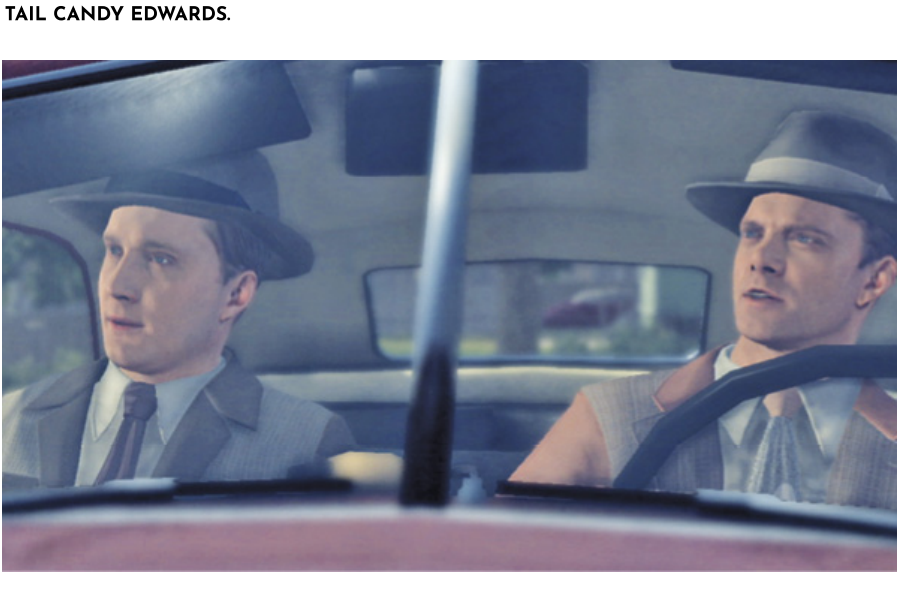
Phelps asks if Candy is leaving town, and she replies that she's going straight home to Akron. Her smile is a bit too smug, and she doesn't seem like the kind of girl to run home to Ohio.

### CORRECT ASSESSMENT: BAD COP

Phelps gets tough and so does Earle, but Candy won't crack. She's tough, all right.

After the interview, the detectives run Carlo Arquero out of the room. Outside, Earle expresses amazement that Candy isn't running for the train station, considering all the dangerous types who probably think she's a partner in Hammond's scheme. Earle smells a payoff, and suggests you stake out Candy to see where she goes.

### TAIL CANDY EDWARDS.



The scene shifts to the next morning, with Phelps and Earle patiently waiting in their car, parked near the Aleve Motel. Soon Candy emerges from her room with a big red suitcase and starts walking. Phelps tails her on foot while Earle follows with the car.

Phelps automatically sits on the nearby bench and picks up a newspaper to "go incognito". Wait until Candy rounds the corner of the motel building and reaches the parking lot, then begin your pursuit. Maintain a safe distance, and stay in cover as much as possible! Candy will stop and look around a number of times. If you're out in the open, she'll spot you and you get the "Case Failed: Suspect Discovered You" screen.

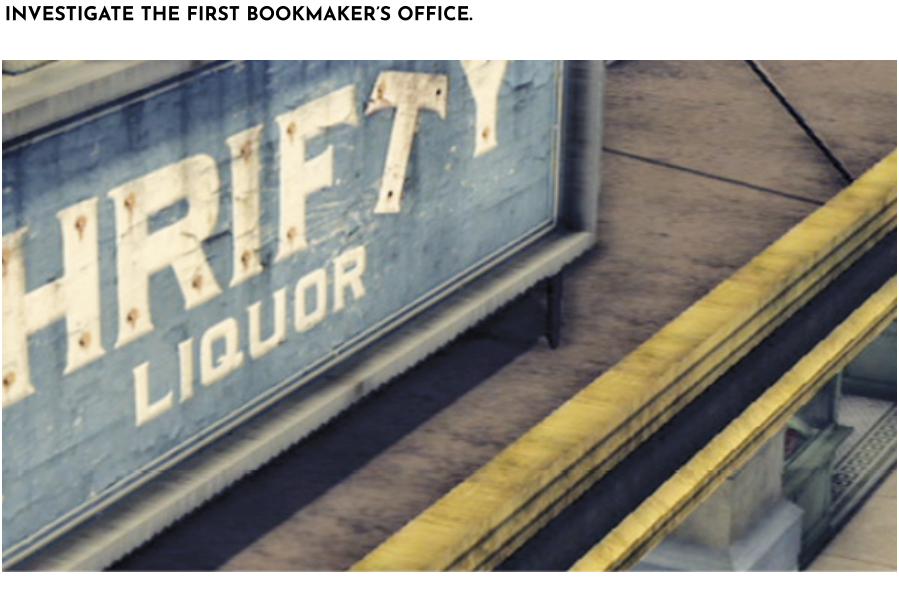
Hide behind cars, trees, building corners, fences, and so forth. You can also go incognito at telephone booths, sitting on shoeshine stands, or at window displays. Keep an eye on the red blip on your mini-map that marks Candy's location. If it starts to flash, you're either too close or she's getting too far away.

FIREPROOF WAREHOUSE

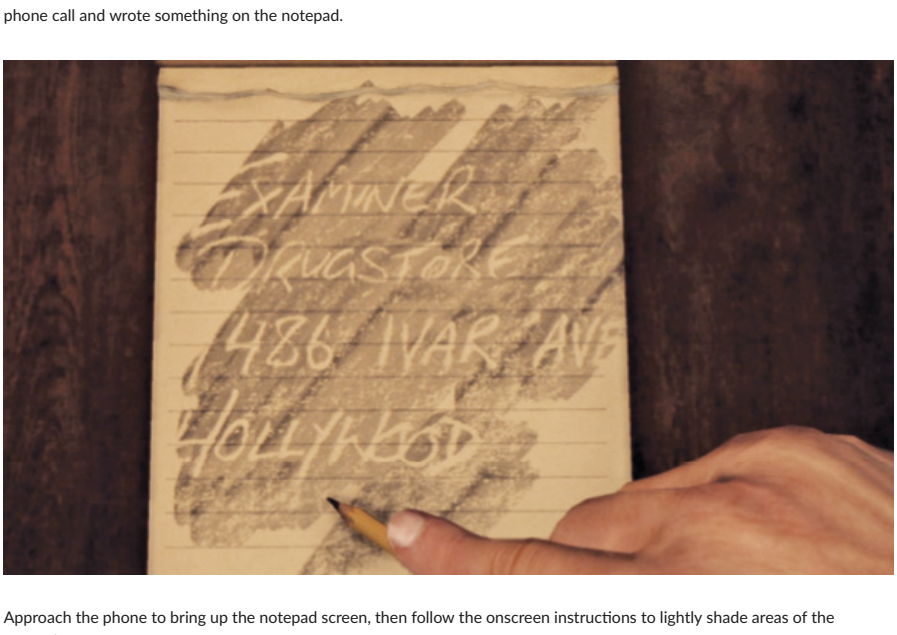
Eventually, Candy zigzags through the side streets of a residential area and veers down an alley past a Fireproof Warehouse sign—the alley leads out to Santa Monica Boulevard. When you reach the street, a cut-scene plays: Candy enters Thrifty Liquor as your partner, Earle, pulls up in the car.

## LOCATION: THRIFTY LIQUOR

### INVESTIGATE THE FIRST BOOKMAKER'S OFFICE.



Get out of the car and enter Thrifty Liquor ④ to find no liquor whatsoever, but rather a busy bookmaker's business. This shop is run by Harry, the first name on the list of bookies you found in Hammond's locker. Your entrance triggers a cut-scene: Harry says Candy ducked out the back after cleaning him out with her $3,600 in winnings. But before she left she made a phone call and wrote something on the notepad.



EXAMINER DRUGSTORE
486 IVAR AVE
HOLLYWOOD

Approach the phone to bring up the notepad screen, then follow the onscreen instructions to lightly shade areas of the **Bookie's Notepad**. This reveals the note that Candy jotted on the pad just minutes earlier: Examiner Drugstore, plus its address on Ivar Avenue in Hollywood.

### KEY CLUE CHECKLIST: THRIFTY LIQUOR

- Bookie's notepad

## LOCATION: EXAMINER DRUGSTORE

### INVESTIGATE THE SECOND BOOKMAKER'S OFFICE.

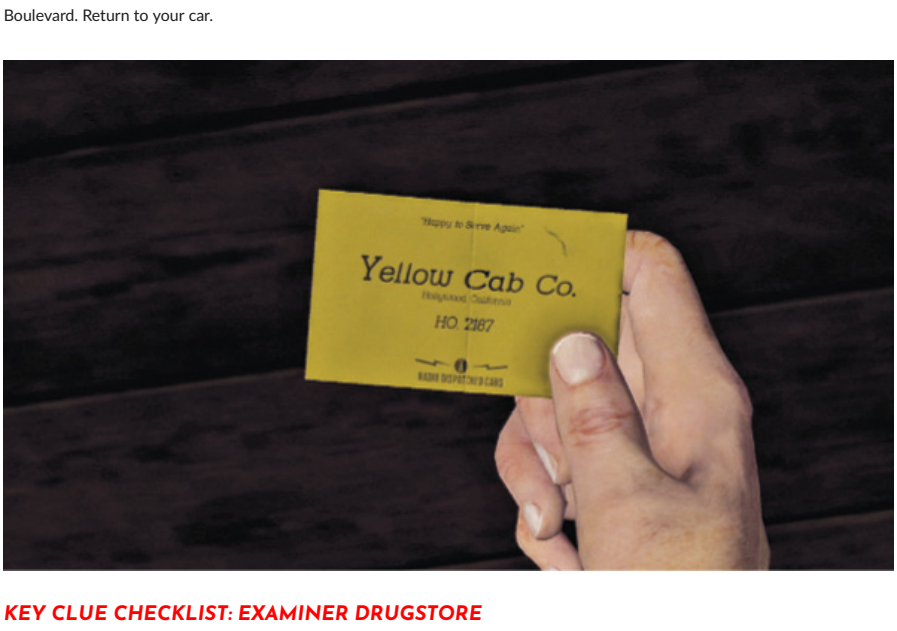
EXAMINER DRUGSTORE

Travel to the Examiner Drugstore ⑤. En route you get a call from KGPL with a list of all known bookmakers operating out of storefronts in the Hollywood area. You already know about the first two, Thrifty Liquor and the Examiner Drugstore; the third one is at Mac's Spirits on North Cherokee and gets added to your location list as "Ray's Bookmakers". Ray is the third name on Hammond's list of bookies.

When you reach the Examiner Drugstore, enter to trigger a cut-scene. The proprietor, Mervin—the second name on Hammond's list of bookies—has a voice for the ages, doesn't he? He says Candy took him for "four thousand clams and change" and just left via taxi. To call the cab, she consulted a card Mervin keeps by his phone.

Go to Mervin's phone and pick up the **Yellow Cab Co. Card**. Then use the phone: Phelps gets connected to Yellow Cab and picks up the cab number of the vehicle dispatched to pick up Candy at the Ivar Avenue address: 179.

Now go back to Mervin and talk to him. He verifies that Ray runs a bookie shop on North Cherokee, just south of Hollywood Boulevard. Return to your car.



Yellow Cab Co.

HO. 2387

### KEY CLUE CHECKLIST: EXAMINER DRUGSTORE

- Yellow Cab Co. card

## LOCATION: RAY'S BOOKMAKERS

### INVESTIGATE THE THIRD BOOKMAKER'S OFFICE.

Travel to Ray's Bookmakers ⑥. Your arrival triggers a cut-scene: Yellow Cab 179 is parked out front, waiting. Phelps and Earle decide to tail the cab. Candy soon exits the office and hops back in her taxi.

YELLOW
EDO 5 · 1234
Yellow

### TAIL YELLOW CAB 179.

Follow the cab as it zigzags around town and takes a very circuitous route to its destination. Remain at a safe distance and drive carefully. Remember that the target cab is marked as a red blip on your mini-map, so you can keep tabs even if it turns out of your sight.

When the taxi finally stops to drop off the passenger, it's at the Interstate Bus Depot ⑦, just a few blocks from where you started at Ray's bookie shop!

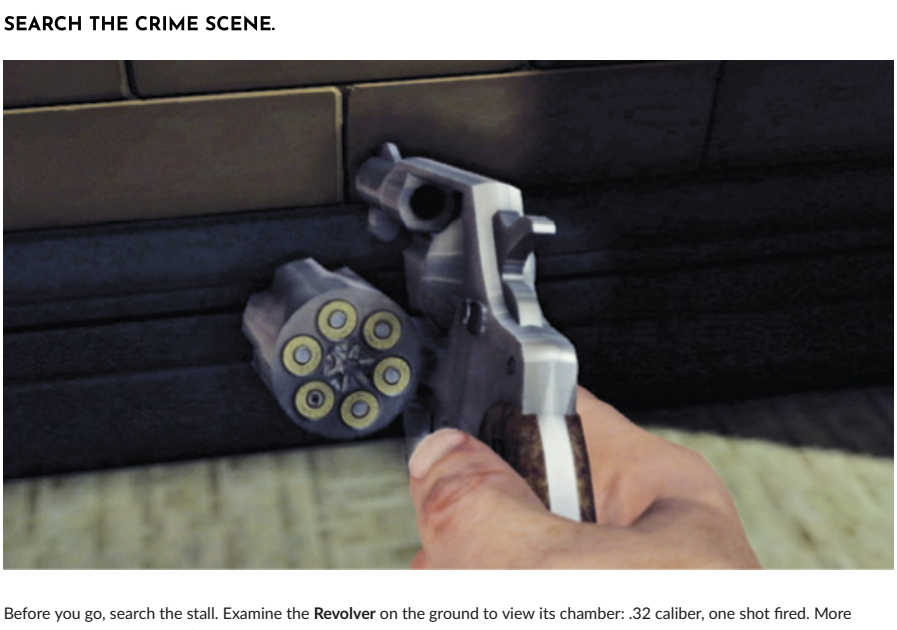
## LOCATION: INTERSTATE BUS DEPOT

### TAIL CANDY ACROSS THE DEPOT.

Inside the depot, Earle spots Hammond and starts tailing him while you follow Candy. After regaining control, go directly forward to the bench with the newspaper and pick it up. Phelps sits and holds up the paper to go incognito. Wait until Candy enters the ladies room to your left, then approach the door. You hear Candy scream and then a gunshot!

Reaching the door triggers a cut-scene: Phelps enters to find Candy in a stall. The red suitcase is gone. When Earle arrives, he assumes Hammond is the perpetrator of this deed. But Phelps isn't so sure.

### SEARCH THE CRIME SCENE.



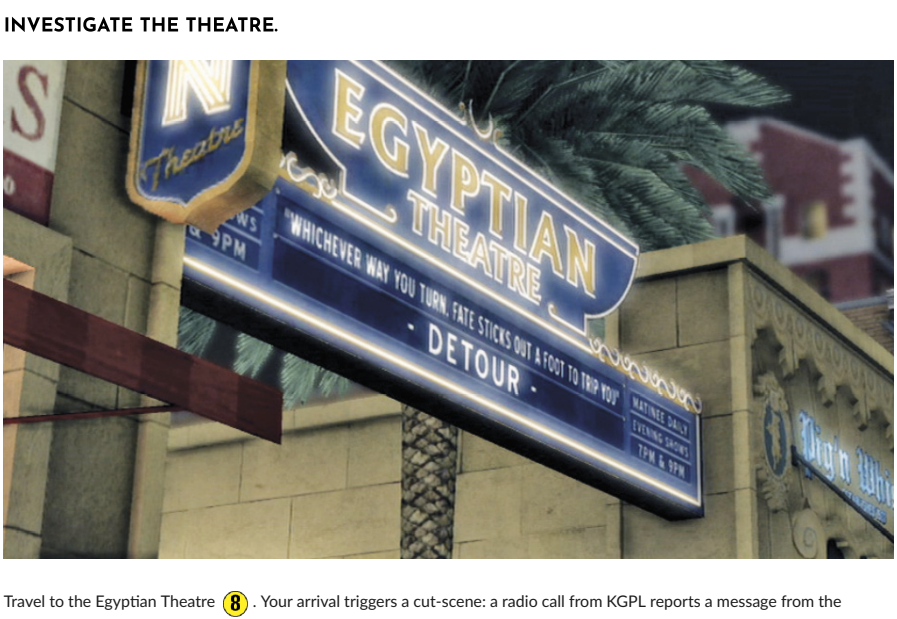
Before you go, search the stall. Examine the **Revolver** on the ground to view its chamber: .32 caliber, one shot fired. More importantly, pick up Candy's purse and open it. Examine the **Movie Ticket** to add the Egyptian Theatre location and address on Hollywood Boulevard. Now you've got a new place to visit. As Phelps says, "Not much else to go on".

### KEY CLUE CHECKLIST: INTERSTATE BUS DEPOT

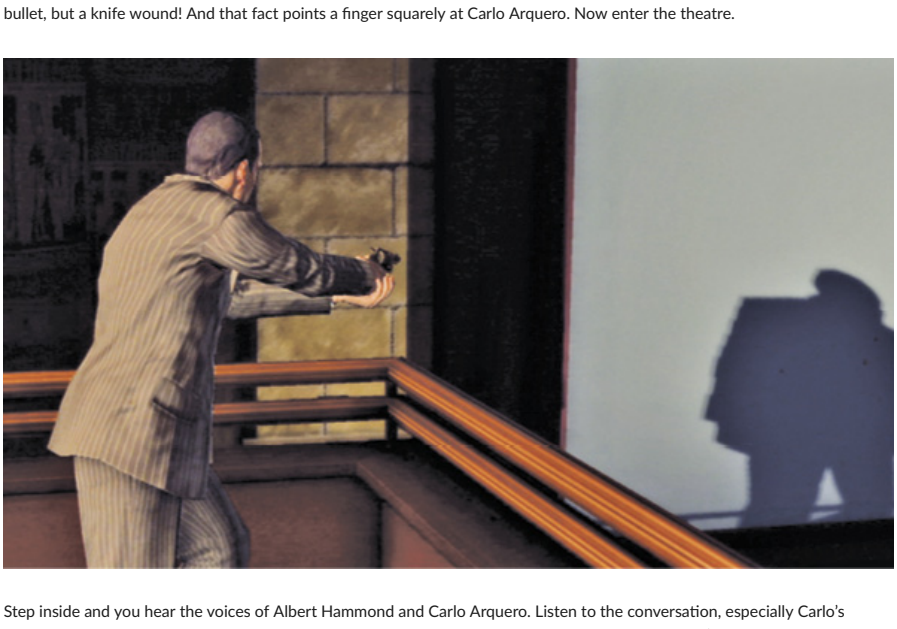
- Revolver
- Movie ticket

## LOCATION: EGYPTIAN THEATRE

### INVESTIGATE THE THEATRE.



Travel to the Egyptian Theatre ⑧. Your arrival triggers a cut-scene: a radio call from KGPL reports a message from the coroner. The revolver you found in the bus depot stall belonged to the victim. The cause of Candy Edwards' death wasn't a bullet, but a knife wound! And that fact points a finger squarely at Carlo Arquero. Now enter the theatre.



Step inside and you hear the voices of Albert Hammond and Carlo Arquero. Listen to the conversation, especially Carlo's incriminating statements. Up in a box seat, Carlo takes a few wild shots in the direction of Hammond's voice and shadow.

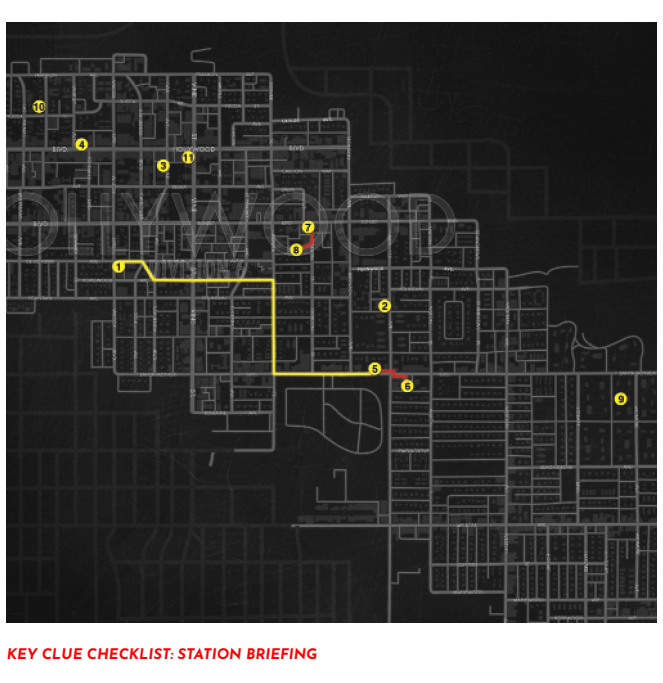
### TAKE OUT ARQUERO AND HIS MEN.

Phelps and Earle make their move, and the gunfight begins. Shoot at Arquero until he runs from the high box on the left, and then start gunning down the goons who enter at the front of the theater, including one armed with a Tommy gun. (Check those red blips on the mini-map!) Another goon opens fire from the box on the right, too. Take them all out, then nail Arquero when he enters the main floor.

When Arquero drops, you've completed the case. Watch the final movie to see what happens to Albert Hammond, the guy who wouldn't take a dive.

The Vice Cases

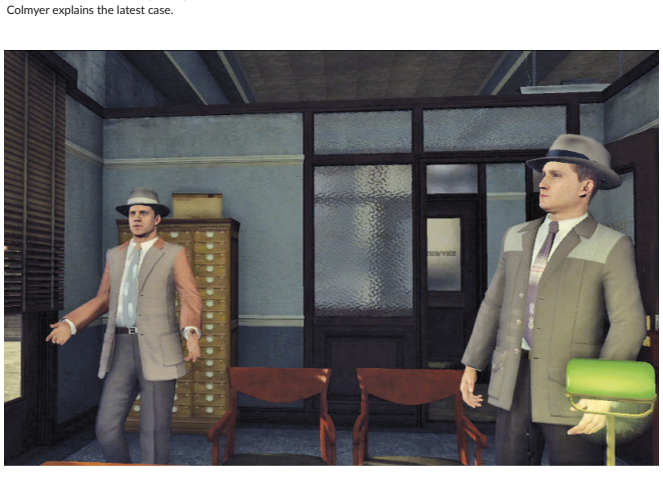
# CASE# AV004: The Naked City

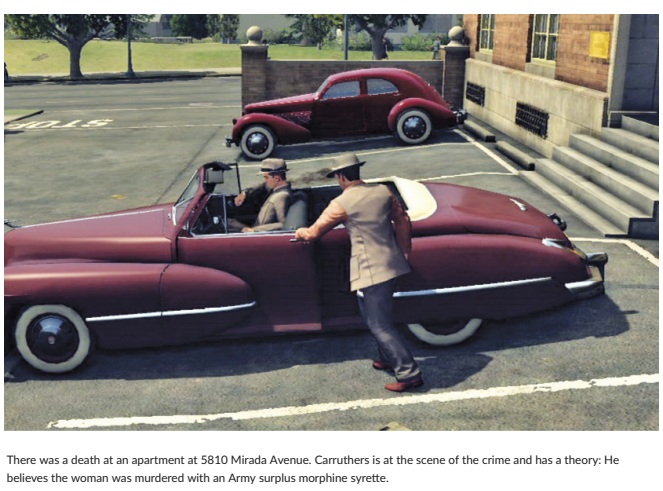


### KEY CLUE CHECKLIST: STATION BRIEFING

- Morphine

This is a vice squad case originating in L.A.P.D.'s Hollywood Division, and your partner is Roy Earle. Lieutenant Archibald Colmyer explains the latest case.





There was a death at an apartment at 5810 Mirada Avenue. Carruthers is at the scene of the crime and has a theory: He believes the woman was murdered with an Army surplus morphine syrette.

## Objectives

- Investigate Julia Randall's Apartment
- Interview the maid, Virginia Reynoldson
- Drive to Dr. Stoneman's Practice
- Interview Dr. Stoneman
- Investigate D'Assine Dress Store
- Interview store owner
- Interview Heather Swanson
- Use gamewell
- Talk to Mal at Hollywood Receiving Hospital
- Interview Henry Arnett at Hollywood Police Station
- Tail Henry Arnett
- Assist Patrolman Wallis on the Hollywood 9th Beat
- Use gamewell
- Return to Hollywood Station
- Inspect burglary list from watch commander
- Interview Mrs. Evestrom
- Apprehend suspect fleeing from Arnett's apartment
- Investigate Arnett's apartment
- Interview Henry Arnett
- Return to Stoneman's practice
- Apprehend Wilson Reade at Willy's apartment

### CASE REPORT

**Total Number of Key Clues** 16

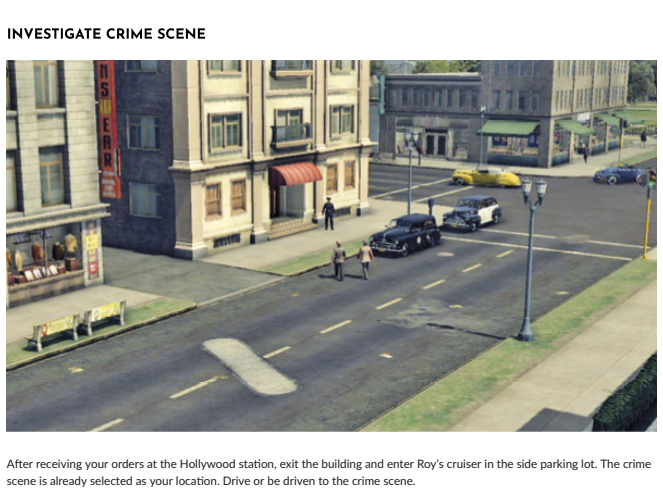
**Total Number of Interview Questions** 16

## Fail Conditions

- Phelps dies.
- You are spotted.
- Lose Reade.

## LOCATION: HOLLYWOOD POLICE DEPARTMENT

### INVESTIGATE CRIME SCENE



After receiving your orders at the Hollywood station, exit the building and enter Roy's cruiser in the side parking lot. The crime scene is already selected as your location. Drive or be driven to the crime scene.

## LOCATION: JULIA RANDALL'S APARTMENT

### INVESTIGATE THE CRIME SCENE

The uniformed police officer at the entrance of the crime scene ② directs you to apartment six in the back. Head inside and take the stairs at the end of the hallway to the second floor. Enter the open room at the end of the second-floor hallway.

Bekowsky, who just made Homicide, is there to greet you. Bekowsky identifies the victim as a 26-year-old fashion model. She was found in the tub by a cleaning lady, Mrs. Reynoldson. Mal Carruthers is sure that it's murder.

When you enter the living room to begin the investigation, you are given **Mrs. Reynoldson** as a P.O.I. New clue: **Possible Suicide**.

### INVESTIGATE THE LIVING AREA

Approach the pictures to the right of the record player. Pick up all three photographs to receive a Location Update for Julia's Apartment and the clue: **ModelingJob**. Investigate the middle picture further to flip it over. Cole removes the back to find a written message: "D'Assine, 6582 Hollywood Blvd. I'm working Tuesday, 11–4pm... Come keep me company? Ask for Ms. Randall. XXX Julia". This unlocks the new objective: Investigate D'Assine.

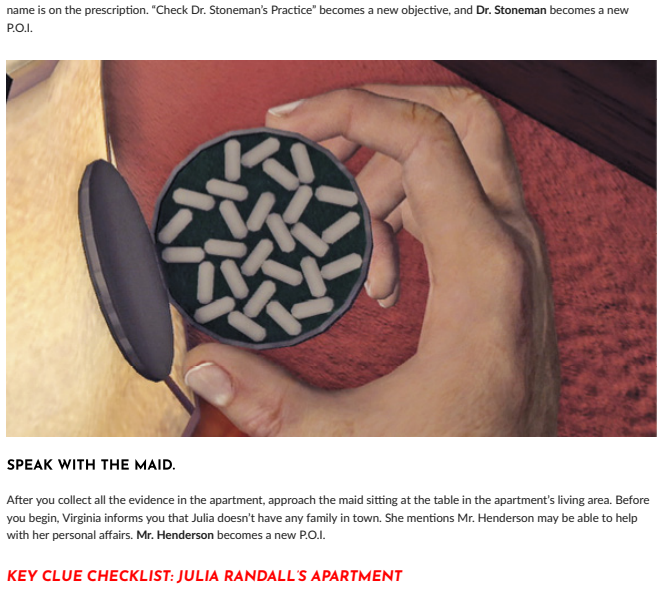
### INVESTIGATE THE BATHROOM

In the bathroom you find Carruthers over the body. Mal says, if the victim was alive when she entered the tub, then there would be water in her lungs. There are no signs of drowning here. When control returns to you, investigate the body of Julia Randall. Move her head to the side to reveal bruising on her neck, then investigate the left arm. Look closely, as a ring is located on her ring finger. **Black SapphireRing** becomes your latest clue.

Next, look closely at her right hand and arm. Notice the bruising on the forearms. Cole identifies them as bite marks. Carruthers adds that the eyes are a classic sign of morphine and the bruises tell their own story. He believes one man held her down while a second man injected her with the morphine and then tried to make it look like a drowning. The clue, **Two Suspects** is added to your notebook.

### INVESTIGATE THE BEDROOM

The next room down the hall past the bathroom is a bedroom. Find a **Men's Smoking Jacket** hanging on the edge of a screen. This becomes a new clue. Investigate the drugs spilled on the floor before the foot of the bed. Cole identifies them as barbiturates but they aren't added as clues. Pick up the little, round container on the nightstand to find something solid: **Sleeping Pills**. Make sure to investigate the case more closely to find a secret stash: a **Benzedrine Prescription**. The doctor's name is on the prescription. "Check Dr. Stoneman's Practice" becomes a new objective, and **Dr. Stoneman** becomes a new P.O.I.



### SPEAK WITH THE MAID.

After you collect all the evidence in the apartment, approach the maid sitting at the table in the apartment's living area. Before you begin, Virginia informs you that Julia doesn't have any family in town. She mentions Mr. Henderson may be able to help with her personal affairs. **Mr. Henderson** becomes a new P.O.I.

### KEY CLUE CHECKLIST: JULIA RANDALL'S APARTMENT

- Possible suicide
- Modeling job
- Black sapphire ring
- Two suspects
- Men's smoking jacket
- Sleeping pills
- Benzedrine prescription

## INTERVIEW: VIRGINIA REYNOLDSON

### TOPIC: VICTIM'S STATE OF MIND

Cole asks if Miss Randall was depressed about something. Reynoldson responds that she was no more depressed than normal, yet she looks as if she is lying.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: SLEEPING PILLS

Cole can't understand why the maid is hiding things. Select the "Sleeping pills" to prove your point. The maid now realizes you found her pillbox. She adds that she lived like a princess or movie star and can't understand how a model can get paid so well to allow her to live like she did.

### TOPIC: VICTIM'S PERSONAL LIFE

Phelps asks the maid if Julia had many friends over. The maid says that she only comes twice a week, so she wouldn't know. After she says this, she looks away, avoiding eye contact altogether. She's lying.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: MEN'S SMOKING JACKET

Cole believes the maid is lying, but she claims that you can't prove it. Select the "men's smoking jacket" out of your list of clues. The maid admits that the jacket belongs to Mr. Henderson. She adds that this man seemed very much in love with her. This adds **Housekeeper's Statement** to your list of clues.

### TOPIC: RELATIONSHIP WITH VICTIM

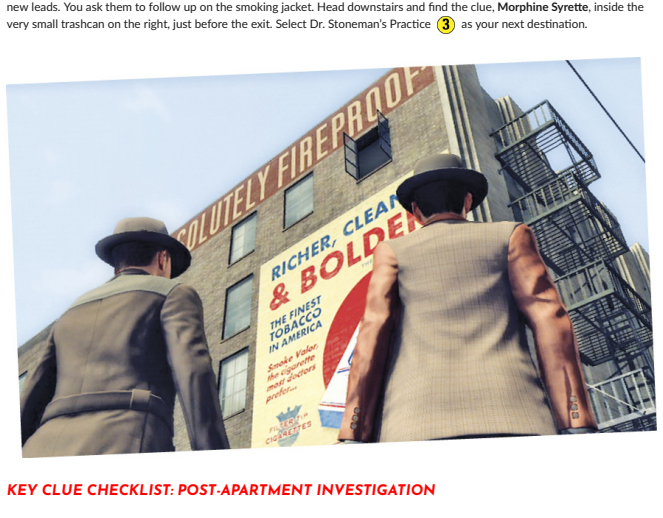
Cole asks the maid what it was like working for Miss Randall. She responds that everything was perfectly fine, but she looks around the room and seems slightly nervous.

### CORRECT ASSESSMENT: BAD COP

Cole presses the maid a little more strongly and she admits that Julia was very high-strung. "She wanted it all and she wanted it damn quick", she says.

### DRIVE TO DR. STONEMAN'S PRACTICE.

On your way out of the apartment, you tell Stefan and Rusty that you'll have a look around outside and then follow up on the new leads. You ask them to follow up on the smoking jacket. Head downstairs and find the clue, **Morphine Syrette**, inside the very small trashcan on the right, just before the exit. Select Dr. Stoneman's Practice ③ as your next destination.



### KEY CLUE CHECKLIST: POST-APARTMENT INVESTIGATION

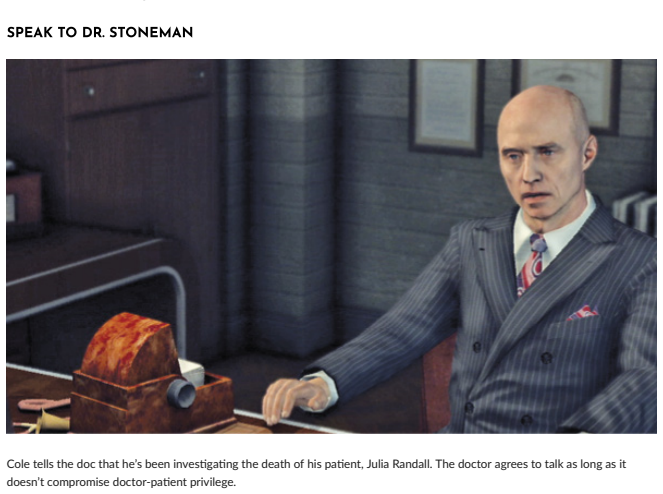
- Housekeeper's statement
- Morphine syrette

## LOCATION: DR. STONEMAN'S PRACTICE.

When you enter the doc's practice ③, check the floor directory on the right wall to figure out which room is Dr. Stoneman's. You find him on the fifth floor in room 505. Take the trusty elevator; it only stops on 5.

Enter the last office on the left and speak to the secretary behind the reception desk. Roy announces the arrival and the secretary relays the message to her boss over intercom.

### SPEAK TO DR. STONEMAN



Cole tells the doc that he's been investigating the death of his patient, Julia Randall. The doctor agrees to talk as long as it doesn't compromise doctor-patient privilege.

## INTERVIEW: DR. STONEMAN

### TOPIC: RELATIONSHIP WITH VICTIM

Cole asks the doctor how he knows Miss Randall. He responds, "barely at all". She's only been a patient of his for around six months. He looks around the room and swallows nervously.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: BENZEDRINE PRESCRIPTION

Cole accuses the doctor of lying, because he knows that she's been a patient of his for nearly a year and he can prove it. Select "Benzedrine prescription" to back up your claim. Cole follows up with, "Your prescriptions contradict you, Doctor". The doctor admits that she was jumped up on Benzedrine by day and knocked down by sleeping pills at night. He adds that it is not illegal and that many use it for weight loss.

### TOPIC: ADDITIONAL MEDICATIONS

Cole asks the doctor to explain the Benzedrine prescription. The doctor explains that it was for her weight control. He looks out the corners of his eyes and fidgets.

### CORRECT ASSESSMENT: BAD COP

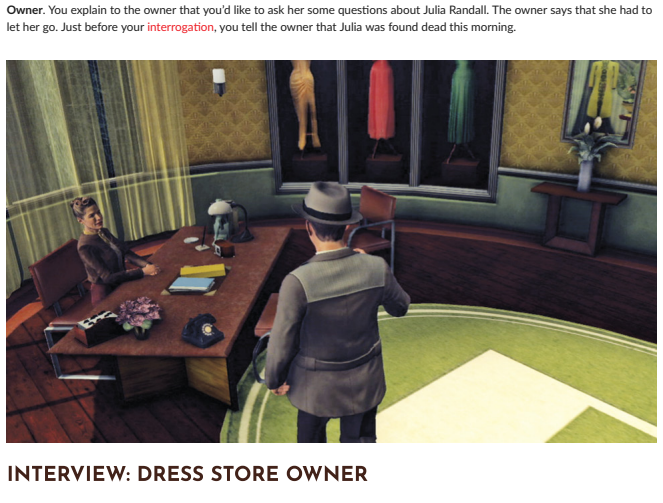
Cole questions the doctor about Benzedrine's addictive side effect. The doctor says he warned her about that. It's apparent that Stoneman knew Julia pretty well.

### DRIVE TO D'ASSINE

After interrogating Dr. Stoneman, Cole decides it's time to head to D'Assine, the dress store ④. Exit the building via the elevator to reach the first floor. Enter Roy's convertible, select D'Assine as your location, and follow the yellow blip to the dress store.

## LOCATION: D'ASSINE DRESS STORE

Enter the dress store and speak with the lady at the desk to the left. This adds a new P.O.I. to your notebook: **Dress Store Owner**. You explain to the owner that you'd like to ask her some questions about Julia Randall. The owner says that she had to let her go. Just before your interrogation, you tell the owner that Julia was found dead this morning.



## INTERVIEW: DRESS STORE OWNER

### TOPIC: VICTIM'S EMPLOYMENT HISTORY

Cole asks the owner how long Julia worked as a model. The owner says that Julia used to work in New York before coming here. She looks you straight in the eye. No flinching.

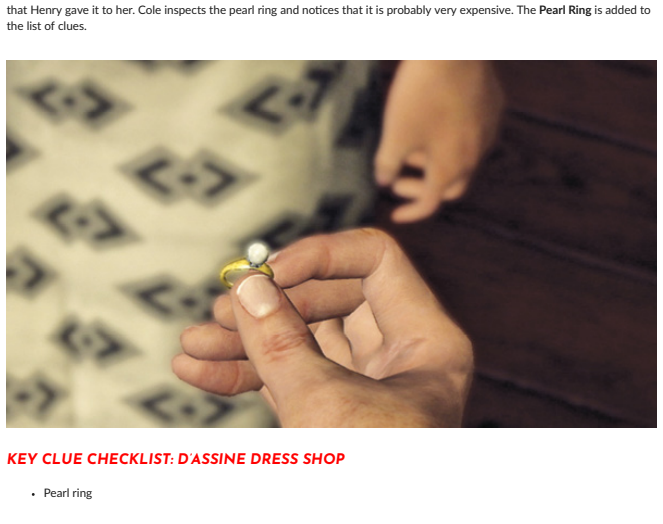
### CORRECT ASSESSMENT: GOOD COP

Next, Cole asks why she let Miss Randall go. The owner says because she was so pretty that the husbands that shopped with their wives would pay more attention to Julia than their wives. That didn't go over very well with her.

When asked about friends, the owner tells Cole about Julia's friend, Heather Swanson. This adds "**Heather Swanson**" to your list of P.O.I.'s. She too is an employee at the dress shop, so Cole asks the owner not to mention Julia's death.

### SPEAK WITH HEATHER SWANSON

The shop owner introduces you to Heather Swanson, Julia's friend. She says that Julia helped her get her the job there. Heather begins to worry that Julia is in some kind of trouble. Cole notices Heather's engagement ring on her finger. She says that Henry gave it to her. Cole inspects the pearl ring and notices that it is probably very expensive. The **Pearl Ring** is added to the list of clues.



### KEY CLUE CHECKLIST: D'ASSINE DRESS SHOP

- Pearl ring

## INTERVIEW: HEATHER SWANSON

### TOPIC: RELATIONSHIP WITH VICTIM

Cole asks Heather how she met Julia. She responds that they met through her fiancé, Henry Arnett. **Henry Arnett** becomes a new P.O.I.

### CORRECT ASSESSMENT: GOOD COP

Cole asks Heather for more information on Henry. She goes on to tell Cole how he has a fashion business and that he and Julia have been friends for years.

### TOPIC: INFORMED OF 'MR. HENDERSON'

Cole asks Heather if Miss Randall and Mr. Henderson are engaged. She looks puzzled and asks, "Who's he?"

### CORRECT ASSESSMENT: GOOD COP

Cole mentions the sapphire engagement ring she was wearing. Someone must have given it to her. Heather says that Julia never mentioned it to her. After the interrogation, Cole asks that her fiancé come to visit the Hollywood Police Station and then tells Heather that Julia was found dead. Heather takes the news badly.

### USE THE GAMEWELL

Head outside the dress shop and use the nearby gamewell to get an update on the crime scene reports. The operator connects Cole directly with Mal, the coroner. Mal requests a meeting with you at the receiving hospital. "Hollywood Receiving Hospital" becomes a new location, and "Investigate Hollywood Morgue" becomes a new objective.

### DRIVE TO HOLLYWOOD RECEIVING HOSPITAL

Set Hollywood Receiving Hospital as your location. Along the way, Roy commends you on how you approached the interrogations in the dress shop and not telling Heather that her friend was dead until you were nearly out the door.

## LOCATION: HOLLYWOOD RECEIVING HOSPITAL

Enter the hospital ① beside the Hollywood Police Station and speak to the receiving nurse at the main desk. She tells you that Mal is waiting for you in the examination room. Head down the hallway to the right from the administration desk. Enter the first open room on the left to find the morgue.

### TALK TO MAL

In the morgue, Mal tells you the bruising confirms two sets of hands. So we have two killers. Death was caused by heart failure due to an overdose of morphine. Everyone agrees that it was murder. **Murder** becomes your latest clue. Mal shows you to Jimmy Leblanc's body on the second gurney. Mal says his head was smashed in with a two-by-four. "**Jimmy Leblanc**" becomes a new P.O.I. Mal also found two syrettes in his jacket pocket. He had no sign of morphine in his blood. He died an hour or two after Randall. Leblanc may very well be one of the killers.

You can inspect both bodies somewhat closely, but the most important thing to do is pick up the harmonica from the right edge of the counter near the sinks. Mal said all Leblanc was carrying was the harmonica, the morphine, and an empty wallet. Picking up the harmonica triggers a cinematic where Mal takes a message for Cole over the office phone. Henry Arnett is in Interview Room 2 waiting to be interrogated. "Hollywood Police Station" is your new location, and "Interview Henry Arnett" is your new objective.

### KEY CLUE CHECKLIST: HOLLYWOOD RECEIVING HOSPITAL

- Murder

## LOCATION: HOLLYWOOD POLICE STATION

Exit the hospital and cross the parking lot to enter the Hollywood Police Station. Speak to the watch commander, and he lets you know Arnett is in Interview Room 2. This is the first room to the right of the reception desk.

## INTERVIEW: HENRY ARNETT

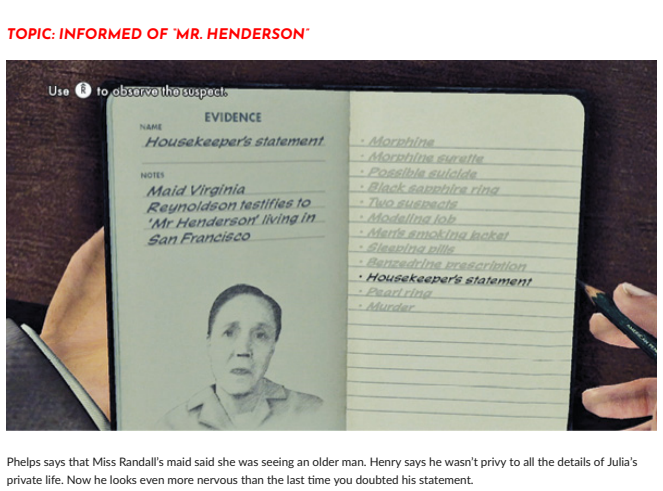
### TOPIC: RELATIONSHIP WITH VICTIM

Cole asks Arnett how he knows the victim, Julia Randall. Henry says he's in the clothing business and Julia occasionally modeled for him. Despite looking straight at Phelps, Arnett swallows and moves his jaw nervously.

### CORRECT ASSESSMENT: BAD COP

He denies having a relationship with her, as he is engaged to be married. But when pressed and assured that his fiancée wouldn't hear of this, he admits that he had relations with Julia.

### TOPIC: INFORMED OF 'MR. HENDERSON'



Phelps says that Miss Randall's maid said she was seeing an older man. Henry says he wasn't privy to all the details of Julia's private life. Now he looks even more nervous than the last time you doubted his statement.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: HOUSEKEEPER'S STATEMENT

Cole expresses how he hates when people lie to him. You tell him she was seeing a man named Henderson. Henry admits knowing the last name but not the first. Select "Housekeeper's statement" to prove he's lying. Julia told the maid that he lived in San Francisco. Henry admits that Julia wanted money and thought she could get some from that guy. You both assume that her engagement ring was from Henderson.

### TOPIC: BURGLARY SUSPECT LEBLANC

Phelps asks Henry if he's heard of Jimmy Leblanc. Henry plays dumb but looks like he's lying again.

### CORRECT ASSESSMENT: BAD COP

Choose Bad Cop, and Cole asks Henry if he would have any reason not to believe that Leblanc was involved in Julia Randall's murder. Henry admits that if this guy is a criminal, he might have been involved. However, Henry sticks to his guns and says that he has not heard of Leblanc.

After the interview, Cole tells Henry that he understands that his field of work is in fashion. Henry hands him a business card: Director of Arnett Clothing Emporium. Henry tells a story that begins with him in the Corps. This sparks Cole's curiosity, as he too was in the Marines. Henry continues his story, giving details of service. Cole is doubtful about the accuracy of his military service story and ends the interview. As Henry leaves, Cole tells Roy that he let that story slide because they are about to tail Henry.

Henry Arnett
DIRECTOR
ARNETT CLOTHING EMPORIUM
PHONE – HO. 2821
SUITE 5, 5528 SANTA MONICA BLVD.
HOLLYWOOD, CA.
RANK UPDATED
+15 Experience

Cole hands Henry's business card to the watch commander at the reception desk. He asks that the card be passed on to Bekowsky to check out the place and to go through Henry Arnett's records. While there, Cole also requests R&I to run the records on Jimmy Leblanc and find out who was his last arresting officer.

### TAIL HENRY ARNETT

When the Police Station exit cinematic ends, you find yourself with Roy in his cruiser at the beginning of the Arnett pursuit. Tail the suspect from a safe distance. Arnett's vehicle appears as a red car blip on the mini-map. Follow the yellow route on our map to where Henry stops on Santa Monica Blvd. ⑤, between Bronson and Van Ness Ave. Henry darts out of his vehicle and into a nearby "Furniture and Loan" store. The guy needs money, and fast.

## LOCATION: SANTA MONICA BLVD. AT BRONSON & VAN NESS

### FOLLOW HENRY ON FOOT

Exit the vehicle and begin following Henry on foot as he heads east on the Santa Monica Blvd. sidewalk. "Pawn Shop" becomes a new location, but now's not the time to check it out. Use the corners of buildings, benches, and signs to go incognito so Henry does not see you when he looks back.

Henry crosses the street at Van Ness and enters Ao-Kuewa Travel Co ⑥. Sneak up to the agency, covering beside the nearby metal gate. When you get close enough, a cinematic shows Henry entering and buying a one-way ticket to Mexico City. When Henry leaves, Cole enters and questions the agent who sold Henry the ticket. Cole gets the journey information and tells the man not to mention that he stopped by to ask questions.

Cole meets Roy outside. Roy hands Cole a new clue: **Fabergé Cigarette Case**. The **Train Ticket** clue from the travel agency is also given at this time. "Ao-Kuewa Travel Agency" becomes a new location in your notebook.

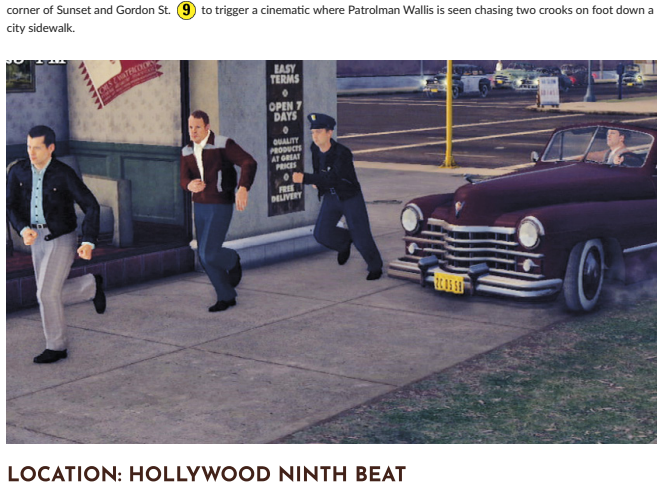
The pawnbroker wasn't happy that he had to turn over the Fabergé cigarette case. He priced it at ten thousand dollars. After inspecting the cigarette case, use a gamewell, or Cole and Roy will get a call from R&I over the car radio. R&I reports the last arresting officer for DOA Jimmy Leblanc was Patrolman Fred Wallis. He's working a shift on Hollywood ninth beat, Sunset Boulevard between Gordon and Wilcox.

### KEY CLUE CHECKLIST: TRAVEL SHOP AND PAWNBROKER

- Faberge' cigarette case
- Train ticket

### DRIVE TO HOLLYWOOD NINTH BEAT

"Hollywood Ninth Beat" becomes your new location, and "Meet with Patrolman Wallis" is your new objective. Drive to the corner of Sunset and Gordon St. ⑨ to trigger a cinematic where Patrolman Wallis is seen chasing two crooks on foot down a city sidewalk.



## LOCATION: HOLLYWOOD NINTH BEAT

### ASSIST PATROLMAN WALLIS

Follow the patrolman or Roy, as he part ways at the first alley you reach, running south on Gordon St. Both lawmen are running to the same location: a construction site ⑧ behind a tall chain-link fence. Proceed though the fence opening and take cover behind the large stack of 4x4's.

Four enemies appear in the building frame area, all taking cover behind various building supplies. Shoot the closest two enemies behind the plywood entrance to the building's framework. Move up to this opening to hunt down the remaining targets. Using cover, work your way deeper into the battleground, taking out enemies when it's safe to do so.

When all the enemies are dead, Patrolman Wallis tells you that these guys just knocked over a drug store. Cole takes this opportunity to question Wallis about Jimmy Leblanc. Wallis says he nabbed Jimmy on a burglary beef a couple years ago. He cut through a music shop and into a jewelry store and got four years. Wallis says he missed his partner. This piques Cole's interest. Wallis knows that Leblanc called him "Willy" and that he has to be a strongman, wrestler, or a boxer. **Willy(?)** becomes a new P.O.I.

### USE THE GAMEWELL

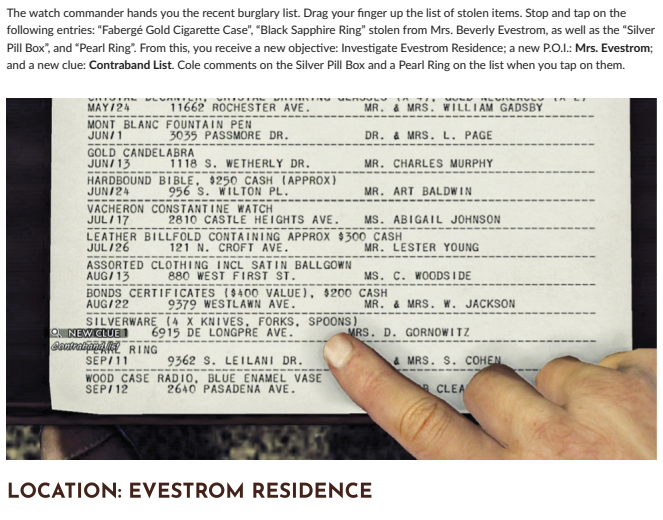
When the cinematic ends, follow up on Bekowsky's information and return to the police station. They have information on your case. "Return to Hollywood Station" becomes a new objective.

## LOCATION: HOLLYWOOD POLICE STATION

When you enter the police station, Cole and Roy discuss the case with Bekowsky and Galloway. Cole asks Bekowsky to follow up on boxing gyms, the Y, promoters, and so forth. Cole says he'll follow up by talking to Lacey about a list of recent burglaries, which is where Arnett fits into the case. Next, Cole asks the watch commander for the contraband list.

### INSPECT RECENT BURGLARY LIST

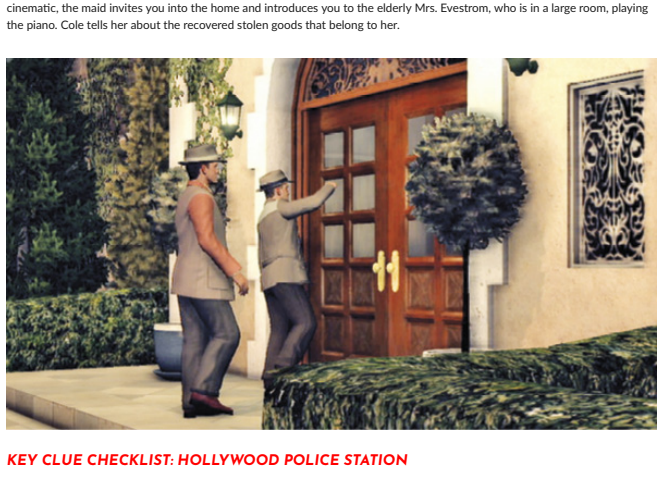
The watch commander hands you the recent burglary list. Drag your finger up the list of stolen items. Stop and tap on the following entries: "Fabergé Gold Cigarette Case", "Black Sapphire Ring" stolen from Mrs. Beverly Evestrom, as well as the "Silver Pill Box", and "Pearl Ring". From this, you receive a new objective: Investigate Evestrom Residence; a new P.O.I.: **Mrs. Evestrom**; and a new clue: **Contraband List**. Cole comments on the Silver Pill Box and a Pearl Ring on the list when you tap on them.



MAY/24 11662 ROCHESTER AVE. MR. & MRS. WILLIAM GADSBY
MONT BLANC FOUNTAIN PEN
JUN/1 3035 PASSMORE DR. DR. & MRS. L. PAGE
GOLD CANDELABRA
JUN/13 1118 S. WETHERLY DR. MR. CHARLES MURPHY
HARDBOUND BIBLE, $250 CASH (APPROX)
JUN/24 956 S. WILTON PL. MR. ART BALDWIN
VACHERON CONSTANTINE WATCH
JUL/17 2810 CASTLE HEIGHTS AVE. MS. ABIGAIL JOHNSON
LEATHER BILLFOLD CONTAINING APPROX $300 CASH
JUL/26 121 N. CROFT AVE. MR. LESTER YOUNG
ASSORTED CLOTHING INCL SATIN BALLGOWN
AUG/13 880 WEST FIRST ST. MS. C. WOODSIDE
BONDS CERTIFICATES ($400 VALUE), $200 CASH
AUG/22 9379 WESTLAWN AVE. MR. & MRS. W. JACKSON
SILVERWARE (4 X KNIVES, FORKS, SPOONS)
6915 DE LONGPRE AVE. MRS. D. GORNOWITZ
RING
SEP/11 9362 S. LEILANI DR. & MRS. S. COHEN
WOOD CASE RADIO, BLUE ENAMEL VASE
SEP/12 2640 PASADENA AVE.

## LOCATION: EVESTROM RESIDENCE

Select Evestrom Residence ⑨ as your next location, and drive or be driven there in Roy's convertible. In the arrival cinematic, the maid invites you into the home and introduces you to the elderly Mrs. Evestrom, who is in a large room, playing the piano. Cole tells her about the recovered stolen goods that belong to her.



### KEY CLUE CHECKLIST: HOLLYWOOD POLICE STATION

- Contraband list

## INTERVIEW: MRS. EVESTROM

### TOPIC: LIST OF STOLEN ITEMS

Cole asks Mrs. Evestrom to describe the items that were stolen. She responds, "A priceless tiara... a Fabergé cigarette case worth twenty-five thousand dollars". Seems the old lady is lying. She licks her lips and fidgets while looking away from Cole.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: FABERGÉ CIGARETTE CASE

Cole knows the amount at which the pawnbroker valued the case, so he knows she's lying. Select "Fabergé cigarette case" from your list of evidence to catch her in a lie. Mrs. Evestrom admits that she inflated the actual price to get more out of the insurance company. She adds that her daughter's boyfriend was quite taken with the case.

### TOPIC: BURGLARY INCIDENT REPORT

Cole asks Mrs. Evestrom for details of the burglary. Mrs. Evestrom says it happened at night about a year

ago. She stops and does not want to discuss details any further. She changes the subject by asking what was recovered.

### CORRECT ASSESSMENT: GOOD COP

It seemed odd how she changed the subject, but lo and behold, the old lady was telling the truth. Cole asks Evestrom if she was in the house when the burglary happened. "Good heavens, no!" she responds. Evestrom says she was at a social function held by Dr. Harold Stoneman and his lovely wife.

After the interrogation, Mrs. Evestrom's daughter enters the room. She just so happens to be Heather Swanson, the same lady you interviewed at D'Assine's dress shop. She explains that she took her father's name after the divorce. Cole tells Heather that the police have recovered a sapphire engagement ring on the corpse of Julia Randall. It was one of the proceeds from a burglary. Cole suggests Heather ride with them to Henry Arnett's place to sort out this mess.

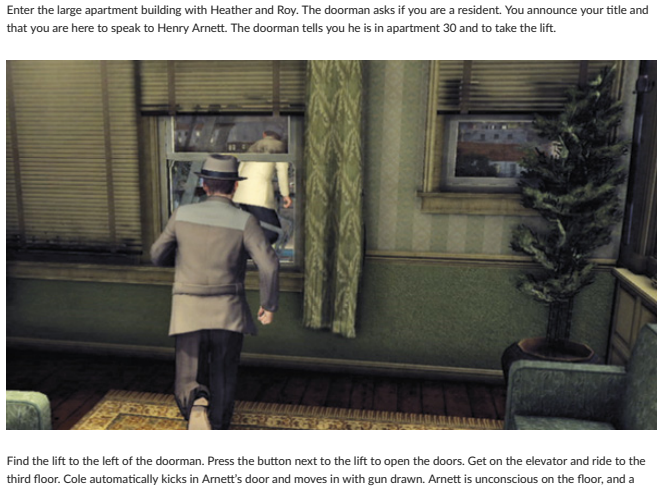
The cinematic ends with the trio (Roy, Cole, and Heather) in the convertible cruiser. You receive a new objective, "Interrogate Henry Arnett", and a new location, Arnett's Apartment.

### DRIVE TO ARNETT'S APARTMENT

Follow the yellow blip on the mini-map to North Hollywood, and find Arnett's Apartment ⑩ on Yucca St. between Las Palmas and Whitley. During the drive, Cole speculates that Arnett, Heather's fiancé, obviously arranges the burglaries, and Randall is obviously his partner. Leblanc and Willy were more likely the ones breaking and entering apartments. Leblanc is dead, so that makes Willy the suspect.

## LOCATION: ARNETT'S APARTMENT

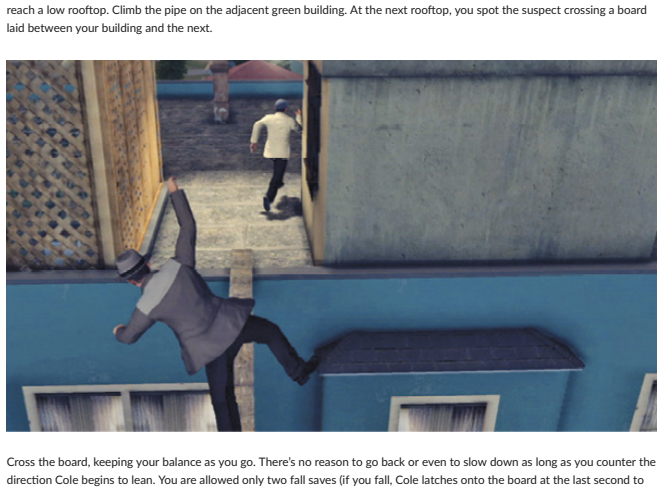
Enter the large apartment building with Heather and Roy. The doorman asks if you are a resident. You announce your title and that you are here to speak to Henry Arnett. The doorman tells you he is in apartment 30 and to take the lift.



Find the lift to the left of the doorman. Press the button next to the lift to open the doors. Get on the elevator and ride to the third floor. Cole automatically kicks in Arnett's door and moves in with gun drawn. Arnett is unconscious on the floor, and a man runs through the apartment, making his escape through an open window.

### APPREHEND SUSPECT

Crawl out the window that the suspect used as an exit. On the fire escape, move down the ladders on each level until you reach a low rooftop. Climb the pipe on the adjacent green building. At the next rooftop, you spot the suspect crossing a board laid between your building and the next.

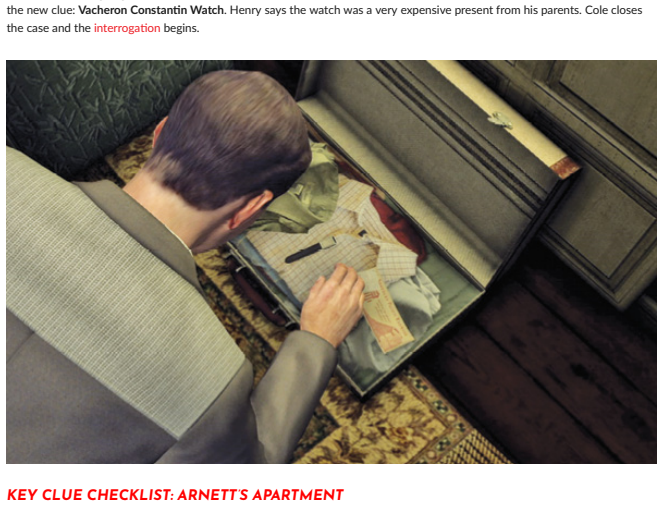


Cross the board, keeping your balance as you go. There's no reason to go back or even to slow down as long as you counter the direction Cole begins to lean. You are allowed only two fall saves (if you fall, Cole latches onto the board at the last second to pull himself back up). On the third fall, you fall and start back in the apartment before the chase sequence.

Once you conquer the plank between buildings, run past the rooftop-access stairwell on the right. The suspect ambushes you and then takes you out with a wooden plank. You are knocked out cold, but the following cinematic takes you back to the apartment. Roy says that you miraculously brought yourself back.

### INVESTIGATE ARNETT'S APARTMENT

Open Arnett's suitcase and pick up the rightmost object. It's the train ticket to Mexico City. Cole asks Arnett if he has told Heather that he's going on the honeymoon without her. Next, pick up the watch beside the ticket. Inspect it closely to discover the new clue: **Vacheron Constantin Watch**. Henry says the watch was a very expensive present from his parents. Cole closes the case and the interrogation begins.

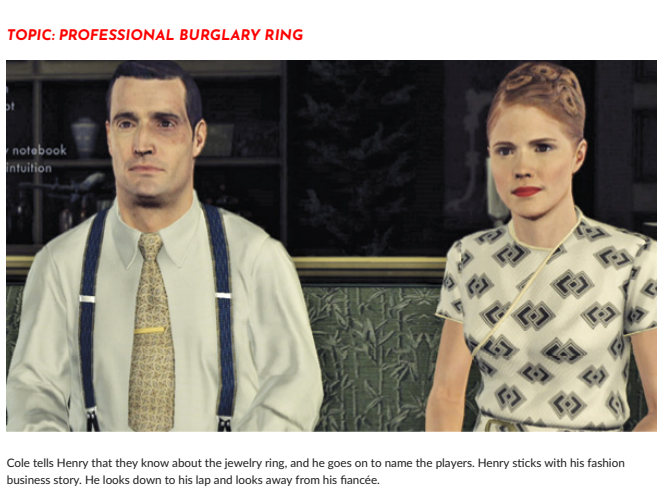


### KEY CLUE CHECKLIST: ARNETT'S APARTMENT

- Vacheron Constantin watch

## INTERVIEW: HENRY ARNETT

### TOPIC: PROFESSIONAL BURGLARY RING



Cole tells Henry that they know about the jewelry ring, and he goes on to name the players. Henry sticks with his fashion business story. He looks down to his lap and looks away from his fiancée.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: FABERGÉ CIGARETTE CASE

Again, select the Fabergé cigarette case to prove that Henry is lying. You tell him that this item was on a list of stolen objects. Henry blames it on Julia. Says it was her idea. The scheme was to get a list of society parties, find out where and when, and then burgle the guests. Henry said that no matter how much money they made, Julia always wanted more.

### TOPIC: MOTIVE FOR RANDALL MURDER

Truth
Doubt
Lie
View notebook
Use intuition

Cole asks "why did Reade and Leblanc kill Julia?" Henry says Julia told the others that they were out and she was going to create a new gang. Henry ends with the same lying expressions you've seen before. He sticks to his story that he was involved only in the burglaries and not her death.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: TRAIN TICKET

Select "train ticket" from your list of clues, and Cole asks Henry if he has told Heather that he's leaving for Mexico City tomorrow night—a one-way ticket. Heather begs Henry to tell him that this isn't true. Henry continues, "I told Julia I wanted out and she laughed in my face". Henry had to pay Willy and Jimmy a fortune to kill her, and now he's completely broke.

### TOPIC: IDENTITY OF 'MR. HENDERSON'

Cole asks Henry about Henderson's role in all of this. Heather tells Henry that she'll stand by him only if he tells the truth. Henry admits that there is no Henderson. Again, he lies. Oh well, so much for his relationship with Heather.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: CONTRABAND LIST

Select "Contraband list" from the evidence to prove that Henry is again lying. Cole points out that Henry's first burglary was a Dr. Harold Stoneman. Cole gives Henry a chance to explain himself. Henry admits that Henderson is Stoneman and he was crazy about Julia. He threw the parties, and the gang arranged the burglaries, while Julia kept Stoneman hanging on a promise—drove the doctor to the brink of insanity.

Cole arrests Arnett on the spot, and Mr. Henderson's P.O.I. information is updated. Your new objective is to interrogate Doctor Stoneman.

## LOCATION: DR. STONEMAN'S PRACTICE

Manually set the location. Get into a vehicle and drive back to Dr. Stoneman's office ③. Enter the doctor's building, ride the elevator back up to his floor, and enter the doctor's office. The receptionist begins to announce your arrival via intercom, but Roy tells her to instead announce "Henry Arnett".

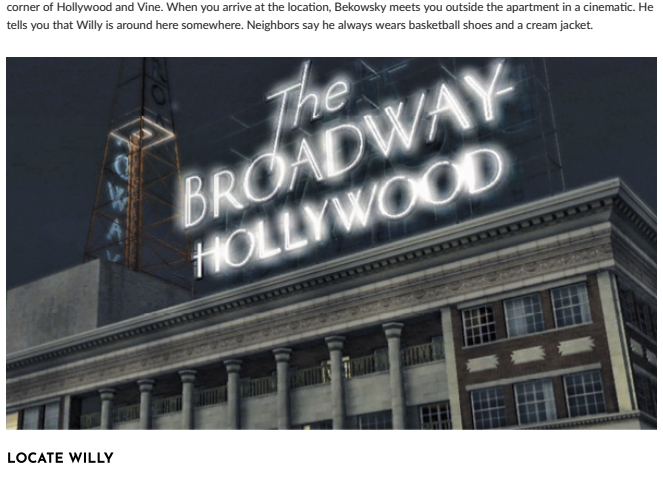
When you enter the doctor's room, he begins to tell you to never come back, thinking you are Arnett... He is actually relieved to see you, as the grief was beginning to drive him insane. He admits that he loved Julia. You ask the doctor if he'll testify in court that Arnett and Randall did the robberies. Stoneman admits that Julia would get the names of the guests attending his wife's parties. After telling the doc that he's under arrest, the guilt becomes too much for him and he leaps out the window to his death.

While calling in the suicide on the doctor's desk phone, Cole receives a message from Bekowsky about Wilson "Willy the Wolf" Reade. The former wrestler is the suspect you are looking for. Bekowsky wants you to meet him at the suspect's last known address, at the corner of Hollywood and Vine.

You receive a new objective: Locate "Willy". **Wilson Reade** becomes a new P.O.I., and "Willy's Apartment" is added to your locations.

## LOCATION: WILLY'S APARTMENT

Drive a block east, following the yellow blip on the mini-map, to Willy's apartment ⑪ at The Broadway Hollywood on the corner of Hollywood and Vine. When you arrive at the location, Bekowsky meets you outside the apartment in a cinematic. He tells you that Willy is around here somewhere. Neighbors say he always wears basketball shoes and a cream jacket.



### LOCATE WILLY

After the cinematic, walk north on Vine Street and turn left around the building at the corner of Hollywood Blvd. Walk halfway down the street to an alleyway, and a cinematic shows people congregated around a harmonica-playing street musician. That's your target. Roy and Cole pull guns and yell at Wilson Reade to give himself up.

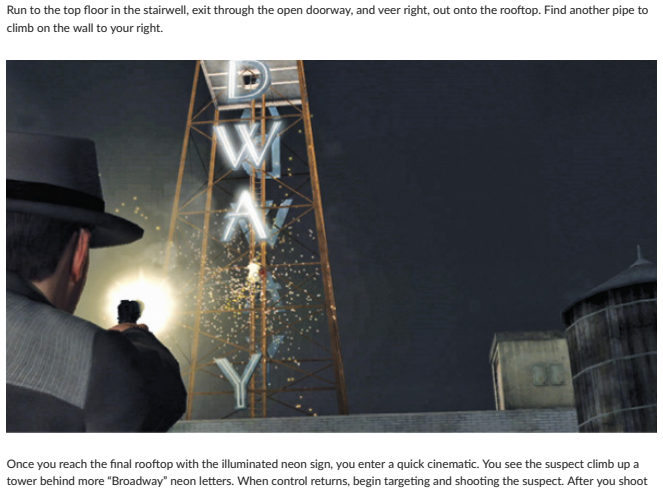
### APPREHEND WILSON READE

As soon as control returns to you, aim your drawn gun on Wilson Reade as he climbs a pipe, scaling the wall to your left. Follow him up the pipe that runs up the alley's left wall.

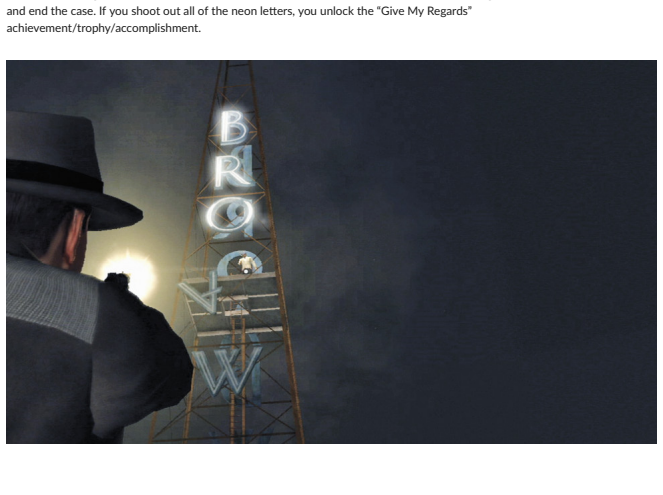
When you get to the roof, you can see the suspect climbing a ladder on the next rooftop. This ladder leads to a catwalk across a billboard. Follow his route.

At the end of the billboard catwalk, enter the window to gain access to a stairwell. Run up the stairs quickly.

Run to the top floor in the stairwell, exit through the open doorway, and veer right, out onto the rooftop. Find another pipe to climb on the wall to your right.



Once you reach the final rooftop with the illuminated neon sign, you enter a quick cinematic. You see the suspect climb up a tower behind more "Broadway" neon letters. When control returns, begin targeting and shooting the suspect. After you shoot out a few neon lights, the suspect reaches a platform near the "A" in Broadway. Here, you can get a clear shot. Take him out and end the case. If you shoot out all of the neon letters, you unlock the "Give My Regards" achievement/trophy/accomplishment.

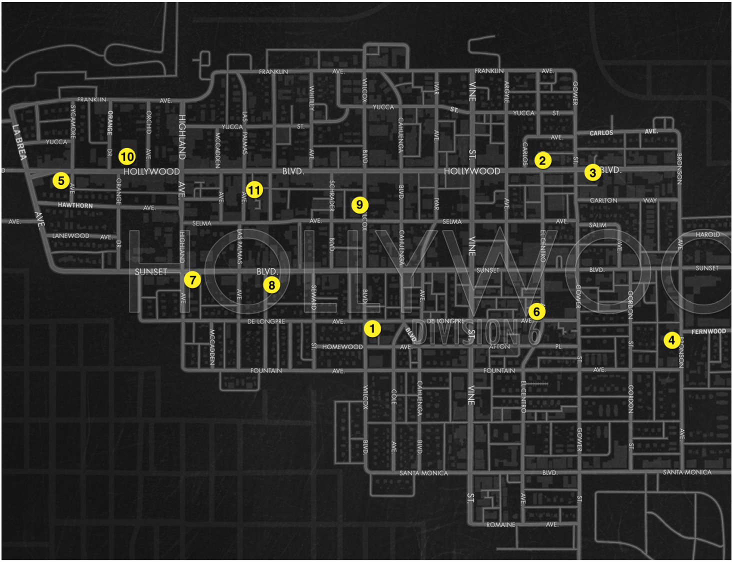


ROCKSTAR GAMES PRESENTS

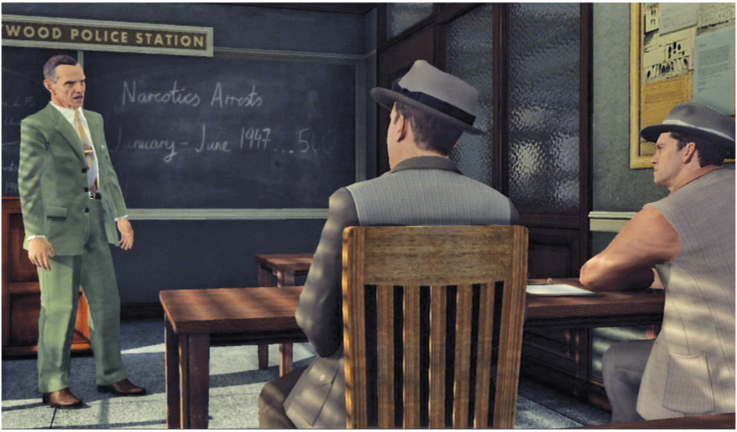
L.A. NOIRE

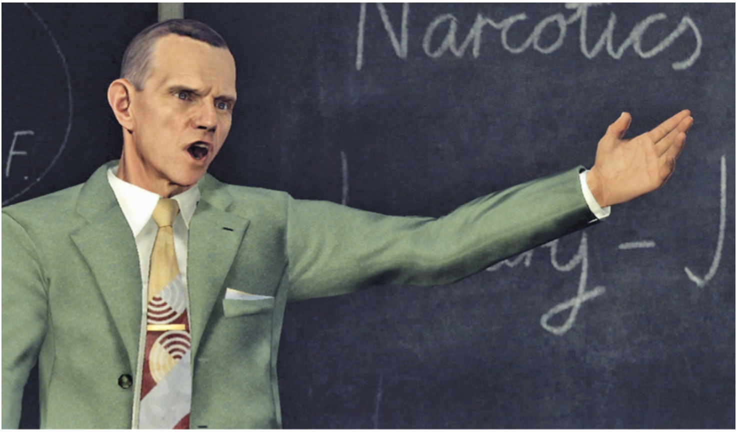
The Vice Cases

# CASE# AV005: Manifest Destiny



Lieutenant Colmyer orders Phelps and Earle to the 111 Club to investigate a deadly shooting where more Army surplus morphine was found on some of the dead bodies. The lieutenant also reports that a judge in Pasadena was recently found dead of an overdose from his personal stash of syrettes. Apparently, the powerful stuff from the *SSCoolridge* is still on the streets, despite the big Ad Vice hit on Lenny the Fink.





## KEY CLUE CHECKLIST: HOLLYWOOD STATION BRIEFING

- Morphine

## Objectives

- Investigate 111 Club Shooting & Interview Hostess.
- Travel to The Blue Room & Interview Elsa Lichtmann.
- Interview Mickey Cohen at Mocambo Club.
- Talk to Det. Caldwell at Hollywood Station.

- Travel to Bus Shooting.
- Kill & Search Shooter.
- Interview Bus Driver.
- Travel to Kelso's Apartment & Interview Kelso.
- Travel to Robert's Diner & Chase Gunmen.
- Kill & Search Gunmen.
- Travel to Hollywood Post Office.
- Eliminate Shooters & Search Victims.
- Travel to Chinese Theater & Chase Gunmen.
- Travel to Alleyway Meeting & Eliminate Cohen's Goons.
- Return to Hollywood Station & Interview Courtney Sheldon.

### CASE REPORT

**Total Number of Key Clues** 15

**Total Number of Interview Questions** 14

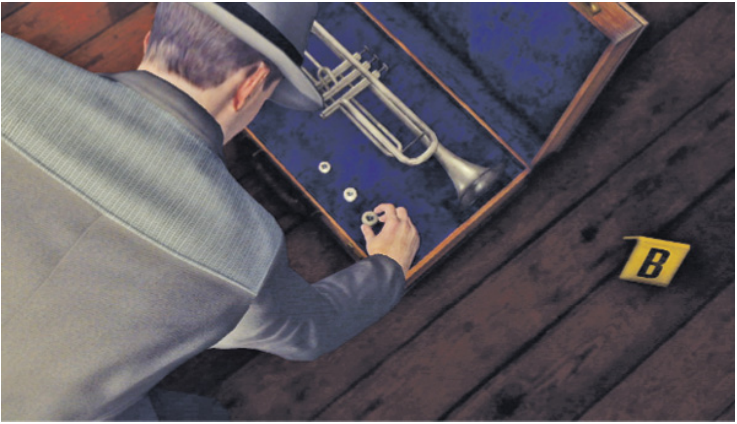
### Fail Conditions

- Phelps dies.
- Any chased suspects escape.

## LOCATION: 111 CLUB

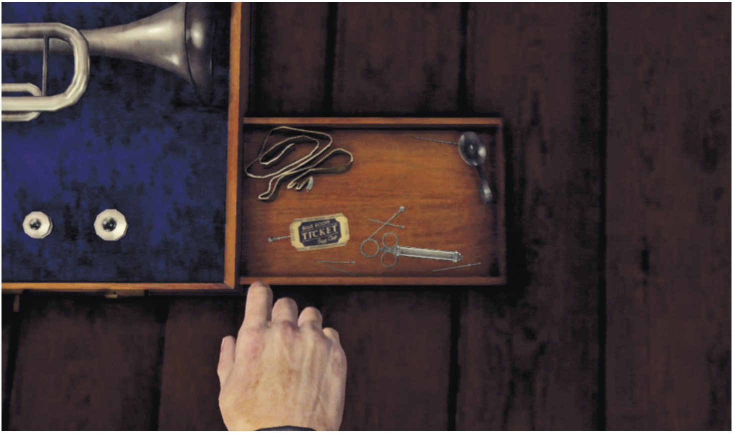
## INVESTIGATE THE 111 CLUB.

Travel from the Hollywood Police Station ① to the 111 Club ②. Your arrival triggers a cut-scene: The Homicide team already there includes one of Phelps' old partners, Stefan Bekowsky. Phelps is surprised to learn that the dead club owner is a former member of his Marine unit, Eddie McGoldrick. Bekowsky reports that the other victims were a pair of musicians named Bowe and Bittleston, who once played in a band with Lamont and Tyree, the two overdose victims from The Black Caesar case. Looks like interesting connections, all around.

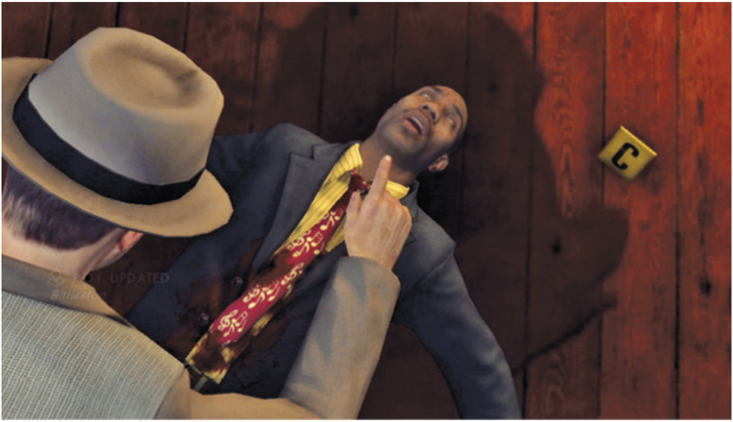


Examine the body of Bowe, the fellow sitting against the bar at evidence marker A. Phelps notes that the killers pumped numerous rounds into him.

Find the instrument case marked by evidence marker B, on the floor near the bandstand. Open it to see a trumpet and three trumpet mouthpieces. Take out then put back each of the three mouthpieces in any order—you hear a click each time, then a secret compartment opens.

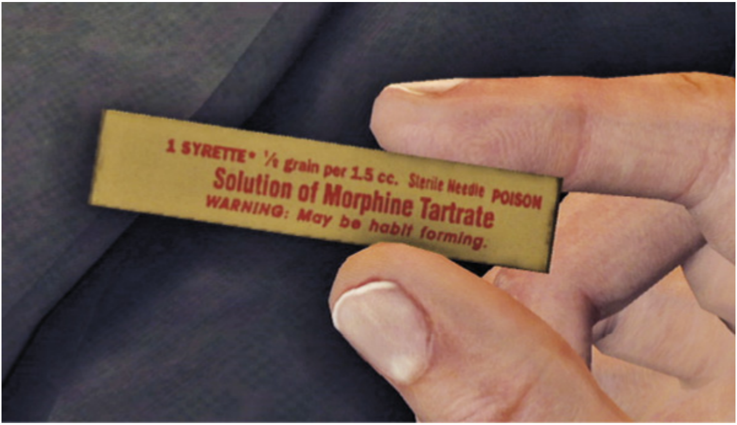


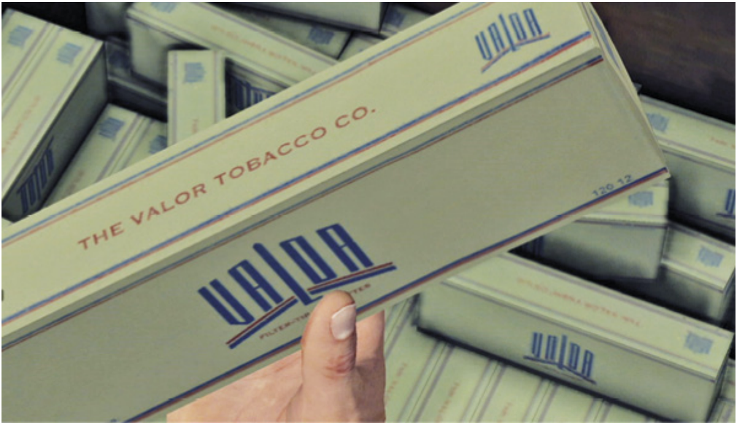
Inside the compartment you find a **Blue Room Pass** and a syrette. The syrette updates your **Morphine** clue. This adds a new objective to investigate the Blue Room.

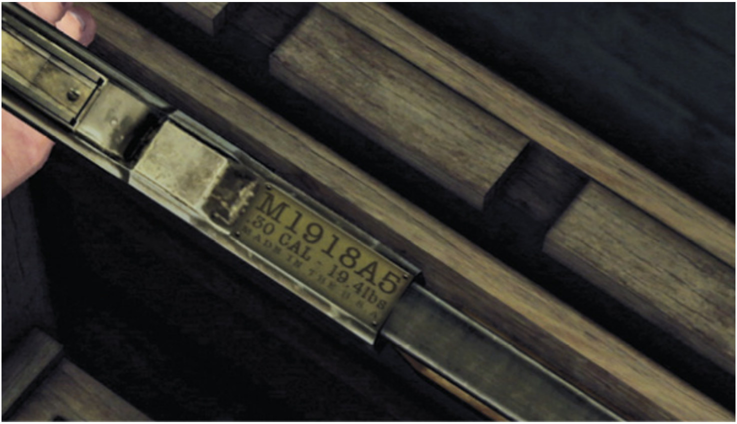


Now search the body of Bittleston at evidence marker C. Examine his right breast pocket to find a syrette, which updates your **Morphine** clue again.

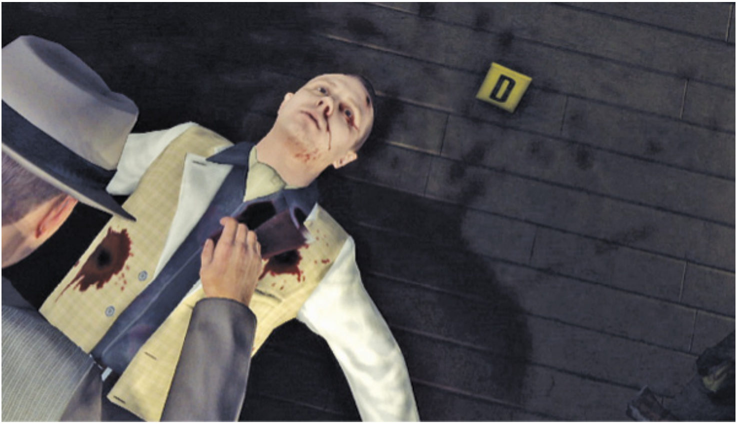
Walk through the open door just beyond Bittleston's body to examine the open crate filled with cartons of **Valor Cigarettes**. Where would someone get cigarettes in such bulk?

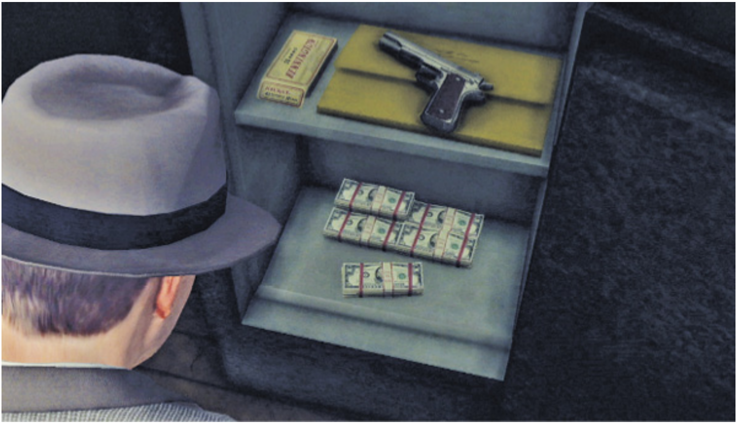

1 SYRETTE • ½ grain per 1.5 cc. Sterile Needle POISON
Solution of Morphine Tartrate
WARNING: May be habit forming.





Nearby you find a gun rack holding three military **BARs** (Browning Automatic Rifles). Phelps notes that they look brand new, never fired; he suggests checking out the serial numbers. He also notes the pattern: morphine, cigarettes, weapons, all Army surplus. Earle suggests checking in at the Hollywood station to get details of the items stolen in the **Coolridge Heist**.





Now you've collected all of the key clues. But to be thorough, go into the back room to the body at evidence marker D. This victim is your fellow Marine, the club owner Eddie McGoldrick. Check out the nearby safe to find that it's still full of money. The killers clearly had no interest in robbery. This hit was meant to send a message.

## INTERVIEW THE HOSTESS.

Join Bekowsky with the hostess near the bar. She's ready to talk.

## INTERVIEW: THE HOSTESS

### *TOPIC: 111 CLUB SHOOTING INCIDENT*

Phelps asks the hostess if she knows who might have done the shooting. She claims to have no idea; it was her day off. But she answers a little too quickly and seems a bit uneasy.

### *CORRECT ASSESSMENT: BAD COP*

When Phelps puts on a little pressure, she points out that ever since Eddie McGoldrick bought the club, it's gotten regular visits from "tough guys"—i.e., mobsters.

### *TOPIC: KNOWLEDGE OF MCGOLDRICK*

Phelps asks about Eddie. She says he knew nothing about running a club, but came into money somehow and bought the place recently.

### CORRECT ASSESSMENT: GOOD COP

When Phelps asks where she thinks Eddie got this money, she suggests he was selling something… and hints that it was illegal.

Now you have a choice of two locations to visit, the Blue Room or the Hollywood Police Station. Let’s hit the jazz club first.

### KEY CLUE CHECKLIST: 111 CLUB

- Blue Room pass
- Morphine (updated twice)
- Valor cigarettes
- BARs
- Coolridge heist

## LOCATION: THE BLUE ROOM

BLUE ROOM
JAZZ CLUB

### INTERVIEW ELSA LICHTMANN.

Travel to The Blue Room ③, just down the street. Enter both sets of doors to trigger a cut-scene: the detectives approach the bandstand as the singer, Elsa, and her band members rehearse. Her response to their interruption angers Roy Earle, but Phelps intercedes and the interview begins.

## INTERVIEW: ELSA LICHTMANN

### *TOPIC: ARMY SURPLUS MORPHINE*

Phelps points out the growing number of overdose cases and asks Elsa for any information she might have on the two tons of Army surplus morphine on the streets. She offers nothing. Given her known association with the recently departed musicians, her proclamation of ignorance seems dubious.

### *CORRECT ASSESSMENT: BAD COP*

Phelps tries to pressure her by threatening to bring Earle back into the interrogation. The threat riles up Elsa's musicians, who resent the implication that their community is involved in the drug supply. As one of them puts it, "White man supplies, black man buys".

## TOPIC: MORPHINE OVERDOSE VICTIMS

Elsa also denies any knowledge of the recent overdose victims. She remains unflappable, but clearly she knows more than she's telling.

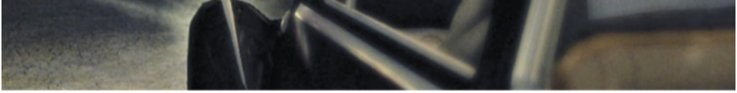
## CORRECT ASSESSMENT: BAD COP

When Phelps asserts that he's not going away, Elsa admits knowing the horn player, Cornell, and notes that he wasn't very good. One of the musicians calls Cornell "a sad, lonely cat". At this point, the interview is over: Elsa sends her band on break so she can speak privately with Phelps.

Elsa begins questioning Phelps' zeal in prosecuting a war on narcotics that she believes he can't win. Why is he questioning her instead of the man everyone knows is behind the supply pipeline in L.A.?

Even Earle agrees with Elsa on this point: it's time to see Mickey Cohen at his usual hangout, the Mocambo Club. But Phelps asks Earle to give him until morning to check out a few things first.

## TAIL ELSA LICHTMANN.



The scene shifts to later that night: Phelps waits alone outside The Blue Room as Elsa exits the club to a taxicab. Follow her yellow cab; it's easy to spot in traffic. Be careful, as usual, to avoid getting too close or let her get too far away, and keep an eye on the red automobile icon on the mini-map.

When you reach Elsa's residence, watch the cut-scene as Phelps follows her to her apartment. Outside, his partner keeps an eye on things.

## LOCATION: THE MOCAMBO CLUB

### INTERVIEW MICKEY COHEN.

The scene shifts again: the next day, close to noon, Phelps arrives at the Mocambo Club ⑤, where Earle waits for him outside. Follow the maitre d' to meet crime boss Mickey Cohen and his chief bodyguard and enforcer, Johnny Stompanato. It turns out Johnny was a Marine on Okinawa, too, and he admires Phelps for his exploits on Sugar Loaf. But Cohen is in no mood for pleasantries, and the interview sequence begins.

## INTERVIEW: MEYER HARRIS "MICKEY" COHEN

### TOPIC: FINKELSTEIN DRUG OPERATION

Phelps asks about Cohen's brother-in-law, Lenny Finkelstein, from whom the L.A.P.D. recovered a third of the stolen morphine shipment. Cohen flatly answers that he knows nothing about it, and levels a stare right at Phelps. Cohen didn't become a crime boss by cracking under simple questioning.

### CORRECT ASSESSMENT: BAD COP

Phelps finds it hard to believe that Mickey doesn't know where Lenny got the dope or where the rest of the shipment is located. But as the mobster replies, "Kid, ask a question you might get an answer to".

### TOPIC: 111 CLUB SHOOTING INCIDENT

Phelps mentions the group of Marines suspected of stealing the morphine from the *SS Coolridge*, and suggests a further link to the killing of one of those Marines, Eddie McGoldrick, at the 111 Club. Again, with a mocking smile, Cohen coolly denies any knowledge of such things.

### *CORRECT ASSESSMENT: BAD COP*

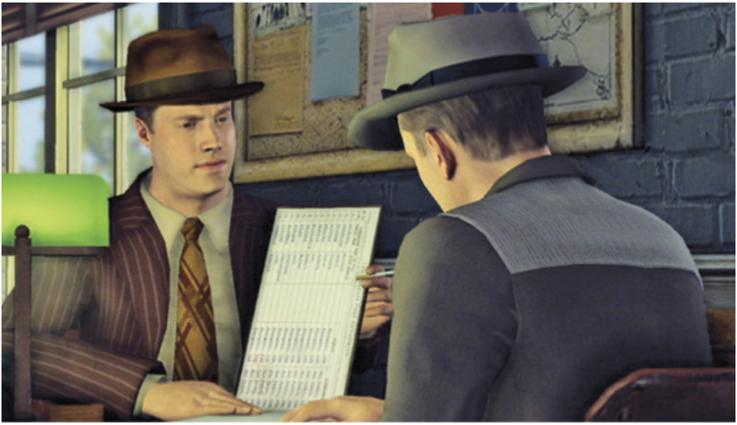
Afterward, Cohen expresses shock that veterans would be getting involved in crime, and tells Earle that dope is not his thing. But the mobster promises to make inquiries, and the detectives make their exit. After an ominous exchange between the two mobsters, the scene automatically switches to the Hollywood Station.

## LOCATION: HOLLYWOOD POLICE STATION

### TALK TO THE DETECTIVES ON THE COOLRIDGE THEFT.

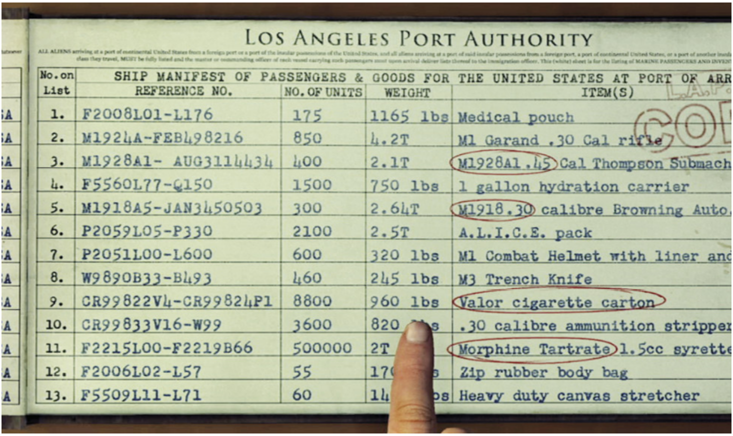
A mob of another kind, the media, clusters around the entrance to the police station. Listen to Earle describe the latest political wrangling. The partners visit Lieutenant Colmyer to ask who's on the Coolridge case. He sends them to the Burglary/Robbery Squad Room to meet with Detective Caldwell. Follow Earle to the squad room.

COMMANDER
TECTIVES
EFING ROOM



Your entrance triggers another cut-scene: Caldwell reports that the Coolridge theft was an inside job, and he lists the stolen items, now familiar to you: BARs and cigarettes, as well as the morphine. Phelps tells Caldwell about the goods found at the 111 Club shootings. Then Caldwell shows the Vice detectives the ship's **Manifest** listing all passengers and cargo.

The stolen items are circled in red; tap on them to get comments and update your clues for **Stolen BARs** and **Stolen Valors**. Phelps also notices the names of his former unit mates... including Eddie McGoldrick.



LOS ANGELES PORT AUTHORITY

SHIP MANIFEST OF PASSENGERS & GOODS FOR THE UNITED STATES AT PORT OF ARR

| No. on List | REFERENCE NO. | NO. OF UNITS | WEIGHT | ITEM(S) |
|---|---|---|---|---|
| 1. | F2008L01-L176 | 175 | 1165 lbs | Medical pouch |
| 2. | M1924A-FEB498216 | 850 | 4.2T | M1 Garand .30 Cal rifle |
| 3. | M1928A1- AUG3114434 | 400 | 2.1T | M1928A1 .45 Cal Thompson Submach |
| 4. | F5560L77-Q150 | 1500 | 750 lbs | 1 gallon hydration carrier |
| 5. | M1918A5-JAN3450503 | 300 | 2.64T | M1918 .30 calibre Browning Auto. |
| 6. | P2059L05-P330 | 2100 | 2.5T | A.L.I.C.E. pack |
| 7. | P2051L00-L600 | 600 | 320 lbs | M1 Combat Helmet with liner and |
| 8. | W9890B33-B493 | 460 | 245 lbs | M3 Trench Knife |
| 9. | CR99822V4-CR99824P1 | 8800 | 960 lbs | Valor cigarette carton |
| 10. | CR99833V16-W99 | 3600 | 820 [illegible]s | .30 calibre ammunition stripper |
| 11. | F2215L00-F2219B66 | 500000 | 2T | Morphine Tartrate 1.5cc syrette |
| 12. | F2006L02-L57 | 55 | 17[illegible]s | Zip rubber body bag |
| 13. | F5509L11-L71 | 60 | 14[illegible]bs | Heavy duty canvas stretcher |

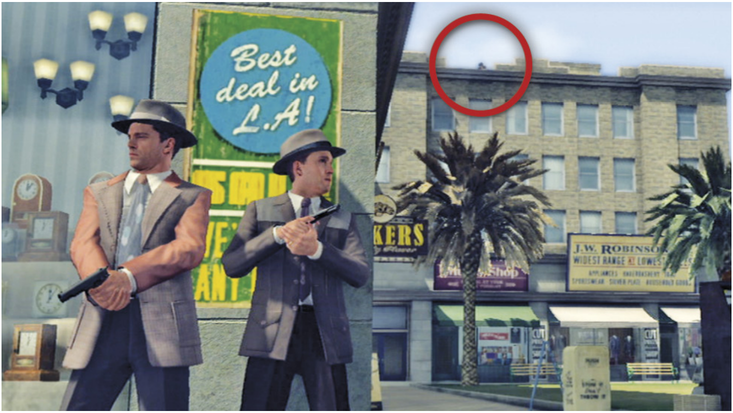
Before they can discuss the cases any further, an officer rushes in with news of an attack on a city bus by a shooter with an automatic rifle. KGPL is calling for all units to the site for backup. Hurry out to your vehicle!

## KEY CLUE CHECKLIST: HOLLYWOOD POLICE STATION

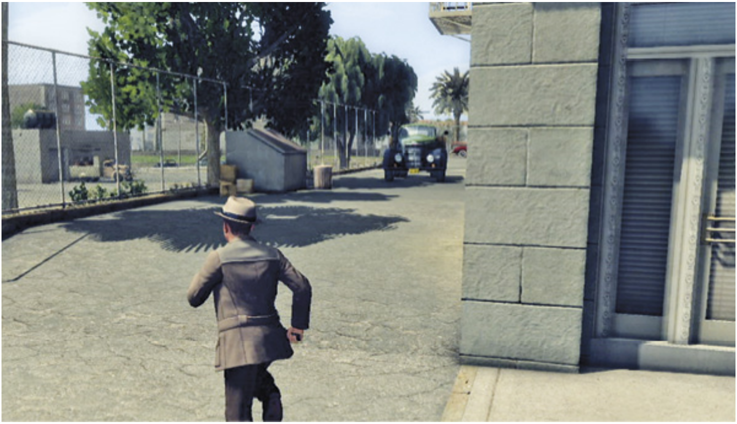
- Manifest

- Stolen BARs (updated)
- Stolen Valors (updated)

## LOCATION: BUS SHOOTING

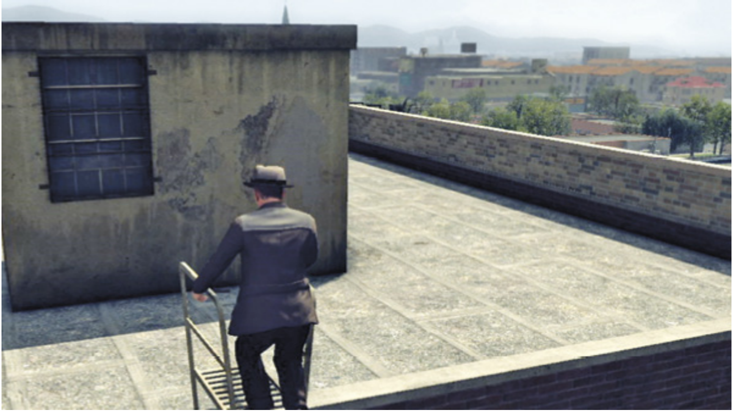


**GUN DOWN THE ROOFTOP SNIPER.**

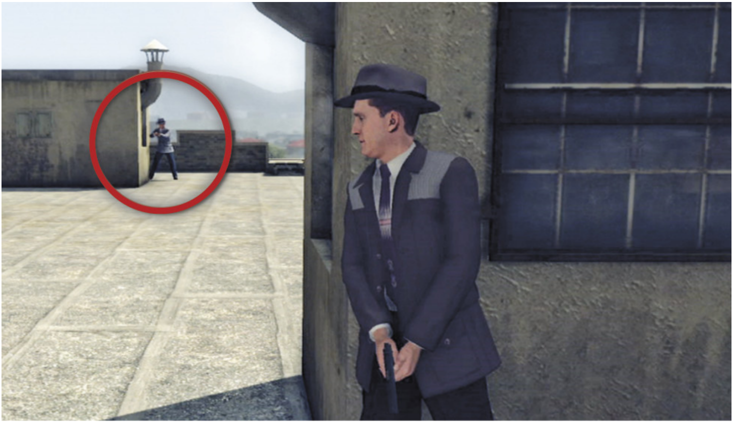


Travel to the bus shooting ④. Your arrival triggers a wild scene: a rooftop gunman unloads withering automatic rifle fire on a city bus filled with passengers. His firepower easily outguns the cops currently on the scene!

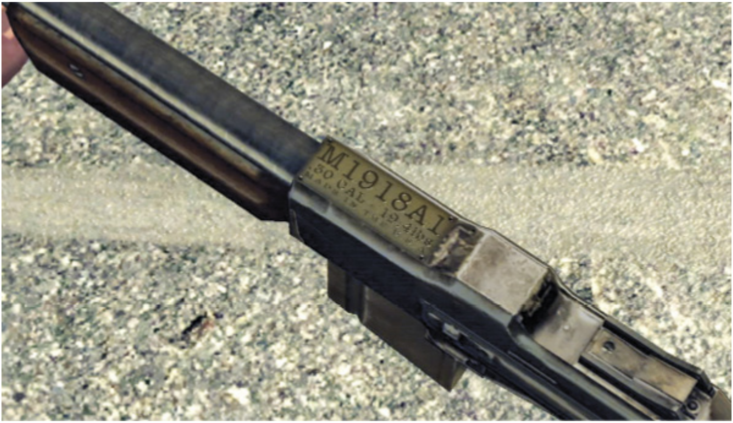
When you regain control, go left to the end of the building and take the first right up the alley. Continue past the parked truck and around the next corner to the fire escape ladder. Climb the fire escape to the roof.



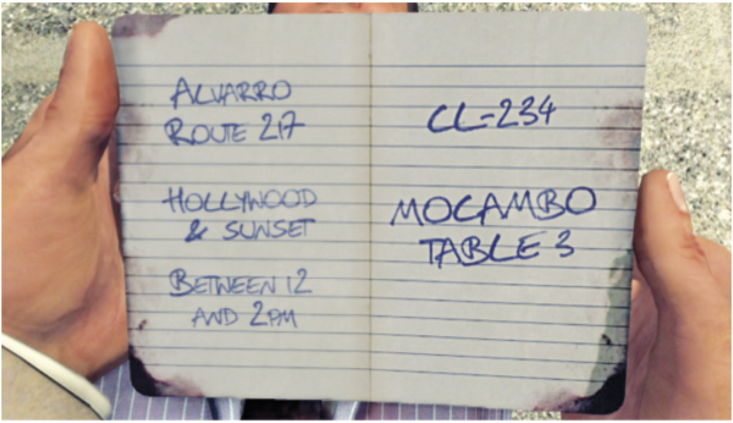
You emerge behind a stairwell exit structure. The gunman is directly across the roof, hiding behind another structure. Take cover at the left corner and gun him down!



## SEARCH THE SNIPER'S BODY.



Approach the fallen sniper. First, pick up his rifle and examine it to verify that it's one of the stolen BARs.


ALVARRO
ROUTE 217

HOLLYWOOD
& SUNSET

BETWEEN 12
AND 2PM

CL-234

MOCAMBO
TABLE 3

Then search the body to find the **Sniper's Pocketbook** in his right breast pocket. It lists a phone number and a restaurant table number at the Mocambo Club.

### *KEY CLUE CHECKLIST: BUS SHOOTING*

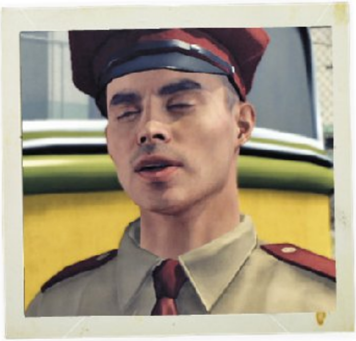
- Sniper's pocketbook

### INTERVIEW FELIX ALVARRO.

After the search, you trigger one more cut-scene: Phelps recognizes the transit bus driver as Felix Alvarro, another former soldier from the 6th Marines. After their greeting, the interview begins.

## INTERVIEW: FELIX ALVARRO

### *TOPIC: INFORMED OF COOLRIDGE HEIST*



Phelps asks about the dock heist, and Felix only admits that the police questioned him. He makes eye contact, but blinks repeatedly.

### *CORRECT ASSESSMENT: BAD COP*

Phelps tells him about Eddie's fate at the 111 Club, trying to scare him into spilling more info. Felix only says that he heard Eddie came into some cash… and suggests Eddie should have kept a lower profile.

### *TOPIC: MOTIVE FOR SHOOTING*

Phelps asks straight out who's shooting at Felix. Again, Felix claims to have no idea, folding his arms defiantly.

### *CORRECT ASSESSMENT: ACCUSE*

### *EVIDENCE: SNIPER'S POCKETBOOK*

When Phelps tells Felix that his name was in the shooter's notebook, Felix finally admits the obvious: Mickey Cohen thinks that members of the **6th Marines** have the stolen morphine because they were on the *Coolridge*. Then Felix says Courtney Sheldon is meeting with Cohen to sort it out. He also tells Phelps that Jack Kelso is in Los Angeles now, too.

### CALL IN FOR KELSO'S ADDRESS.

Go to the nearby gamewell (just behind where the ambulance is parked) and use it to get Jack Kelso's address, which puts it on your map.

### *KEY CLUE CHECKLIST: FELIX ALVARRO INTERVIEW*

- 6th Marines

## LOCATION: JACK KELSO'S APARTMENT

### PICK UP JACK KELSO.

Travel to Kelso's apartment ⑥. En route, Phelps praises Kelso as a "tough customer", who would never get involved in something like the morphine theft. Earle wants to haul Kelso downtown to rattle him. But Phelps just says, "It won't work".

Your arrival triggers a cut-scene: Kelso arrives at his building just after the detectives do. He agrees to talk and invites them inside. But Phelps insists that they go to the station. Kelso isn't happy about it, but Earle makes it clear that he has no choice in the matter.

Your trip back to the Hollywood Police Station ① happens automatically. Phelps makes an attempt at small talk that doesn't go very well.

## LOCATION: HOLLYWOOD POLICE STATION

### INTERVIEW JACK KELSO.

Upon arrival, Phelps leads Kelso into an interview room and Earle follows them in. The interview session begins immediately.

# INTERVIEW: JACK KELSO

## TOPIC: ARMY SURPLUS MORPHINE

Phelps brings up the gang war over the stolen morphine. Kelso says it has nothing to do with him. You have no proof that he's involved, but you know Kelso was on the *Coolridge*.

## CORRECT ASSESSMENT: BAD COP

Earle plays the bad cop and vigorously points out this fact. But Kelso's comeback zinger about the city's dope rackets shows that he is, indeed, a tough customer.

## TOPIC: EX-MARINE MCGOLDRICK

When Phelps asks if Kelso knew about Eddie McGoldrick's financial windfall and nightclub purchase, Kelso seems honest in his answer.

## CORRECT ASSESSMENT: GOOD COP

Kelso also hadn't heard about the 111 Club shooting, and seems genuinely sad to hear the news about Eddie.

## TOPIC: ARMS STOLEN FROM COOLRIDGE

Kelso also claims to have no knowledge of the missing crate of BARs. His look is direct and steady.

## CORRECT ASSESSMENT: GOOD COP

Phelps follows up with the news about the bus shooting and presses Kelso to give up any information or innocent people will die. But Kelso turns it right back on Phelps with disparaging remarks about his motives and the medal he won "at the expense of men who fought for their country".

## TOPIC: SS COOLRIDGE ROBBERY

Once again, Phelps asks directly what Kelso knows about the theft of Army surplus morphine from the *Coolridge*. Kelso deflects the question by reminding Phelps of their war experience.

### CORRECT ASSESSMENT: BAD COP

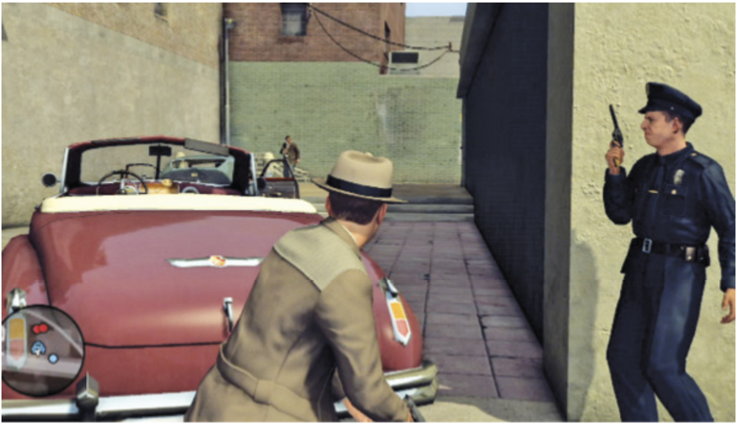
The blood seems bad between the two ex-Marines, and then Kelso and Earle have a tense exchange, as well.

Earle tells Kelso he can go, but suddenly another cop pops into the room with a report of another shooting victim, Chris Majewski—another former Marine, another name from the *Coolridge* manifest.

## LOCATION: ROBERT'S DINER

### CHASE DOWN THE GREEN PACKARD.

Travel to Robert's Diner ⑦ to trigger a cut-scene: a young man rushes out and points out the shooters, who exit the back of the diner and drive away in a green Packard.

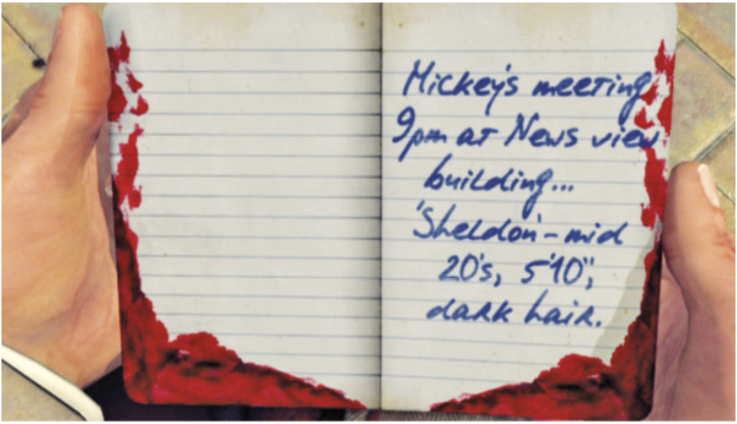


Chase the car. You can't stop them until they reach a specific alleyway ⑧, but don't lose them. When it reaches the alley, the green Packard turns left next to Haskell's Menswear, and the two gunmen hop out and start shooting from the back of the alley.

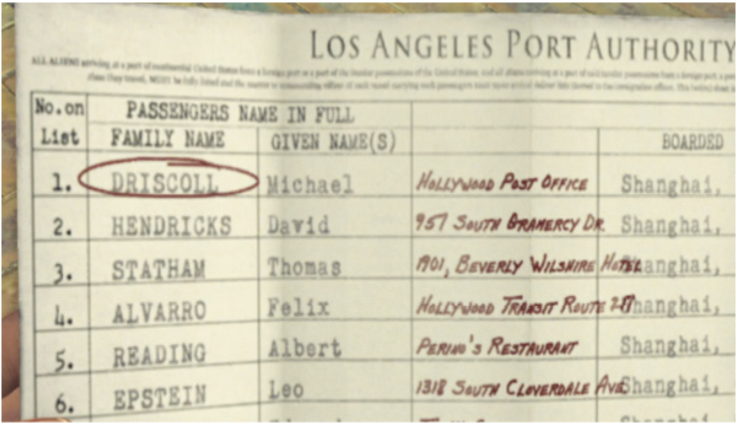
## LOCATION: ALLEYWAY CRIME SCENE

### KILL THE GUNMEN AND SEARCH THEM.

Gun down both shooters to trigger a quick cut-scene: Phelps and Earle approach the first body to search it. This shooter is the only one you can search here; the other fellow has nothing of interest on him.



Mickey's meeting 9pm at News view building...
'Sheldon' – mid 20's, 5'10",
dark hair.



LOS ANGELES PORT AUTHORITY

| No. on List | PASSENGERS NAME IN FULL |  |  |  |
|---|---|---|---|---|
|  | FAMILY NAME | GIVEN NAME(S) |  | BOARDED |
| 1. | DRISCOLL | Michael | Hollywood Post Office | Shanghai, |
| 2. | HENDRICKS | David | 957 South Gramercy Dr. | Shanghai, |
| 3. | STATHAM | Thomas | 1901, Beverly Wilshire Hotel | Shanghai, |
| 4. | ALVARRO | Felix | Hollywood Transit Route 2-8 | Shanghai, |
| 5. | READING | Albert | Perino's Restaurant | Shanghai, |
| 6. | EPSTEIN | Leo | 1318 South Cloverdale Ave. | Shanghai, |

Check his right breast pocket to find the **Shooter's Notebook** with a note about a 9 PM meeting that night between Mickey Cohen and Courtney Sheldon. This adds **Courtney Sheldon** to your P.O.I. list.

Then check the left breast pocket to find a **copy of the manifest** from the *Coolridge* with some disturbing notations in red. It looks like a hit list, with the dead men McGoldrick and Majewski crossed out. Two others, Driscoll and Beckett, are circled and associated with the Hollywood Post Office, with the last two circled, Higgins and Connolly, associated with Grauman's Chinese Theater. All of these names and locations are now listed in your notebook. You have two new places to investigate.

## Newspaper Cinematic

LAPD VICE SCANDAL
COULD GO ALL THE WAY TO THE TOP
EXTRA

Don't miss the newspaper in the alley with the headline "L.A.P.D. Vice Scandal" near the first fallen shooter. It triggers a peek behind the scenes at some of the city's most powerful men, including the mayor, the district attorney, and the police chief. The Vice squad's Chief Detective also makes an appearance.

### KEY CLUE CHECKLIST: ALLEYWAY CRIME SCENE

- Shooter's notebook
- Copy of manifest

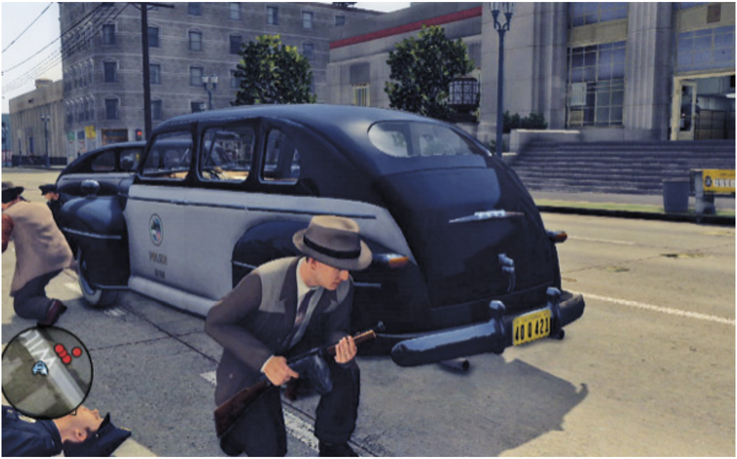
# LOCATION: HOLLYWOOD POST OFFICE

UNITED STATES POST
HOLLYWOOD STATION
90028
Cola King

## TAKE OUT THE GUNMEN.

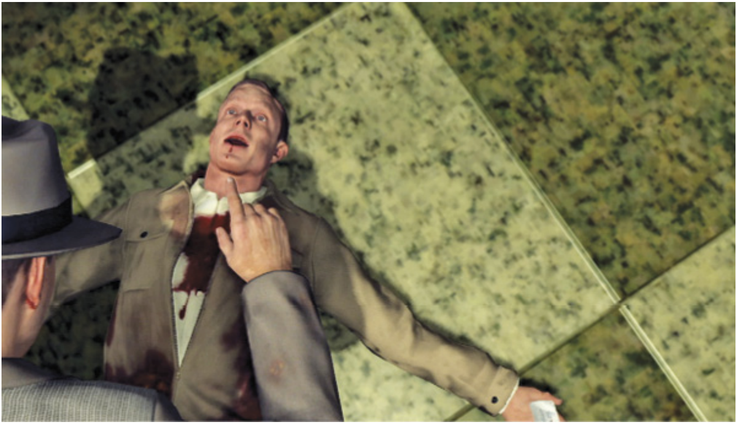
Travel to the Hollywood Post Office ⑨ where you arrive in the middle of a wild gun battle. Bad guys are holed up in the post office, exchanging gunfire with several police units in the street.

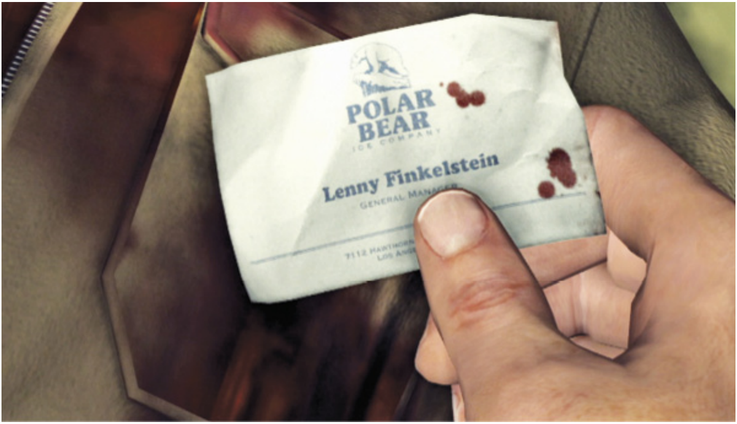
to select a weapon.



Use the parked squad cars for cover and start picking off the gunmen through the windows. Remember that you can open the trunk of any police car and pick up some better firepower. That can help a lot for this fight.

## SEARCH THE VICTIMS' BODIES.





After taking out the shooters, you end up inside the post office near one of their victims. It's Beckett, another of the former Marines. Approach and search him to discover he's still alive. Listen to **Beckett's Confession**: "Tell Courtney… bad luck. It was worth a try". Then find and examine the **Business Card** for Lenny Finkelstein of the Polar Bear Ice Company in his left hand.

You can find the other victim of the mob assassins, Driscoll, in an alcove of postal boxes. Search his left breast pocket to find a **Note** that lists the address where the Sheldon/Cohen meeting is taking place that night. It appears that Courtney Sheldon was planning to bring his former squad mates to the meeting as backup—"his own fire team", as Phelps puts it.

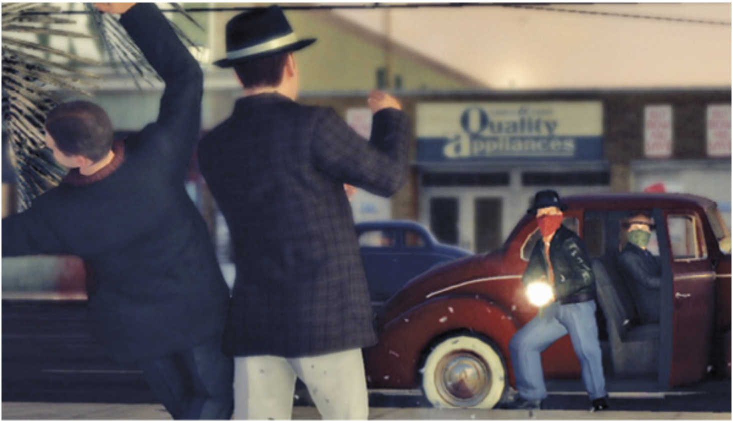
### *KEY CLUE CHECKLIST: HOLLYWOOD POST OFFICE*

- Beckett's confession
- Business card
- Note

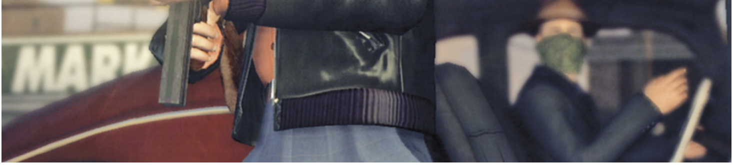
## LOCATION: GRAUMAN'S CHINESE THEATER

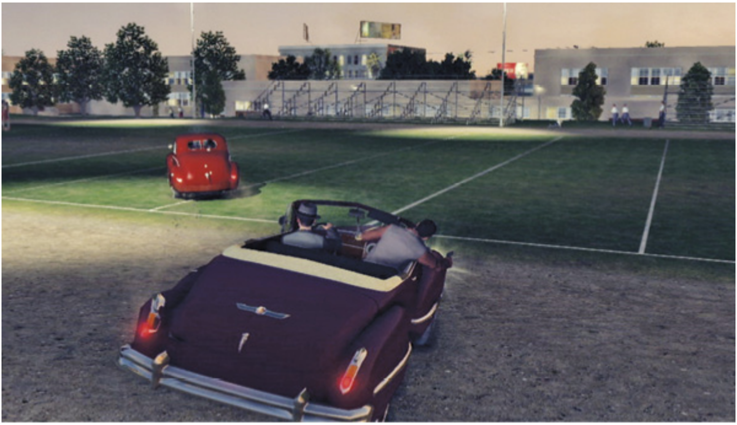
PREMIERS
EVERY FRIDAY
PREMIERS
EVERY FRIDAY

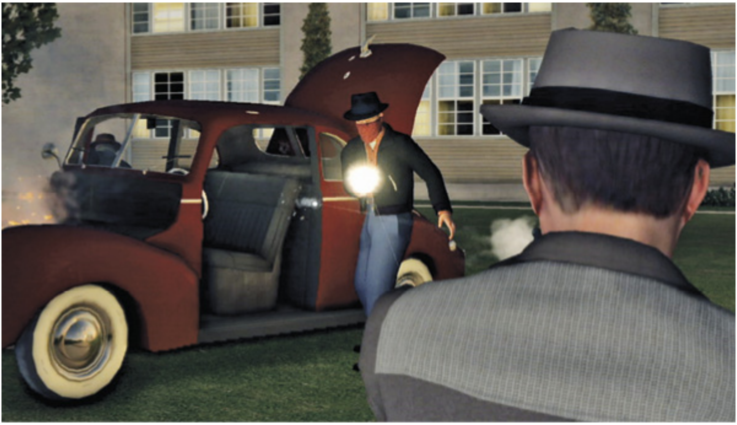
### CHASE DOWN THE GUNMEN'S RED CAR.



Travel to Grauman's Chinese Theater ⑩. Your arrival triggers a cut-scene: Higgins and Connolly walk away from the theater entrance. Suddenly, a red car pulls up and disgorges a masked assassin, who guns them down. The vehicle speeds off just as Phelps and Earle arrive.





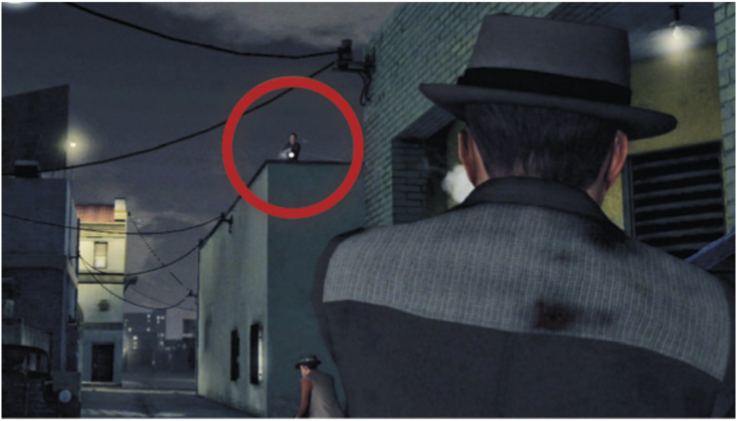


Chase the shooters in the red car. Stay on the vehicle's tail as it zigzags through backstreets and backyards, and even veers across a high school football field. Pull up beside it when you can so that Earle can shoot out the tires, or just ram the car until you knock it out of commission. Then gun down the masked gunmen.

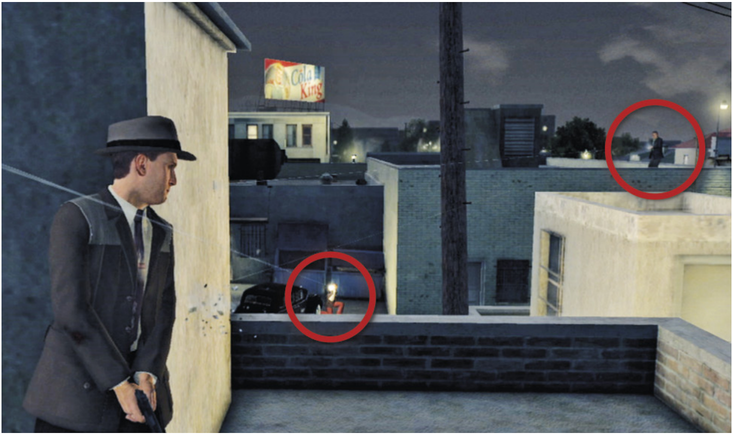
## LOCATION: MEETING PLACE

## TAKE OUT COHEN'S GOONS.

Travel to the designated Cohen-Sheldon meeting place ⑪ on North Las Palmas. Your arrival triggers a gunfight as Mickey Cohen speeds away in a car and his men open fire on Phelps and Earle. Start taking out the goons. Watch for a shooter up on the roof to the right.



More gunmen are posted down the first alley to the right. A pair of shooters makes a run at you in their car. Nail them as they try to get out. Then fight your way up the alleyway using dumpsters for cover. Keep watching for gunmen high and low. A good tactic is to climb a drainpipe onto the roof where the alley jags to the left; it provides a better vantage point on the thugs up ahead.



When the last gangster falls, a short cut-scene plays: Detective Earle takes a call from KGPL with news that Courtney Sheldon is at Hollywood Station requesting an interview with Detective Phelps.

## LOCATION: HOLLYWOOD POLICE STATION

### INTERVIEW COURTNEY SHELDON.

HOLLYWOOD
POLICE
STATION

Return to Hollywood Station ① to trigger a cut-scene: Captain Donelly calls Earle into his office, letting Phelps handle the interview alone. Earle goes reluctantly. Approach the watch desk to learn your man is in Interview Room 2, the first door to the right of the watch desk. Inside, Sheldon is waiting with none other than Dr. Harlan Fontaine.

## INTERVIEW: COURTNEY SHELDON

### *TOPIC: 6TH MARINES BEING TARGETED*

When Phelps mentions all the dead ex-Marines, Sheldon replies that he can't be blamed for their deaths. Of course, you've got evidence that suggests otherwise.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: NOTE

Sheldon insists that he and his crew don't have the morphine, and turns to Dr. Fontaine for validation. Fontaine says he believes Sheldon.

### TOPIC: SS COOLRIDGE ROBBERY

Phelps points out that Sheldon was on the *Coolridge* and had the opportunity. Sheldon lamely replies, "But that doesn't mean I was involved".

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: BECKETT'S CONFESSION

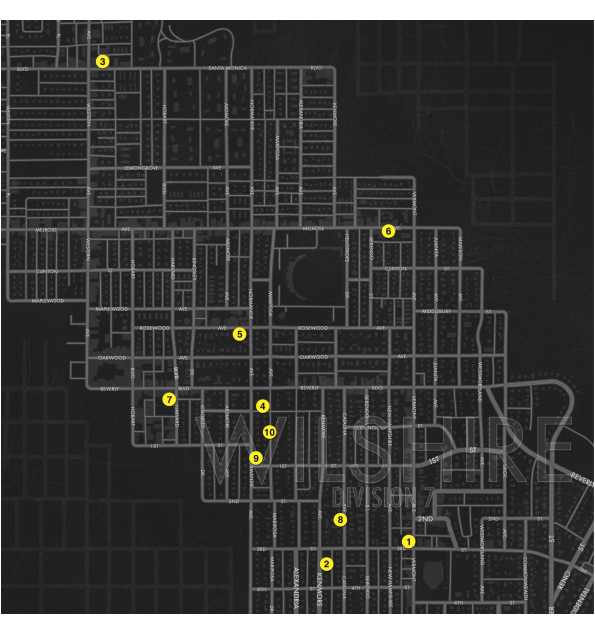
Sheldon expresses sorrow about Beckett and the others, but claims their actions cannot be pinned on him. When Phelps says he's going for Jack Kelso next, Sheldon vigorously defends Kelso, saying he's not involved. But then he makes a startling decision: He asks what kind of deal Phelps is willing to offer.

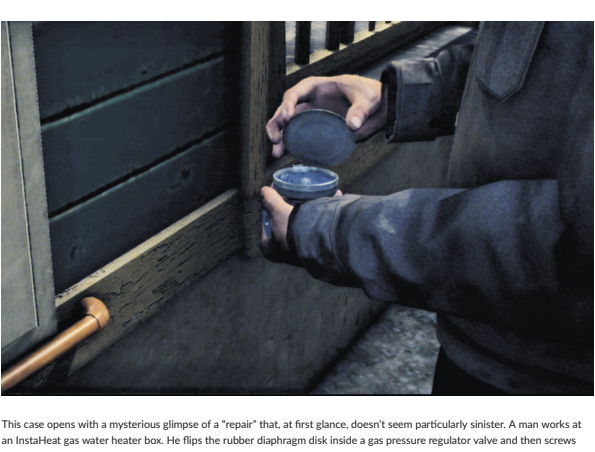
But just as it appears that Phelps and Sheldon are reaching an agreement, the Chief of Police Worrell and Captain Donelly burst in to interrupt. They send Phelps up to the chief's office. Note that the chief greets Dr. Fontaine warmly.

Watch the dramatic conclusion of Cole Phelps' run at the L.A.P.D. Administrative Vice desk as he suffers the consequences, professionally and personally, of his choices.

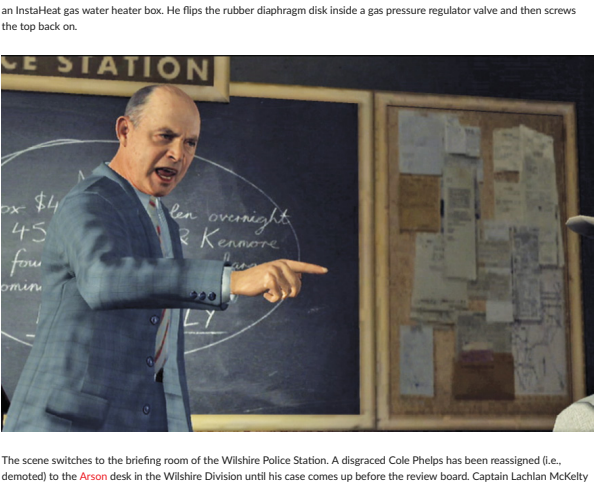
The Arson Cases

# CASE# AA001: The Gas Man





This case opens with a mysterious glimpse of a "repair" that, at first glance, doesn't seem particularly sinister. A man works at an InstaHeat gas water heater box. He flips the rubber diaphragm disk inside a gas pressure regulator valve and then screws the top back on.



The scene switches to the briefing room of the Wilshire Police Station. A disgraced Cole Phelps has been reassigned (i.e., demoted) to the Arson desk in the Wilshire Division until his case comes up before the review board. Captain Lachlan McKelty makes the announcement and then pairs Phelps with a new partner, the veteran Herschel Biggs. Their first assignment: two house fires, possibly suspicious.

## Objectives

- Investigate Steffens Fire & Interview Don Steffens.
- Investigate Gulliver's Travel Agency & Interview John Cunningham.
- Investigate Suburban Redevelopment.
- Investigate Sawyer Fire.
- Complete Lynch's Gas Puzzle at Fire Station No. 32.
- Interview Ivan Rasic at InstaHeat.
- Inspect InstaHeat Lockers.
- Go to Clemens Worksite & Interview Clemens.
- Go to Ryan Worksite & Apprehend Ryan.
- Go to Varley Worksite & Apprehend Varley.
- Interview Varley & Ryan at Wilshire Police Station.
- Charge Suspect.

### CASE REPORT

**Total Number of Key Clues** 16

**Total Number of Interview Questions** 16

## Fail Conditions

- Phelps dies.
- Chapman, Ryan, or Varley escape.
- Injure Varley.
- Fail to charge suspect in final interrogations.

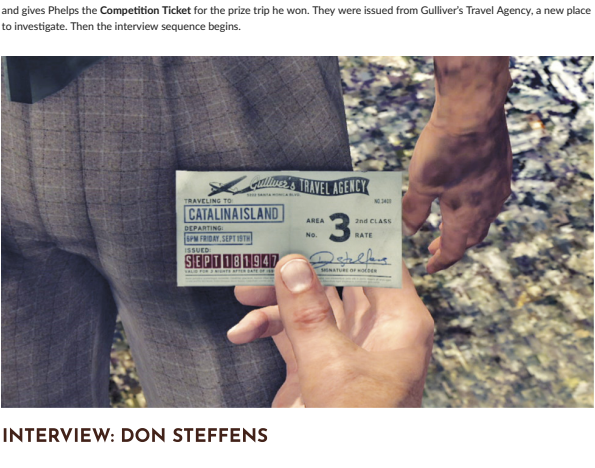
## LOCATION: STEFFENS HOUSE FIRE

### GO TO THE STEFFENS FIRE.

Travel from the Wilshire Police Station (1) to the Steffens house fire (2). Nothing is left but smoldering ruins, and Biggs points out the "real pain" in the reactions of the Steffens couple, which suggests the fire wasn't an insurance scam. In fact, the officer on the scene reports that the Steffens have no insurance; the fire occurred the previous night while the family was on Catalina Island, enjoying a vacation they'd won.

### INTERVIEW MR. STEFFENS.

Approach the man in the green shirt standing next to the woman grieving near the ruins. He introduces himself as Don Steffens and gives Phelps the **Competition Ticket** for the prize trip he won. They were issued from Gulliver's Travel Agency, a new place to investigate. Then the interview sequence begins.



## INTERVIEW: DON STEFFENS

### TOPIC: TRAVEL COMPETITION

Steffens says the prize was a weekend on Catalina Island. The flyer for the competition came from a group called the **Suburban Redevelopment Fund**. This adds another topic to your Questions list.

### CORRECT ASSESSMENT: GOOD COP

Steffens says his wife simply filled out the flyer and sent it in. That was the extent of the "competition": a woman later called to tell them they had won.

### TOPIC: SUBURBAN REDEVELOPMENT

Steffens says the redevelopment group is buying out homes in the neighborhood. Most neighbors just took the cash and moved; Steffens says he never bargained with the buyers. But he folds his arms and sucks in his lower lip, looking a bit uncomfortable. Perhaps there's more to the story.

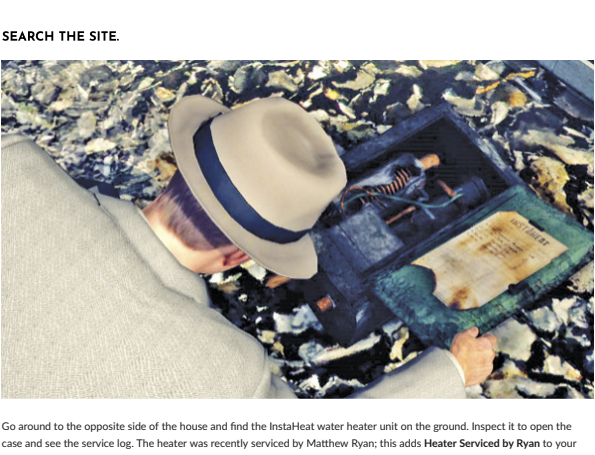
### CORRECT ASSESSMENT: BAD COP

When Phelps points out that Steffens is the lone holdout in the neighborhood, the homeowner admits he was waiting for a better price because his house is the center lot. Now he has no choice but to take the price offered.

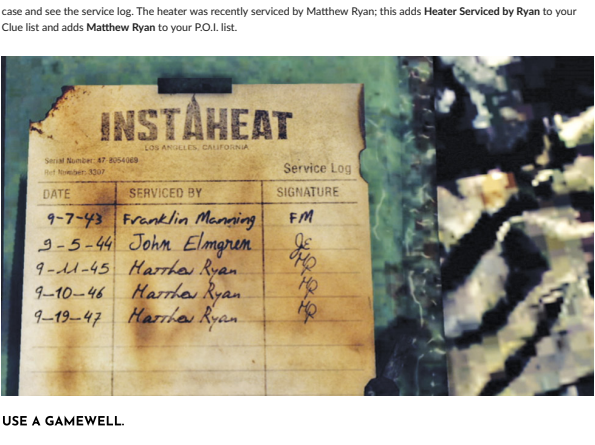
### KEY CLUE CHECKLIST: DON STEFFENS INTERVIEW

- Competition ticket
- Suburban Redevelopment Fund

### SEARCH THE SITE.



Go around to the opposite side of the house and find the InstaHeat water heater unit on the ground. Inspect it to open the case and see the service log. The heater was recently serviced by Matthew Ryan; this adds **Heater Serviced by Ryan** to your Clue list and adds **Matthew Ryan** to your P.O.I. list.



INSTAHEAT

Service Log

| DATE | SERVICED BY | SIGNATURE |
|---|---|---|
| 9-7-43 | Franklin Manning | FM |
| 3-5-44 | John Elmgren | |
| 9-11-45 | Matthew Ryan | |
| 9-10-46 | Matthew Ryan | |
| 9-19-47 | Matthew Ryan | |

### USE A GAMEWELL.

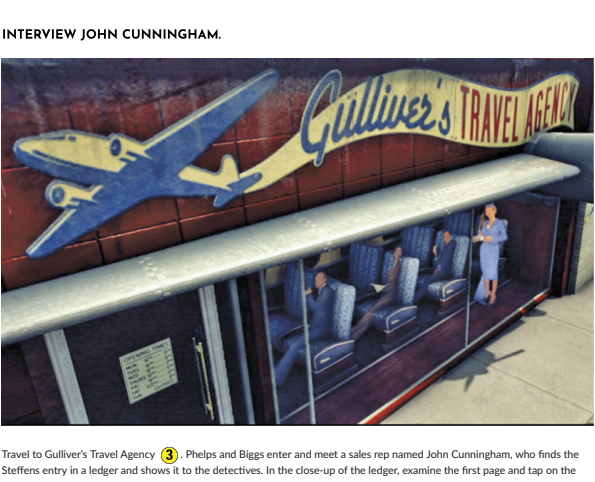
Before you leave, jog up the street to the gamewell on the corner (next to the big "Building a Better California" sign) and call in for information and an address for the Suburban Redevelopment Fund. You learn that it's a fund with both private investors and a government endowment, designed to speed up the building of homes for G.I.s. The address is at the corner of Beverly and Mariposa.

### KEY CLUE CHECKLIST: STEFFENS HOUSE FIRE

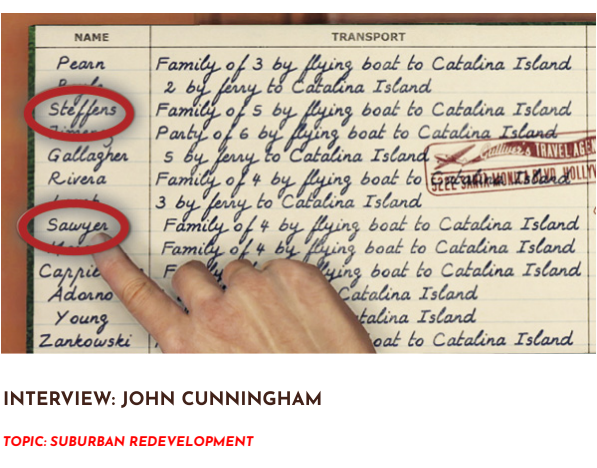
- Heater serviced by Ryan

## LOCATION: GULLIVER'S TRAVEL AGENCY

### INTERVIEW JOHN CUNNINGHAM.



Travel to Gulliver's Travel Agency (3). Phelps and Biggs enter and meet a sales rep named John Cunningham, who finds the Steffens entry in a ledger and shows it to the detectives. In the close-up of the ledger, examine the first page and tap on the entries for both the Steffens and the Sawyer families. When you exit the ledger screen, the interview sequence begins.



| NAME | TRANSPORT |
|---|---|
| Pearn | Family of 3 by flying boat to Catalina Island |
| | 2 by ferry to Catalina Island |
| Steffens | Family of 5 by flying boat to Catalina Island |
| | Party of 6 by flying boat to Catalina Island |
| Gallagher | 5 by ferry to Catalina Island |
| Rivera | Family of 4 by flying boat to |
| | 3 by ferry to Catalina Island |
| Sawyer | Family of 4 by flying boat to Catalina Island |
| | Family of 4 by flying boat to Catalina Island |
| Cappie | boat to Catalina Island |
| Adono | Catalina Island |
| Young | Catalina Island |
| Zankowski | boat to Catalina Island |

## INTERVIEW: JOHN CUNNINGHAM

### TOPIC: SUBURBAN REDEVELOPMENT

Cunningham says the Suburban Redevelopment group runs the travel promotion and his list covers half of Los Angeles.

### CORRECT ASSESSMENT: GOOD COP

Cunningham chuckles when Phelps asks if the fund is a government agency. The sales rep says the government doesn't get involved with promotional activity like this.

### TOPIC: PROMOTIONAL TRAVEL CONTEST

When Phelps asks about the prizes, Cunningham gets a little nervous. He suggests that the lucky winners get their names "pulled out of a hat". But he doesn't look very convincing.

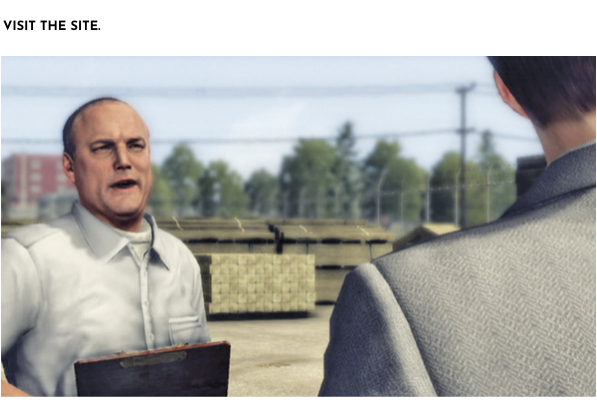
### CORRECT ASSESSMENT: BAD COP

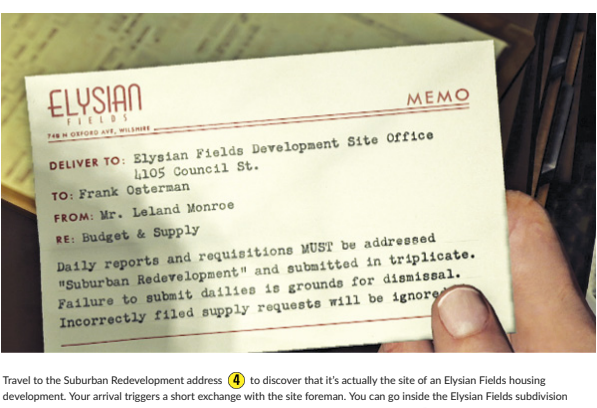
Phelps brings up the "unlucky" Steffens family and presses for information on who awards the prizes. Cunningham admits that he simply gets a call every few weeks from the Suburban Redevelopment Fund that tells him exactly who has won.

Afterward, watch as Cunningham expresses sympathy for the Steffens family and Detective Biggs quickly accepts his generous offer of help.

## LOCATION: SUBURBAN REDEVELOPMENT (ELYSIAN FIELDS SITE)

### VISIT THE SITE.





ELYSIAN FIELDS

MEMO

DELIVER TO: Elysian Fields Development Site Office
4105 Council St.
TO: Frank Osterman
FROM: Mr. Leland Monroe
RE: Budget & Supply

Daily reports and requisitions MUST be addressed "Suburban Redevelopment" and submitted in triplicate. Failure to submit dailies is grounds for dismissal. Incorrectly filed supply requests will be ignored.

Travel to the Suburban Redevelopment address (4) to discover that it's actually the site of an Elysian Fields housing development. Your arrival triggers a short exchange with the site foreman. You can go inside the Elysian Fields subdivision office and find a memo on a desk from someone named Leland Monroe. Phelps notes that "Elysian Fields builds the houses and Suburban Redevelopment foots the bills".

## LOCATION: SAWYER HOUSE FIRE

### MEET ALBERT LYNCH.

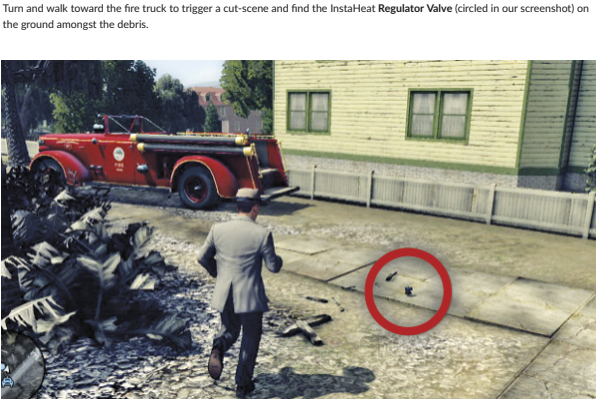
Travel to the site of the Sawyer house fire (5). The coroner's wagon is there—not a good sign. Your arrival triggers a cut-scene: Phelps and Biggs talk with Albert Lynch, chief investigator for the Los Angeles Fire Department, who welcomes Phelps to "the netherworld of arson". He reports a family of four found dead in their beds after a water heater explosion—another InstaHeat Model 70, like the one at the Steffens house.

### TALK TO THE CORONER.

Enter the yard to trigger a cut-scene: Coroner Mal Carruthers examines the bodies. He reports that the family died in bed around midnight from the carbon monoxide poisoning unleashed by the fire. They discuss the water heater problem and Phelps alludes to "another angle" that he can't elucidate yet.

### FIND THE REGULATOR VALVE.

Turn and walk toward the fire truck to trigger a cut-scene and find the InstaHeat **Regulator Valve** (circled in our screenshot) on the ground amongst the debris.



Finding the valve triggers a sequence of events: First, Lynch praises the find as significant. Then a patrol officer brings up a neighbor, Joanna Alford, with information. She tells Phelps that the family was supposed to be gone after winning a trip to Catalina Island from Gulliver's Travel Agency. But the young son got sick, so they stayed home instead. This adds **Joanna Alford** as a P.O.I.

### APPREHEND THE FIREBUG.

After the conversation with the neighbor, chief investigator Lynch spots a known firebug across the street. Phelps takes off running after the suspect, who sprints up an alley and yanks open a red door to escape through a diner. Follow him through the diner and out into the street beyond. You should be able to catch the firebug after he hops the fence across the street. Press the Tackle button to bring him down. If you can't manage to tackle the firebug, he eventually hides behind a wall and clotheslines Phelps if you run past. Then you'll have to K.O. him in a fistfight.

Phelps and Lynch automatically bring him back to the Sawyer lot for questioning. His name is Herbert Chapman and he admits he likes fires. This adds **Herbert Chapman** as a P.O.I. Phelps turns out Chapman's pockets and produces a matchbook enclosed over a cigarette; as Lynch explains, it's a favorite arsonist's device for time-delay fire ignition. "If you want more time, you use a mosquito coil", adds Lynch.

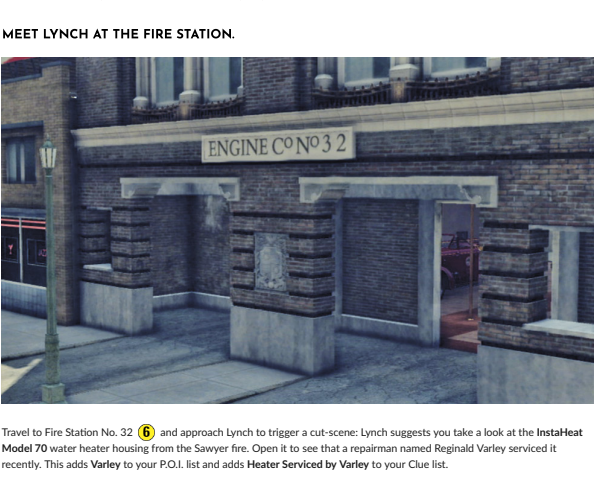
Lynch tells Phelps to stop by later at Fire Station No. 32 because he has a theory about the Sawyer fire. Then Phelps and Biggs debate the scope of the investigation as they prepare to move on.

### KEY CLUE CHECKLIST: SAWYER HOUSE FIRE

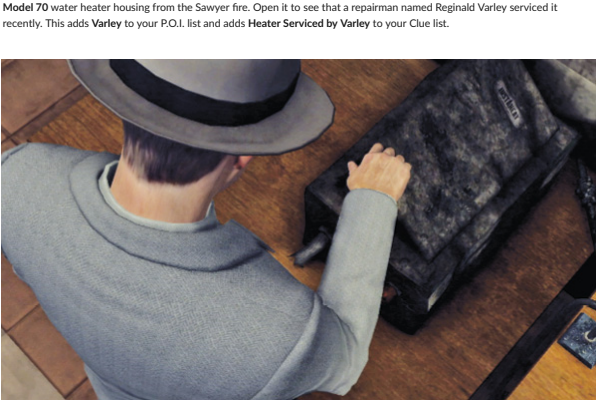
- Regulator valve

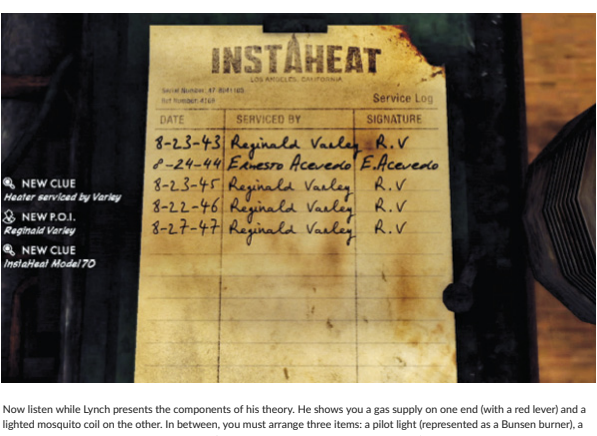
## LOCATION: FIRE STATION NO. 32

### MEET LYNCH AT THE FIRE STATION.



Travel to Fire Station No. 32 (6) and approach Lynch to trigger a cut-scene: Lynch suggests you take a look at the **InstaHeat Model 70** water heater housing from the Sawyer fire. Open it to see that a repairman named Reginald Varley serviced it recently. This adds **Varley** to your P.O.I. list and adds **Heater Serviced by Varley** to your Clue list.





INSTAHEAT

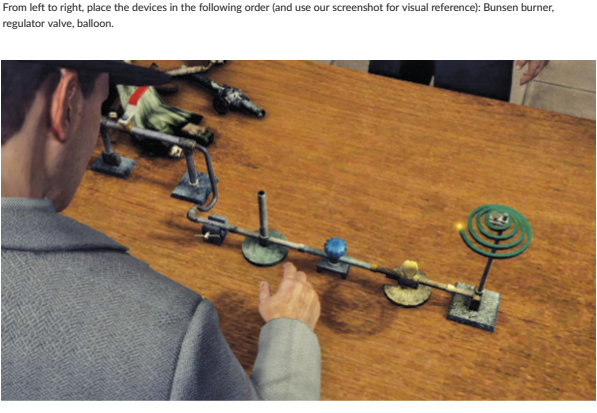
Service Log

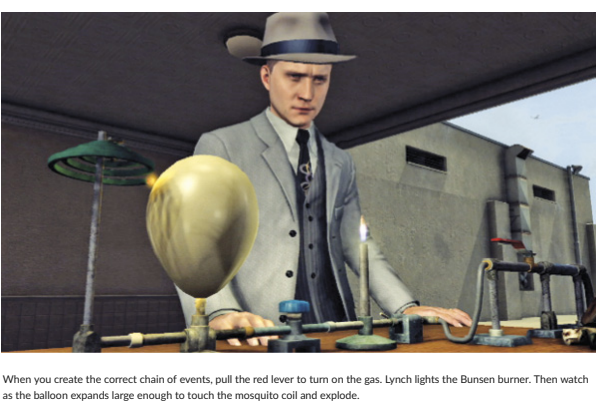
| DATE | SERVICED BY | SIGNATURE |
|---|---|---|
| 8-2-43 | Reginald Varley | R.V |
| 7-24-44 | Ernesto Acevedo | E.Acevedo |
| 8-2-45 | Reginald Varley | R.V. |
| 8-22-46 | Reginald Varley | R.V. |
| 8-27-47 | Reginald Varley | R.V. |

Now listen while Lynch presents the components of his theory. He shows you a gas supply on one end (with a red lever) and a lighted mosquito coil on the other. In between, you must arrange three items: a pilot light (represented as a Bunsen burner), a regulator valve with a blue dial, and a balloon (representing the gas expanding in the room). The gas must make contact with the coil to form an explosion. He invites Phelps to work out the chain of events with the devices arrayed before him.

### ALIGN THE DEVICES TO CREATE AN EXPLOSION.

From left to right, place the devices in the following order (and use our screenshot for visual reference): Bunsen burner, regulator valve, balloon.





When you create the correct chain of events, pull the red lever to turn on the gas. Lynch lights the Bunsen burner. Then watch as the balloon expands large enough to touch the mosquito coil and explode.

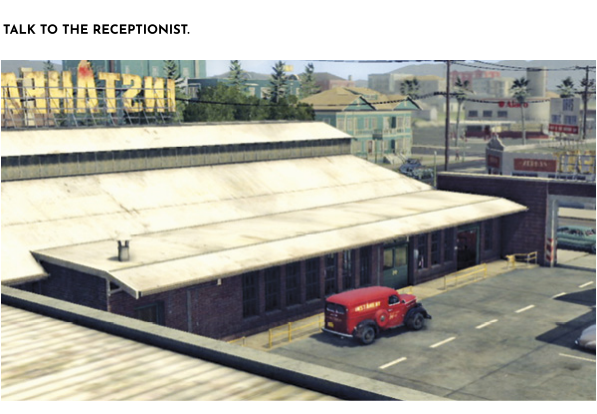
When the experiment is finished, Lynch hands Phelps the regulator valve found at the Sawyer site. The chief fire investigator says the L.A.P.D. detectives should take the valve to the InstaHeat factory to get an opinion. He gives you the address and you're on your way.

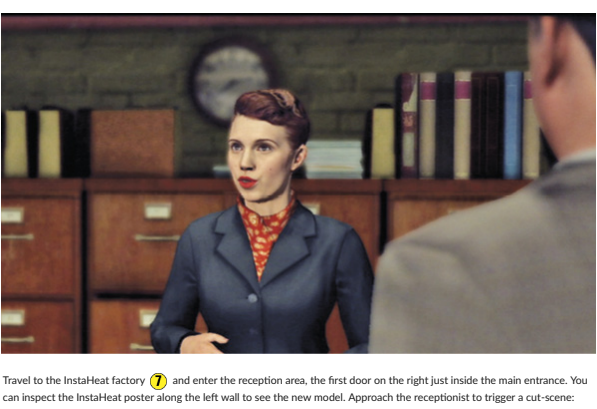
### KEY CLUE CHECKLIST: FIRE STATION NO. 32

- InstaHeat Model 70
- Heater serviced by Varley.

## LOCATION: INSTAHEAT FACTORY

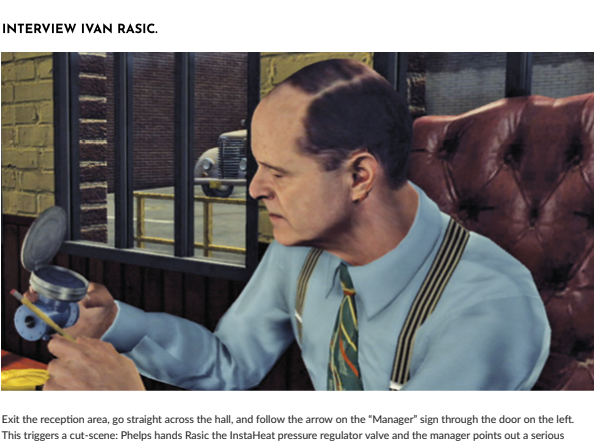
### TALK TO THE RECEPTIONIST.





Travel to the InstaHeat factory (7) and enter the reception area, the first door on the right just inside the main entrance. You can inspect the InstaHeat poster along the left wall to see the new model. Approach the receptionist to trigger a cut-scene: She directs the detectives to the duty manager for the day, Ivan Rasic.

### INTERVIEW IVAN RASIC.



Exit the reception area, go straight across the hall, and follow the arrow on the "Manager" sign through the door on the left. This triggers a cut-scene: Phelps hands Rasic the InstaHeat pressure regulator valve and the manager points out a serious tampering problem—the rubber diaphragm inside has been reversed, which would cause gas leakage because the gas never closes off properly. Now the interview session begins.

## INTERVIEW: IVAN RASIC

### TOPIC: INSTAHEAT MODEL 70

Phelps wants Rasic to verify that the reversed valve is not a manufacturing flaw or a service repair. Rasic glances away twice as he says there's nothing inherently wrong with the design, but hedges in his wording by starting with "I don't think...".

### CORRECT ASSESSMENT: BAD COP

Phelps pushes Rasic to admit that InstaHeat has changed the design. But the company is still installing the old Model 70 units because of the L.A. construction boom and the intense demand for water heaters.

### TOPIC: HEATER SERVICE HISTORY

Rasic also admits that the rubber diaphragms go bad after a while and need to be replaced. Phelps asks about the qualifications of the company's repairmen—the names he's been seeing on the service logs inside the heaters. Rasic assures him they're all licensed, but he looks uneasy.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: HEATER SERVICED BY RYAN/VARLEY

If you choose "Heater serviced by Ryan" from your Evidence list, Phelps asks about Matthew Ryan, the name on the Steffens' heater service log, and Rasic admits that the repairman has been in trouble in the past. If you choose "Heater serviced by Varley" from your Evidence list, Phelps asks about Reginald Varley, the name on the Sawyers' heater service log; Rasic will describe Varley as having a troubled history, as well. In either case, Rasic's response adds **Ivan Rasic's Statement** to your Clue list. Phelps asks for a **List of Gas Fitters** doing the InstaHeat installations, and Rasic hands it right over.

### KEY CLUE CHECKLIST: IVAN RASIC INTERVIEW

- Ivan Rasic's statement
- List of gas fitters

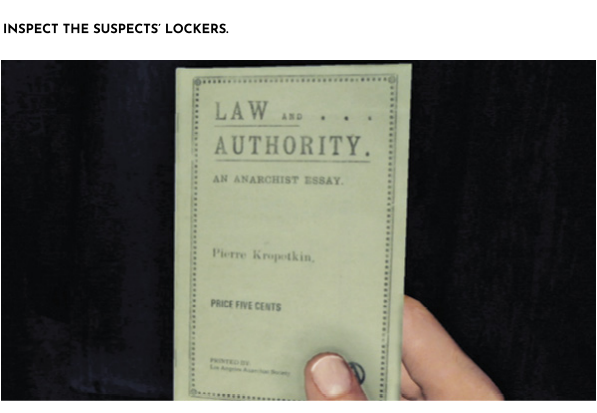
### CALL IN THE GAS FITTER LIST TO R&I.

Phelps decides to check on the repairman list for arsonists or others with an arrest record. Use Rasic's phone over by the doorway to call in the list. You get a quick response: Walter Clemens is an arsonist; Matthew Ryan served time on assault charges; and Reginald Varley is wanted for murder in Detroit. **Clemens** is added to the other two repairmen on your P.O.I. list, and their criminal records become new clues.

### TALK TO RASIC AGAIN.

Approach Rasic and press the Talk button to trigger another brief conversation. Phelps gets current worksite locations for all three suspects, then asks to see their lockers. Rasic reluctantly agrees to show you.

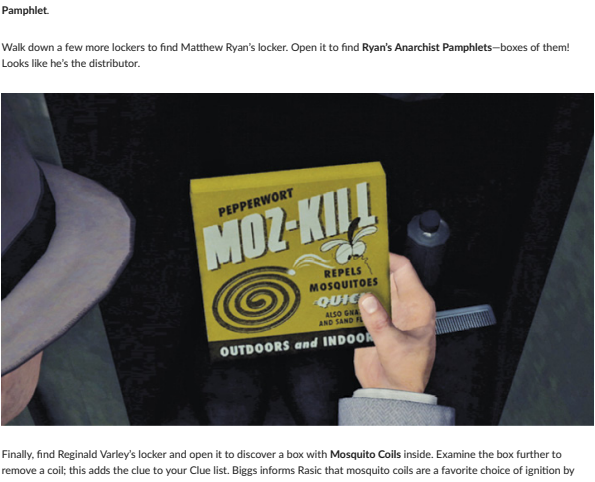
### INSPECT THE SUSPECTS' LOCKERS.



LAW AND AUTHORITY,
AN ANARCHIST ESSAY
Pierre Kropotkin.
PRICE FIVE CENTS

Follow Rasic to the locker room. Walter Clemens' locker is the third from the far left. Open it to find **Clemens' Anarchist Pamphlet**.

Walk down a few more lockers to find Matthew Ryan's locker. Open it to find **Ryan's Anarchist Pamphlets**—boxes of them! Looks like he's the distributor.

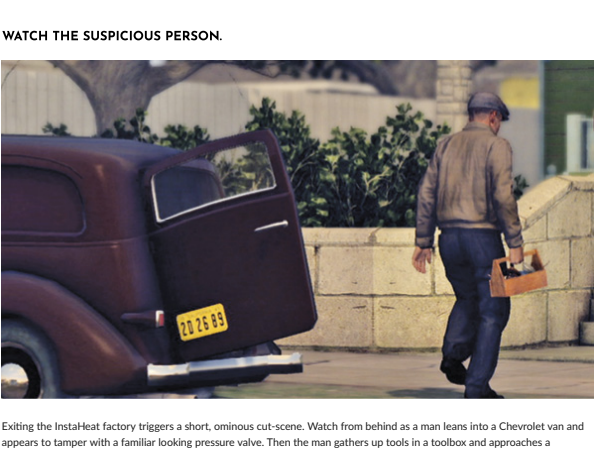


Finally, find Reginald Varley's locker and open it to discover a box with **Mosquito Coils** inside. Examine the box further to remove a coil; this adds the clue to your Clue list. Biggs informs Rasic that mosquito coils are a favorite choice of ignition by arsonists.

### KEY CLUE CHECKLIST: INSTAHEAT FACTORY

- Clemens' criminal record
- Ryan's criminal record
- Varley's criminal record
- Clemens' anarchist pamphlet
- Ryan's anarchist pamphlets
- Mosquito coils

### WATCH THE SUSPICIOUS PERSON.

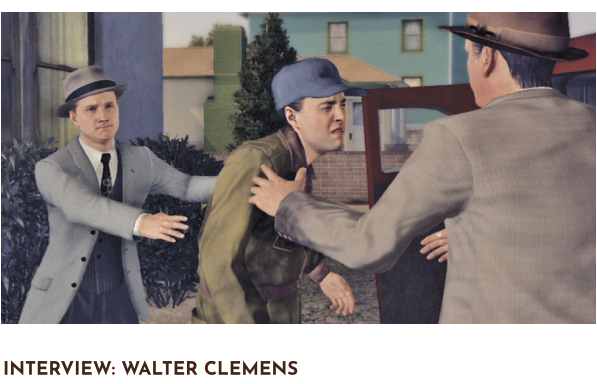


Exiting the InstaHeat factory triggers a short, ominous cut-scene: Watch from behind as a man leans into a Chevrolet van and appears to tamper with a familiar looking pressure valve. Then the man gathers up tools in a toolbox and approaches a residential home.

## LOCATION: CLEMENS' WORKSITE

### INTERVIEW WALTER CLEMENS.

Travel to Clemens' worksite first (8). Your arrival triggers a cut-scene: Phelps and Biggs get a little rough with Clemens and demand answers.



## INTERVIEW: WALTER CLEMENS

### TOPIC: KNOWLEDGE OF VARLEY

Phelps asks if Clemens knows Reginald Varley and, amazingly, he says no. This seems quite doubtful since their InstaHeat lockers are just a few feet away from each other. He also gives you a classic smirk.

### CORRECT ASSESSMENT: BAD COP

A little heat from Phelps prompts Clemens to admit what he knows about Varley, who gets kickbacks from some developer to do their repair and installation work first. This bit of information is added to your Clue list as **Walter Clemens' Statement**.

### TOPIC: KNOWLEDGE OF RYAN

Asked if he knows Matthew Ryan, Clemens again claims no knowledge of the name despite the obvious proximity in the InstaHeat locker room. This time you have proof he's lying.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: CLEMENS' ANARCHIST PAMPHLET

Confronted with the pamphlet, Clemens immediately turns on Ryan, saying he's the one pushing pamphlets on everybody. Clemens adds, "He's got it in for the company".

### TOPIC: EMPLOYMENT WITH INSTAHEAT

When Phelps asks if the repairman is licensed and works for InstaHeat, Clemens looks nervous and says, "I contract for them. So what?" The way he screws up his face suggests extreme discomfort with the line of questioning.

### CORRECT ASSESSMENT: BAD COP

Clemens admits that he burned down his own house. When he explains the reason he committed the arson, Biggs is sympathetic and apologizes for "the roust".

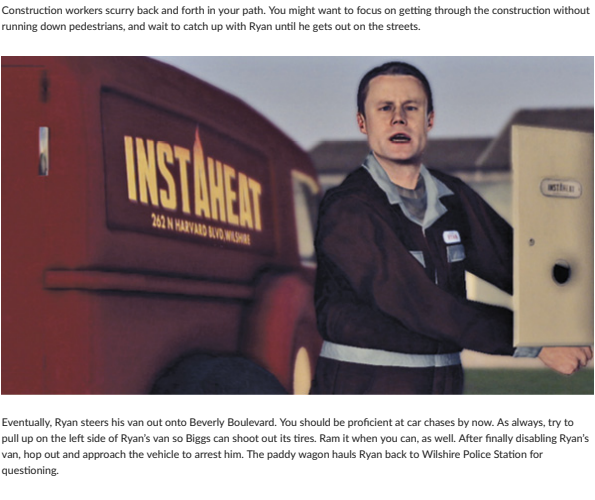
### KEY CLUE CHECKLIST: WALTER CLEMENS INTERVIEW

- Walter Clemens' statement

## LOCATION: RYAN'S WORKSITE

### APPREHEND MATTHEW RYAN.

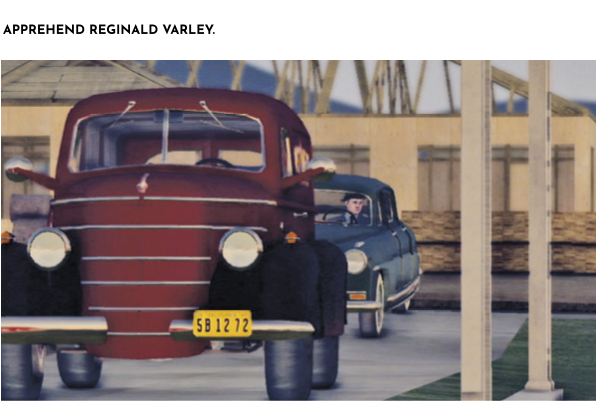
Travel to Ryan's worksite (9) in the Elysian Fields housing development. Your arrival triggers a cut-scene as Phelps and Biggs approach Ryan, he suddenly hops into his work van and tries to escape, leading you directly through the housing sites. Careful! Construction workers scurry back and forth in your path. You might want to focus on getting through the construction without running down pedestrians, and wait to catch up with Ryan until he gets out on the streets.

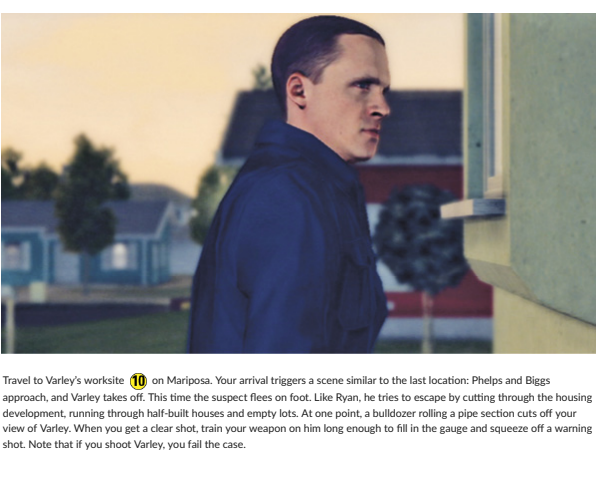


Eventually, Ryan steers his van out onto Beverly Boulevard. You should be proficient at car chases by now. As always, try to pull up on the left side of Ryan's van so Biggs can shoot out its tires. Ram it when you can, as well. After finally disabling Ryan's van, hop out and approach the vehicle to arrest him. The paddy wagon hauls Ryan back to Wilshire Police Station for questioning.

## LOCATION: VARLEY'S WORKSITE

### APPREHEND REGINALD VARLEY.





Travel to Varley's worksite (10) on Mariposa. Your arrival triggers a scene similar to the last location: Phelps and Biggs approach, and Varley takes off. This time the suspect flees on foot. Like Ryan, he tries to escape by cutting through the housing development, running through half-built houses and empty lots. At one point, a bulldozer rolling a pipe section cuts off your view of Varley. When you get a clear shot, train your weapon on him long enough to fill in the gauge and squeeze off a warning shot. Note that if you shoot Varley, you fail the case.

That halts him and Varley comes peacefully. He seems incredulous at the charge of arson Phelps levels at him. A uniformed officer hauls Varley back to Wilshire Police Station. It's time to question your suspects.

## LOCATION: WILSHIRE POLICE STATION

### INTERVIEW REGINALD VARLEY.

Return to Wilshire Police Station (1). The watch commander, Hopkins, isn't particularly polite to Phelps, but Biggs sticks up for his new partner. Reginald Varley is in Interview Room 2, and Matthew Ryan is in Interview Room 1. Let's start with Varley in Room 2, who speaks with disdain about Ryan, "that pinko bastard".

## INTERVIEW: REGINALD VARLEY

### TOPIC: WORK AT SAWYER RESIDENCE

Phelps asks about the repairs on the Sawyer heater, and Varley replies he works at a lot of places and claims no memory of it. He adds that he doesn't do repairs, instead focusing on new installations. He fidgets a bit, but more importantly, you have the Sawyer service log.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: HEATER SERVICED BY VARLEY

Varley has to admit that he worked at the Sawyer home, and reveals that Suburban Redevelopment wanted the Sawyers out. But he claims the service was free work offered by Suburban to entice the Sawyers to leave.

### TOPIC: SUBURBAN REDEVELOPMENT

When Phelps accuses Varley of being in the pocket of the property developer, the suspect grins and denies it, saying, "Never. I've got principles". Even Phelps finds this lie amusing.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: WALTER CLEMENS STATEMENT

Confronted with the evidence, Varley admits taking money to give Suburban Redevelopment jobs priority status. But he claims it's no big conspiracy—plenty of other construction workers were taking the money, too.

### TOPIC: INSTAHEAT MODEL 70

Varley knows what happens if you reverse the regulator valve on an InstaHeat Model 70: "A big bang when you turn the pilot back on". But he vigorously denies purposely sabotaging the valve at the Sawyer's house.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: MOSQUITO COILS

When Phelps brings up the mosquito coils found in his locker, Varley claims they belong to Ryan, who told him he thought they were used for camping.

Now you can select either Charge Suspect or Leave Interrogation. You should talk to Ryan first, so leave for now.

### INTERVIEW MATTHEW RYAN.

INTERVIEW ROOM 1

Head for Interview Room 1 to face Matthew Ryan, who scoffs at Phelps' opening gambit.

## INTERVIEW: MATTHEW RYAN

### TOPIC: ANARCHIST LITERATURE

Ryan admits that he wants to change the world. But when Phelps suggests he might be trying to sabotage water heaters to destroy the company, Ryan denies it.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: RYAN'S ANARCHIST PAMPHLETS

Ryan does admit, however, that he passes out his pamphlets and has disgust for InstaHeat for cranking out poorly designed heaters.

### TOPIC: INSTAHEAT MODEL 70

Ryan denies knowing how to reverse the diaphragm in the regulator valve of a Model 70 heater. Doesn't seem too plausible for a repairman, and you have the boss's statement about how easy it is to tamper with the pressure regulator.

### CORRECT ASSESSMENT: ACCUSE

### EVIDENCE: IVAN RASIC'S STATEMENT

Phelps uses cool logic to make Ryan's lie obvious. When Phelps asks about the cause of the fire in Ryan's own home, the repairman refuses to say.

### TOPIC: SUBURBAN REDEVELOPMENT

Phelps asks what Ryan can tell him about the Suburban Redevelopment fund. Ryan's one-word answer: "Nothing". But his lips purse and he looks nervous.

### CORRECT ASSESSMENT: BAD COP

When Phelps suggests that Suburban Redevelopment might be behind Ryan's arson activities, Ryan responds plaintively that he has nothing to do with Suburban. He points the finger at Varley for his "cozy agreement with those fascists". This adds **Matthew Ryan's Statement** to your Clue list.

### TOPIC: ATTEMPTED MURDER CHARGE

Phelps suggests that Ryan has a history of violence, which the suspect strongly denies. But his folded arms and furrowed brow suggest some feelings of guilt.

### CORRECT ASSESSMENT: BAD COP

Phelps brings up Ryan's attempted murder charge. Ryan points out that the court ruled no criminal liability. But he lost his family in the water heater explosion, and he blames the company that made the faulty heater—a company now wholly owned by InstaHeat.

### KEY CLUE CHECKLIST: MATTHEW RYAN INTERVIEW

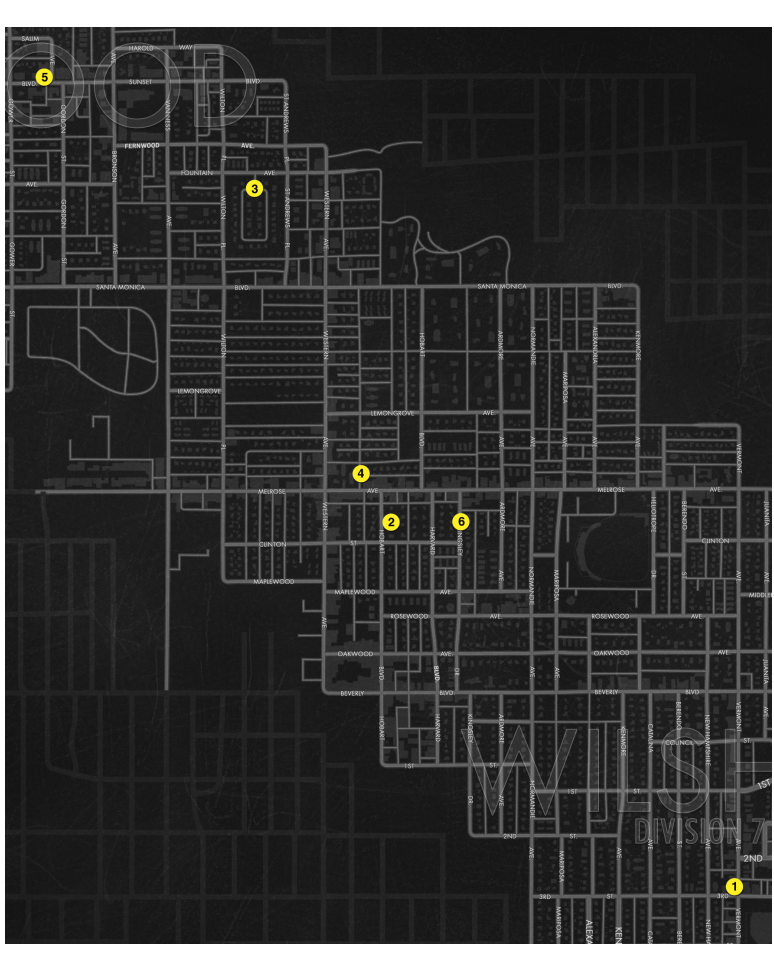
- Matthew Ryan's statement

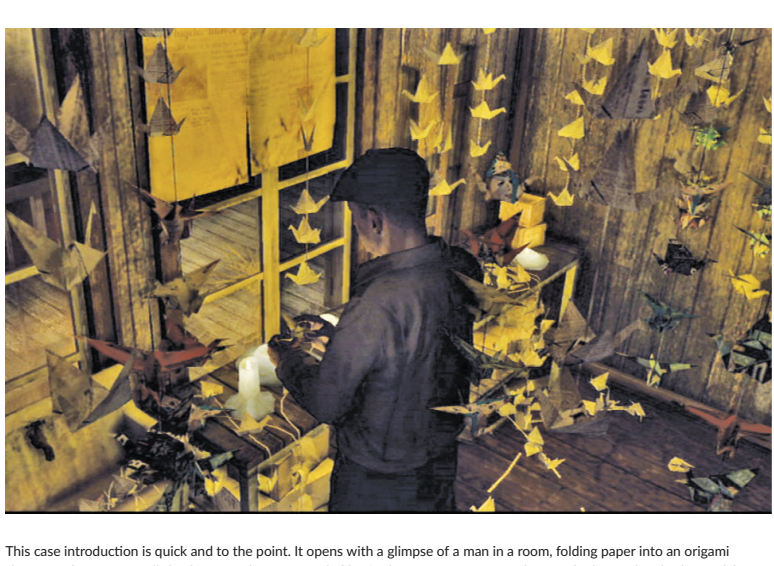
### CHARGE EITHER RYAN OR VARLEY WITH ARSON AND MURDER.

Take your pick. Either choice completes the case successfully, although Captain McKelty is more pleased with the results if you accuse the avowed anarchist, Ryan, and this is the only choice that earns you a five-star rating.

The Arson Cases

# CASE# AA002: A Walk In Elysian Fields





This case introduction is quick and to the point. It opens with a glimpse of a man in a room, folding paper into an origami shape. As the camera pulls back, we see him surrounded by flocks of origami cranes. This man looks familiar: his hat and figure are the ones we've seen earlier in other mysterious glimpses.

The scene switches to Captain McKelty's office at the Wilshire Police Station. Detectives Phelps and Biggs enter to grim news: another deadly house fire, with four more victims like the Sawyer family in the previous case.

## Objectives

- Investigate the Morelli Fire.
- Interview Dudley Forman (Neighbor).
- Investigate Rancho Escondido.
- Interview Leland Monroe at Elysian Fields.
- Investigate Chapman's Apartment.
- Apprehend Herbert Chapman.

### CASE REPORT

**Total Number of Key Clues** 13

**Total Number of Interview Questions** 8

## Fail Conditions

- Phelps dies.
- Chapman escapes.

## LOCATION: MORELLI HOUSE FIRE

### TALK TO LYNCH.

Travel from Wilshire Station (1) to the site of the house fire (2) on North Hobart. Approach Coroner Carruthers at the front door of the burned house and follow him inside to a disturbing sight: the charred remains of the Morelli family, burned black yet somehow kneeling on the living room floor.

Chief Investigator Albert Lynch believes they were moved to the spot after the explosion, but before the fire, adding **Bodies Moved** to your Clue list. He believes

the cause of death was asphyxiation from gas inhalation—the Morellis died without feeling a thing. According to Lynch, the fire damage to the bodies was post-mortem.

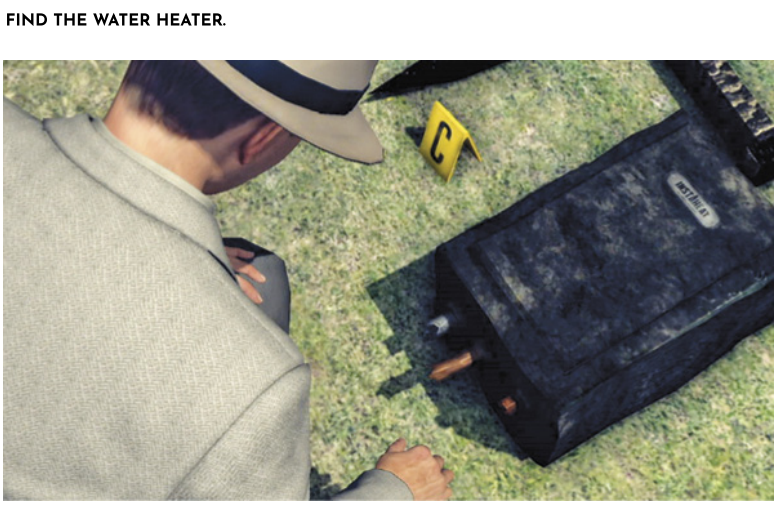
### INSPECT THE SITE.

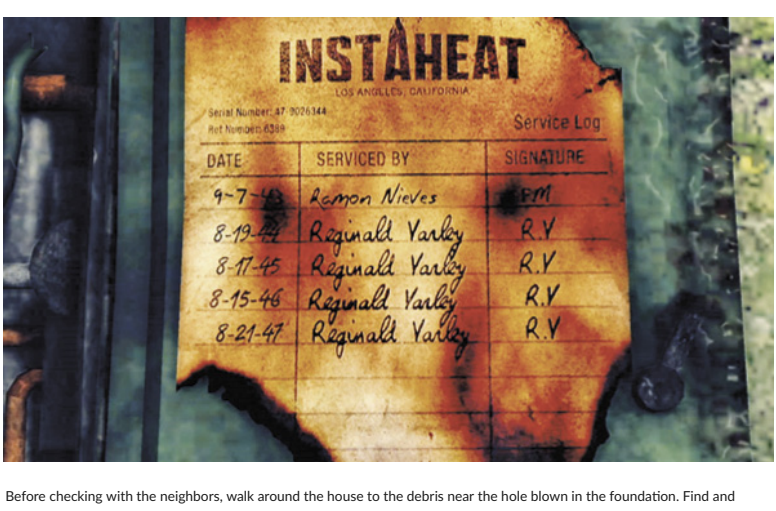
Examine the bodies at evidence marker A for a close-up of the family. Then find the **Family Photograph** at evidence marker B. After examining both evidence markers, another cut-scene is triggered: Phelps sees links between cases again. Biggs is skeptical, but both the coroner and the chief investigator find his theory plausible. Phelps thinks the arsonist feels guilt because he meant to burn houses, not families.

After Mr. Morelli's collapse, Biggs gets spooked and rushes out of the house. Carruthers suggests checking on Biggs, but there are a few more items of interest (no key clues) in the house if you're interested. Down in the cellar, for example, you can examine the hole blown out by the heater explosion.

Step outside the house to trigger a cut-scene between the partners: Phelps learns that the ghosts of war and fire haunt Biggs, too. His service was at brutal Belleau Wood in World War I, 20 days of hell known as the deadliest battle in U.S. Marine Corps history. Then Phelps points out that the Morellis were also on the list of contest winners at Gulliver's Travel Agency. They decide to canvass the neighborhood.

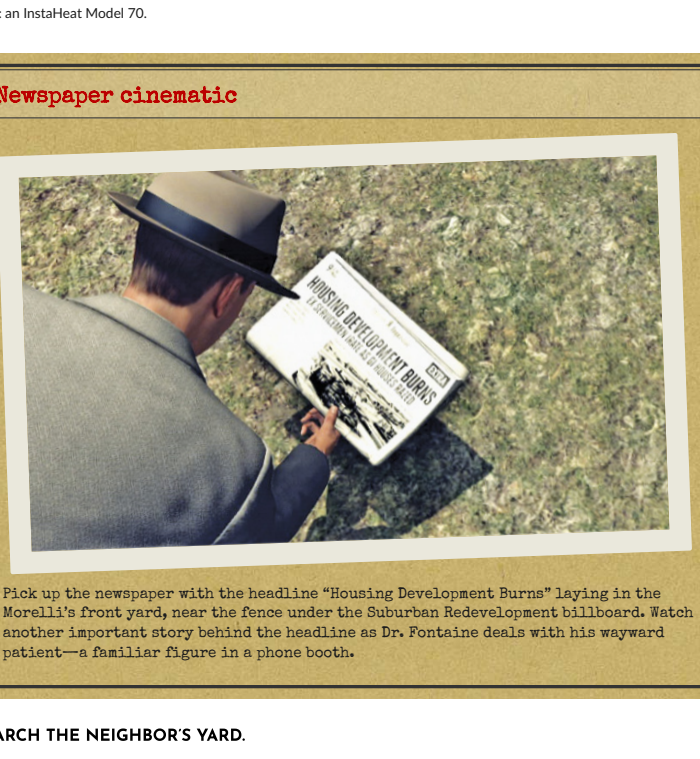
### FIND THE WATER HEATER.




INSTAHEAT
LOS ANGELES, CALIFORNIA
Service Log
DATE
SERVICED BY
SIGNATURE
9-7-43 Ramon Nieves RM
8-19-44 Reginald Varley R.V
8-17-45 Reginald Varley R.V
8-15-46 Reginald Varley R.V
8-21-47 Reginald Varley R.V

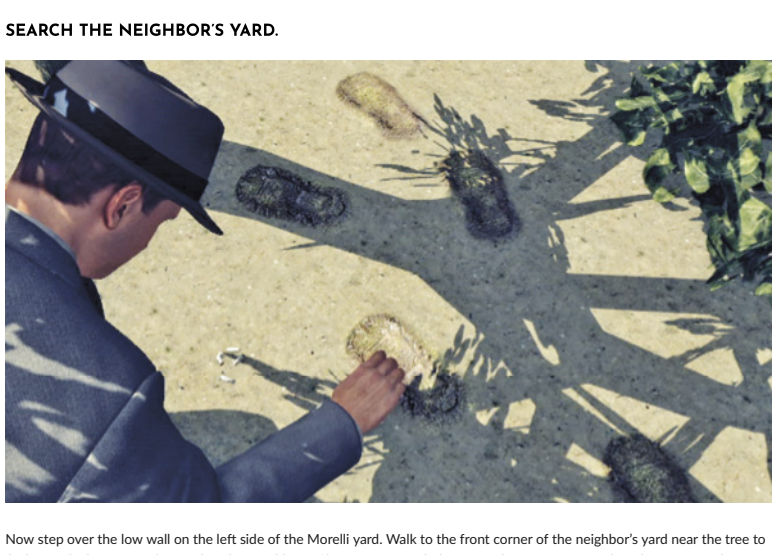
Before checking with the neighbors, walk around the house to the debris near the hole blown in the foundation. Find and examine the **Water Heater** by evidence marker C to look at the service log. It's the same model you've seen at the other house fires: an InstaHeat Model 70.

**Newspaper cinematic**



Pick up the newspaper with the headline "Housing Development Burns" laying in the Morelli's front yard, near the fence under the Suburban Redevelopment billboard. Watch another important story behind the headline as Dr. Fontaine deals with his wayward patient—a familiar figure in a phone booth.

### SEARCH THE NEIGHBOR'S YARD.



Now step over the low wall on the left side of the Morelli yard. Walk to the front corner of the neighbor's yard near the tree to find Boondocker **Boot Prints** and a pile of Calderon **Cigarette Butts**. Phelps notes that someone was here keeping watch for quite a while.

### INTERVIEW THE NEIGHBOR.

Approach the man standing near his front porch and press Talk to trigger a cut-scene: Phelps asks about the fire. The neighbor mentions that the Morelli family had just won a **Weekend Away**. He gives his name as Dudley Forman, and an interview sequence begins. This adds **Dudley Forman** as a P.O.I.

### *KEY CLUE CHECKLIST: MORELLI HOUSE FIRE*

- Bodies moved
- Family photograph
- Water heater
- Boot prints
- Cigarette butts
- Weekend away

## INTERVIEW: DUDLEY FORMAN

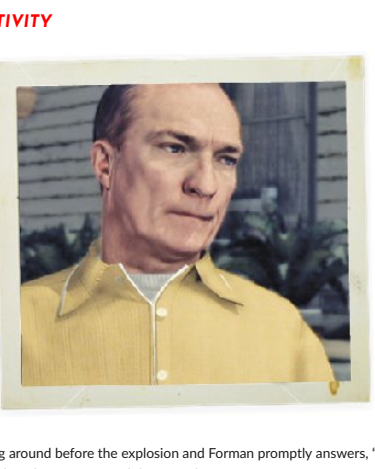
### *TOPIC: MORELLI FIRE WITNESS REPORT*

Phelps starts to ask a simple question, but Forman cuts him off, stating he was asleep when the explosion occurred. It's an odd reaction, and calls for a follow-up response.

### *CORRECT ASSESSMENT: BAD COP*

Phelps suggests that Forman didn't like Morelli. Forman mentions that all the **Houses** (are) **to be Demolished** for a new subdivision, and admits that Morelli was being "difficult" about selling his property to the developer. This adds a pair of new topics to your Questions list.

### *TOPIC: SUSPICIOUS ACTIVITY*

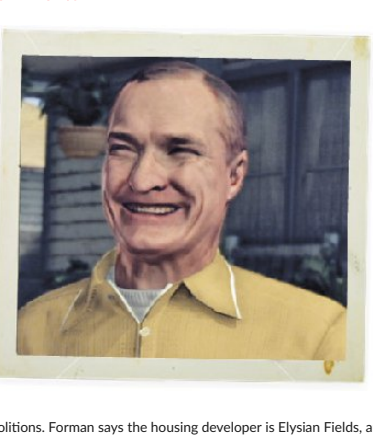


Phelps asks if anyone was hanging around before the explosion and Forman promptly answers, "Nope". But again, his reaction is strange: he glances off to the side as he answers, and then avoids eye contact.

### *CORRECT ASSESSMENT: BAD COP*

When Phelps presses a bit and mentions signs of someone lurking by the fence, Forman suddenly remembers a guy hanging around and describes him in detail. He thought the fellow was the pest exterminator. This adds "**Smoking Man**" to your P.O.I. list.

### *TOPIC: PLANNED DEMOLITIONS*



Phelps asks about the home demolitions. Forman says the housing developer is Elysian Fields, and is surprised that the detective hasn't seen the billboards of Leland Monroe, the owner, "beaming down" at him. But when Phelps asks if Morelli had taken an offer, Forman looks uncomfortable and says he doesn't know.

### *CORRECT ASSESSMENT: BAD COP*

Phelps tries guilt and it works. Forman admits that Morelli built his own house and refused to sell to Elysian Fields, adding "Stubborn fool was ruining it for all of us".

### *TOPIC: PROMOTIONAL TRAVEL CONTEST*

Forman says the Morelli family was supposed to be away for the weekend at Catalina Island as winners of a travel contest. But when Phelps asks who was running the competition, Forman says, "What? I don't know". The way he answers seems odd, but in this case it's just because Forman is an odd duck. He's actually telling the truth. Note the way he looks directly at Phelps.

### *CORRECT ASSESSMENT: GOOD COP*

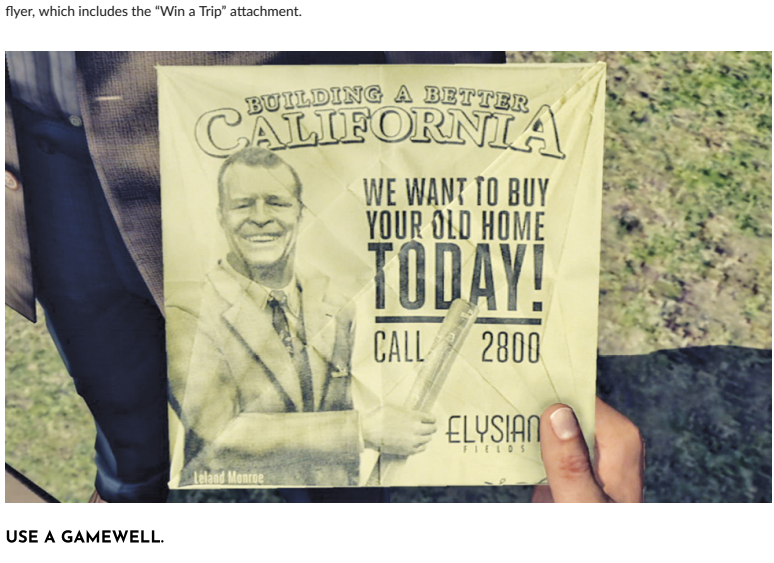
Forman says the competition was an incentive for homeowners still thinking about selling.

### *KEY CLUE CHECKLIST: DUDLEY FORMAN INTERVIEW*

- Houses to be demolished

### EXAMINE THE CLUE FROM BIGGS.

After your interview with Dudley Forman, he offers to give you one of the competition flyers; he has it in his kitchen. But Biggs finds one on the ground by the mailbox. It's been folded up into an **Origami Crane**. Examine it closer to unfold it and see that it's one of the **Elysian Fields Flyers**. This gives you a new objective and a new P.O.I., **Leland Monroe**. Forman returns with his flyer, which includes the "Win a Trip" attachment.


BUILDING A BETTER CALIFORNIA
WE WANT TO BUY YOUR OLD HOME TODAY!
CALL 2800
ELYSIAN FIELDS
Leland Monroe

### USE A GAMEWELL.

You need an address for the Elysian Fields development company, so use the gamewell just behind the coroner's wagon to call in for it. The KGPL operator also connects Phelps to Captain McKelty, who sternly warns against any inquiry into Leland Monroe. After Phelps hangs up, Biggs suggests checking out the big Rancho Escondido blaze. He knows the area, so it pops onto your locations page.

### *KEY CLUE CHECKLIST: MORELLI HOUSE FIRE*

- Origami crane
- Elysian Fields flyers

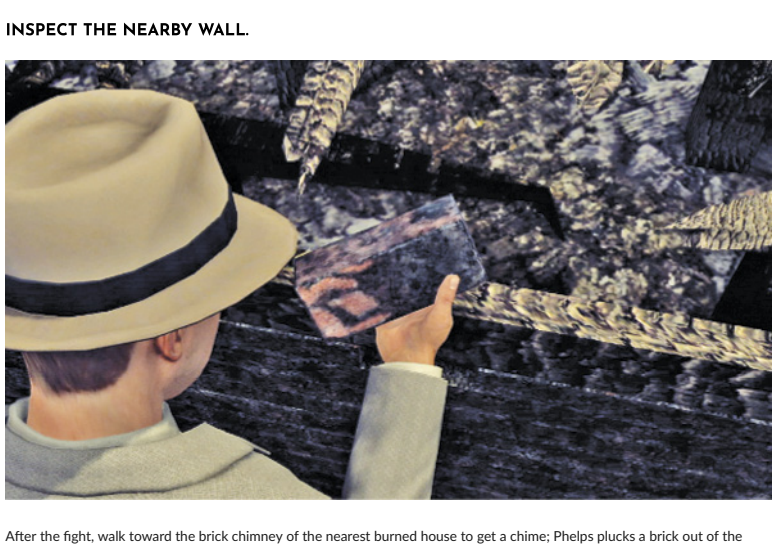
## LOCATION: RANCHO ESCONDIDO

Welcome to
RANCHO ESCON
New Homes Opening Soon

### DISPERSE THE RIOT.

Travel to Rancho Escondido (3). You arrive in the middle of a tense situation: G.I. homeowners who lost houses in the huge blaze angrily confront police officers at the scene. Soon a riot breaks out. Step in and K.O. two rioters to bring the situation under control.

### INSPECT THE NEARBY WALL.



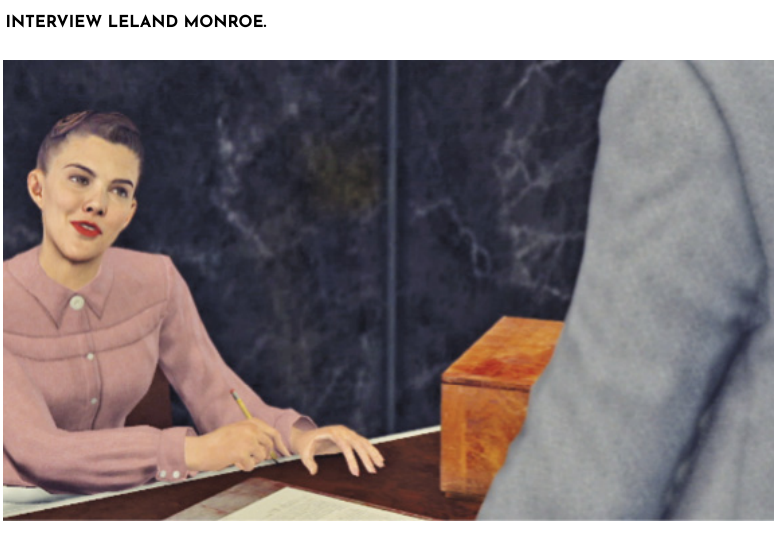
After the fight, walk toward the brick chimney of the nearest burned house to get a chime; Phelps plucks a brick out of the wall. Examine it more closely to discover the **Poor Cement Quality** between bricks. Biggs notices no wall ties either… and then the wall suddenly collapses! Not very well constructed. This discovery adds a topic to your Questions page when you interview Leland Monroe later. You've seen all you need to see here.

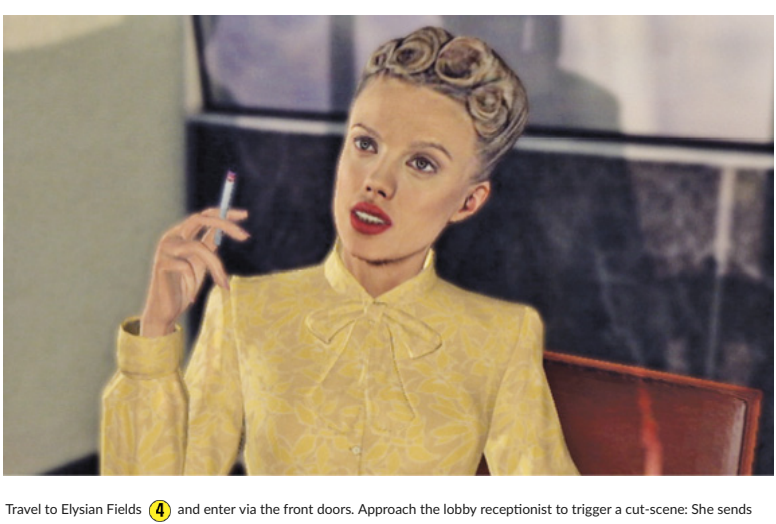
### *KEY CLUE CHECKLIST: RANCHO ESCONDIDO*

- Poor cement quality

## LOCATION: ELYSIAN FIELDS

### INTERVIEW LELAND MONROE.





Travel to Elysian Fields (4) and enter via the front doors. Approach the lobby receptionist to trigger a cut-scene: She sends you up to Monroe's secretary, who tries to put off the detectives. But when Phelps threatens to get a warrant, Monroe himself steps out of his office and calls them inside.

You can examine the housing models and posters in the office if you want. Then approach Monroe to trigger an interview sequence.

Welcome to RANCHO ESCONDIDO
Choose Your Dream Home Today!
The Suburban
$9,150
El Rancho
$9,820
Contemporary
$10,250

## INTERVIEW: LELAND MONROE

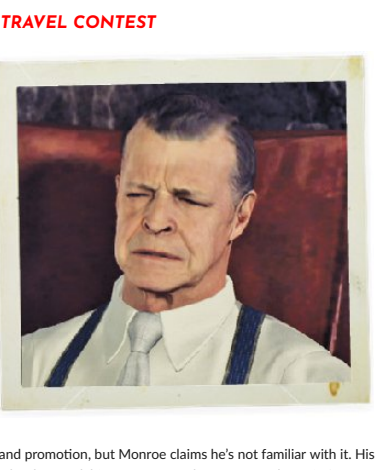
### *TOPIC: ELYSIAN LINKED TO ARSONS*

Phelps points out the fact that Elysian Fields flyers keep showing up at houses that subsequently burn down. Monroe says he advertises everywhere, so there's no explanation needed. Then he gives Phelps a wary look.

### *CORRECT ASSESSMENT: BAD COP*

Phelps notes that each of the burned houses he's investigated has belonged to a family that wouldn't sell to Elysian Fields.

### *TOPIC: PROMOTIONAL TRAVEL CONTEST*



Phelps asks about the Catalina Island promotion, but Monroe claims he's not familiar with it. His company runs many such promotions. Monroe's features are hard to read; his eyes seem to be permanently squinting, so they're difficult to see. Of course, you have flyers for the contest that feature his smiling face.

### *CORRECT ASSESSMENT: ACCUSE*

### *EVIDENCE: ELYSIAN FIELDS FLYERS*

Again, Phelps points out that the prizes are given to holdouts—people who won't sell to Elysian. Monroe explains that his face is "the brand" on all advertising. He also pointedly mentions that the mayor and chief of police are members of the Suburban Redevelopment Fund, as well.

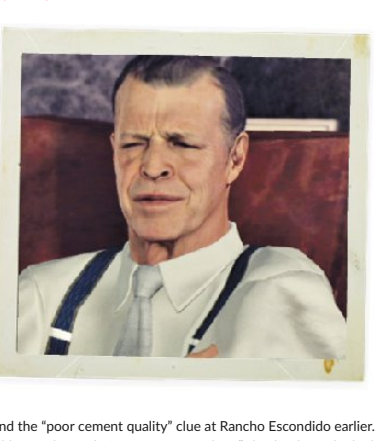
### *TOPIC: LOCAL LAND ACQUISITIONS*

Phelps asks what happens to development plans when a family like the Morellis holds out. Monroe says they work around the holdouts. "Business finds a way", he says.

### *CORRECT ASSESSMENT: BAD COP*

When Phelps presses the point, Monroe claims he'd build around any holdout, but that "progress is an inexorable process" and eventually most people see sense.

### *TOPIC: RANCHO ESCONDIDO FIRE*

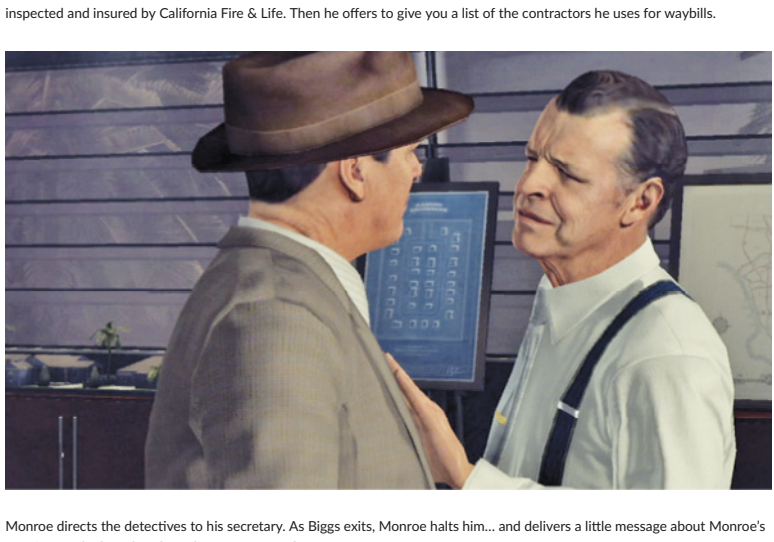


This topic appears only if you found the "poor cement quality" clue at Rancho Escondido earlier. When Phelps asks if the new development that burned met building code regulations, Monroe replies, "Absolutely! Only the best for our returning heroes!"

### *CORRECT ASSESSMENT: ACCUSE*

### *EVIDENCE: POOR CEMENT QUALITY*

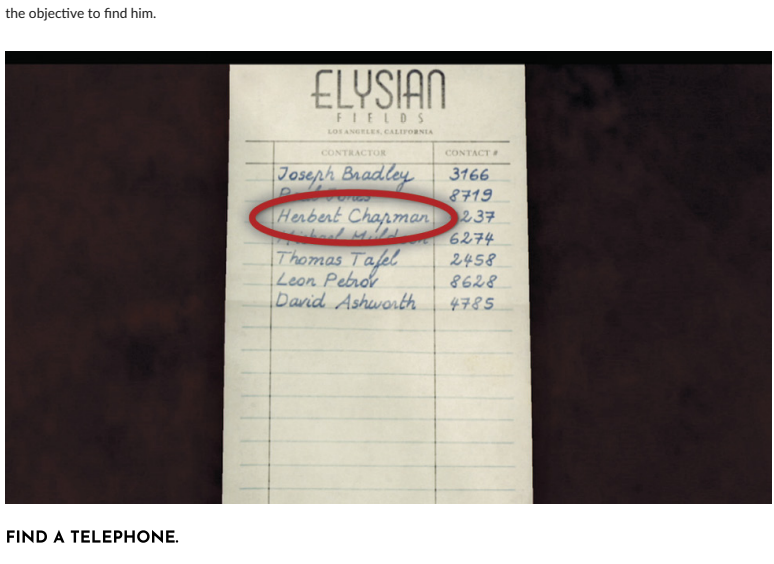
Phelps and Biggs point out the shoddy workmanship at Rancho Escondido. Monroe responds that the buildings were fully inspected and insured by California Fire & Life. Then he offers to give you a list of the contractors he uses for waybills.



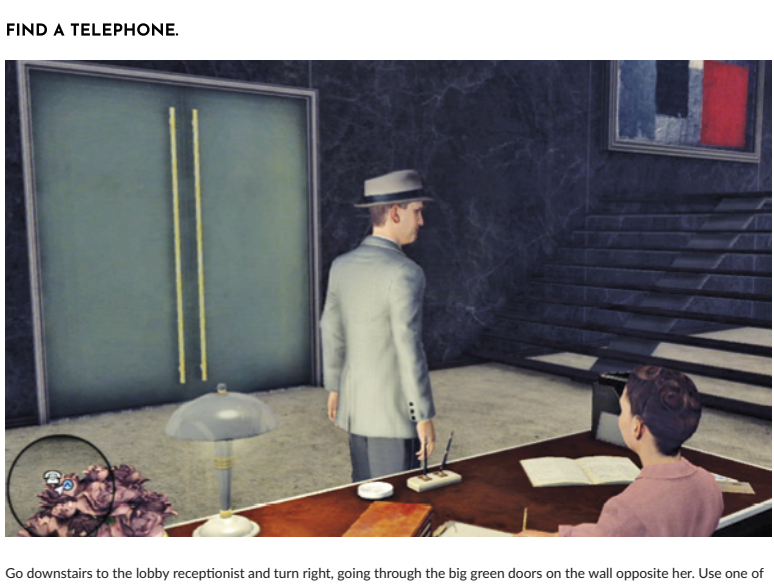
Monroe directs the detectives to his secretary. As Biggs exits, Monroe halts him… and delivers a little message about Monroe's position on the board of the police pension fund.

### PICK UP THE CONTRACTOR LIST.

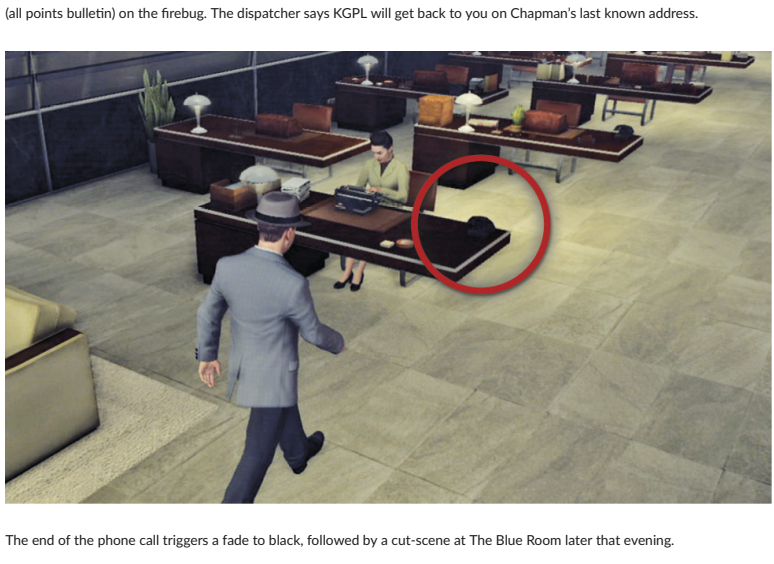
Approach the secretary and pick up the **List of Contractors**. Notice anybody familiar? Tap on the name "Herbert Chapman", the firebug you chased down in your previous case, "The Gas Man". This adds **Herbert Chapman** to your P.O.I. list and gives you the objective to find him.



### FIND A TELEPHONE.



Go downstairs to the lobby receptionist and turn right, going through the big green doors on the wall opposite her. Use one of the phones on an office worker's desk to call dispatch. Phelps learns that Chapman has been released, so he puts out an A.P.B. (all points bulletin) on the firebug. The dispatcher says KGPL will get back to you on Chapman's last known address.

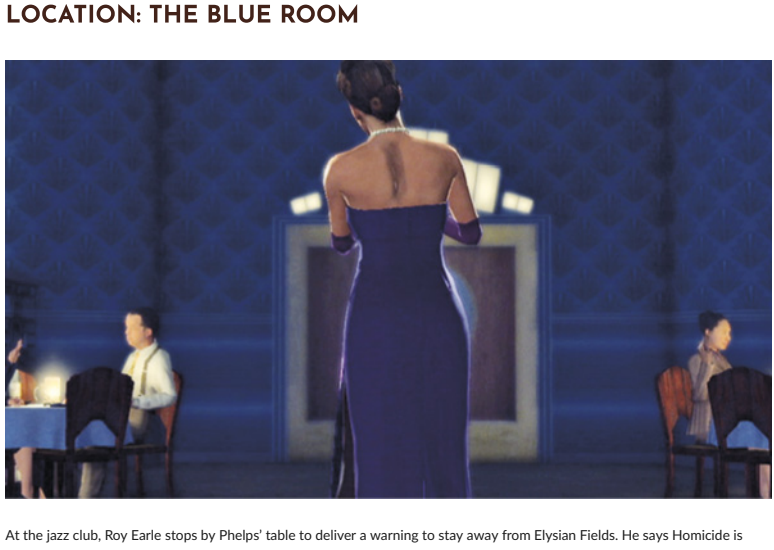


The end of the phone call triggers a fade to black, followed by a cut-scene at The Blue Room later that evening.

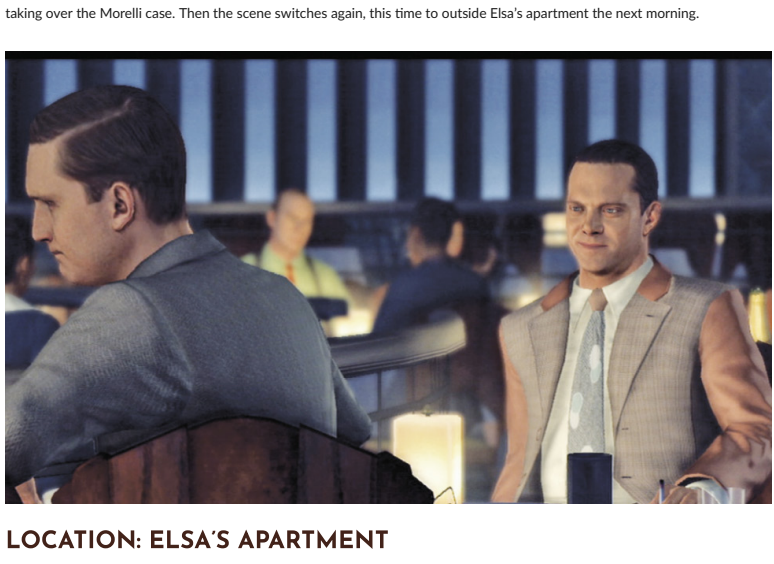
### *KEY CLUE CHECKLIST: ELYSIAN FIELDS*

- List of contractors

## LOCATION: THE BLUE ROOM

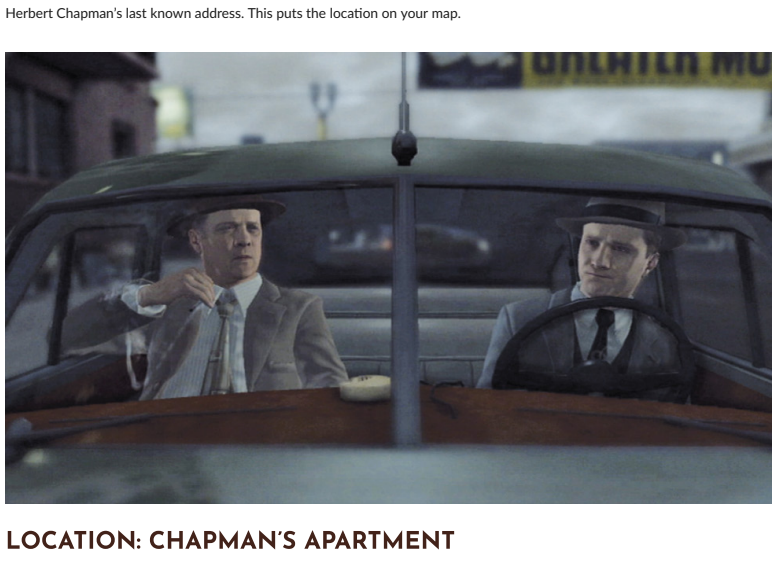


At the jazz club, Roy Earle stops by Phelps' table to deliver a warning to stay away from Elysian Fields. He says Homicide is taking over the Morelli case. Then the scene switches again, this time to outside Elsa's apartment the next morning.



## LOCATION: ELSA'S APARTMENT

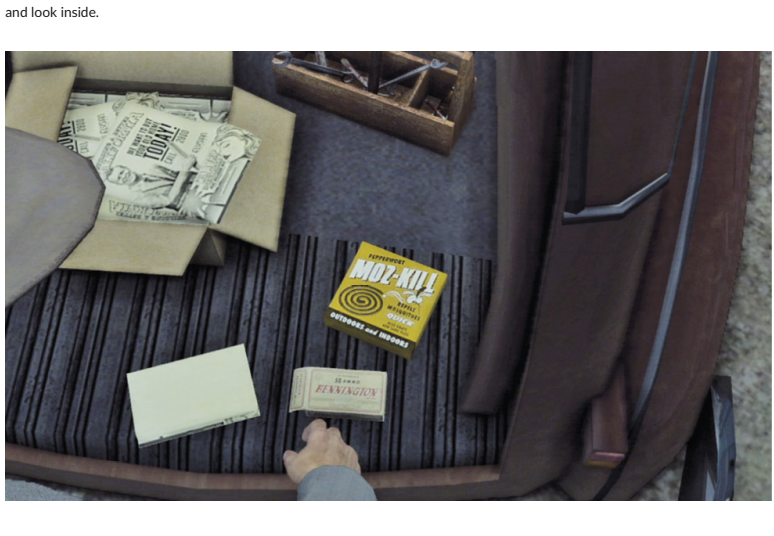
Detective Biggs waits for Phelps at their car outside Elsa's apartment building. When Phelps joins his partner, he learns that Biggs got the same hands-off message from Captain McKelty. When the cut-scene ends, you get a KGPL radio call with Herbert Chapman's last known address. This puts the location on your map.

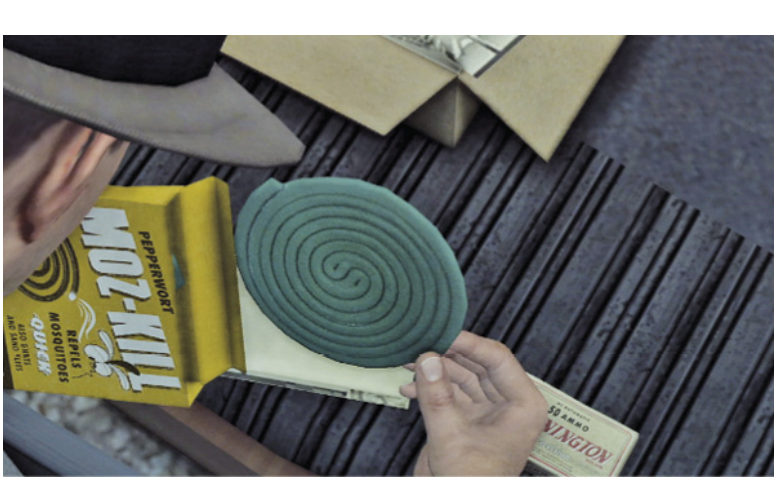


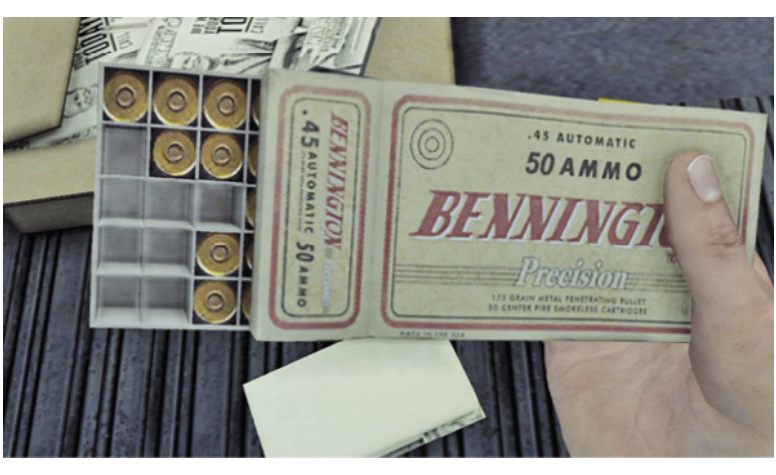
## LOCATION: CHAPMAN'S APARTMENT

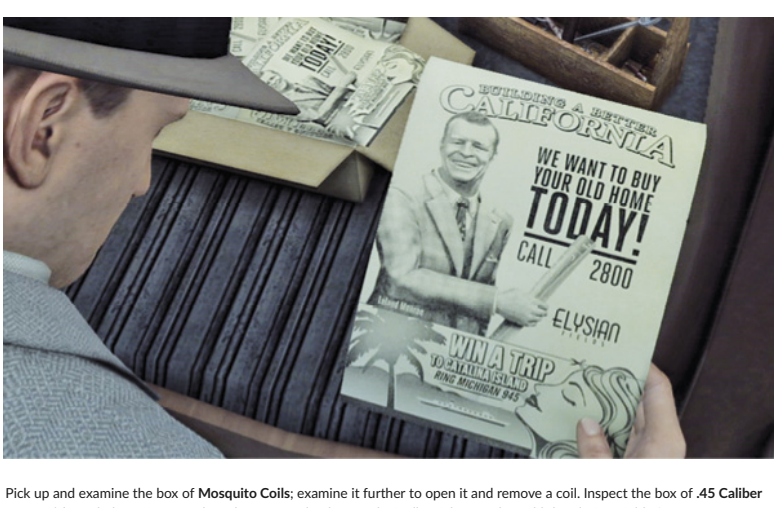
### SEARCH CHAPMAN'S VAN.

Travel from Elsa's apartment (5) to Chapman's (6). Your arrival triggers a short cut-scene: Phelps meets the landlord working on the lawn; he says Chapman isn't home. Chapman's van is parked on the lawn, however. Open the van's rear door and look inside.

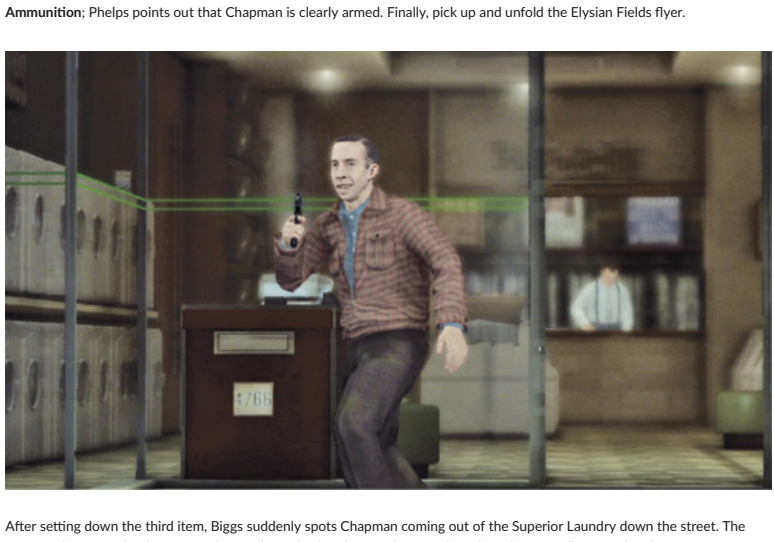







BUILDING A BETTER CALIFORNIA
WE WANT TO BUY YOUR OLD HOME TODAY!
CALL 2800
ELYSIAN FIELDS
WIN A TRIP

Pick up and examine the box of **Mosquito Coils**; examine it further to open it and remove a coil. Inspect the box of **.45 Caliber Ammunition**; Phelps points out that Chapman is clearly armed. Finally, pick up and unfold the Elysian Fields flyer.



After setting down the third item, Biggs suddenly spots Chapman coming out of the Superior Laundry down the street. The suspect also spots the detectives, then pulls out his handgun and jumps aboard an electric trolley car. The chase is on!

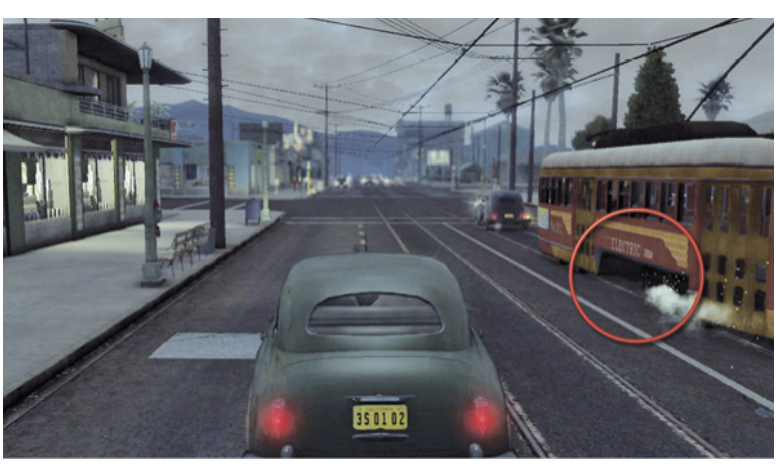
### *KEY CLUE CHECKLIST: CHAPMAN'S APARTMENT*

- Mosquito coils
- .45 caliber ammunition

## LOCATION: CITY STREETS

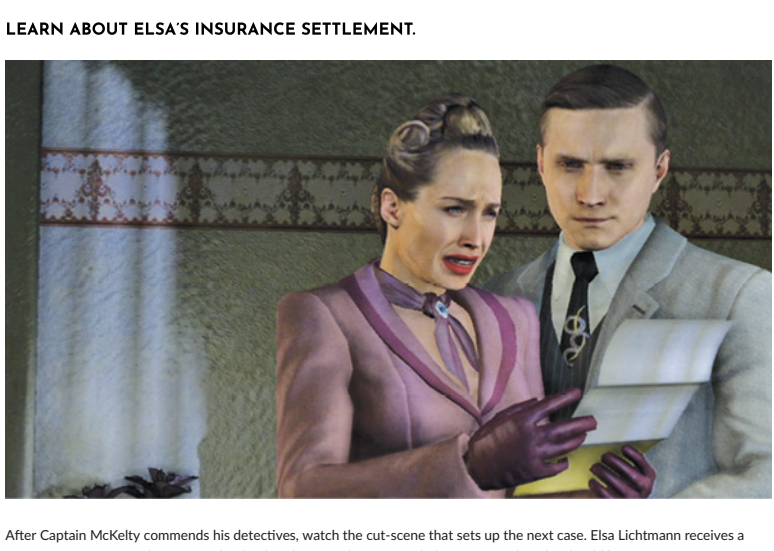
### APPREHEND HERBERT CHAPMAN.

Follow that trolley! Chapman takes control of the car and starts plowing recklessly through traffic as he flees east on Melrose Avenue. Pull up alongside and slam into its middle section to knock off the side panel (at the word "Electric"), thus exposing the wheels.



Continue pulling up next to the exposed wheels until Biggs can shoot them out. When the trolley finally halts, exit your vehicle. When you do, Chapman jumps out of the trolley and starts shooting. Take him out quickly!

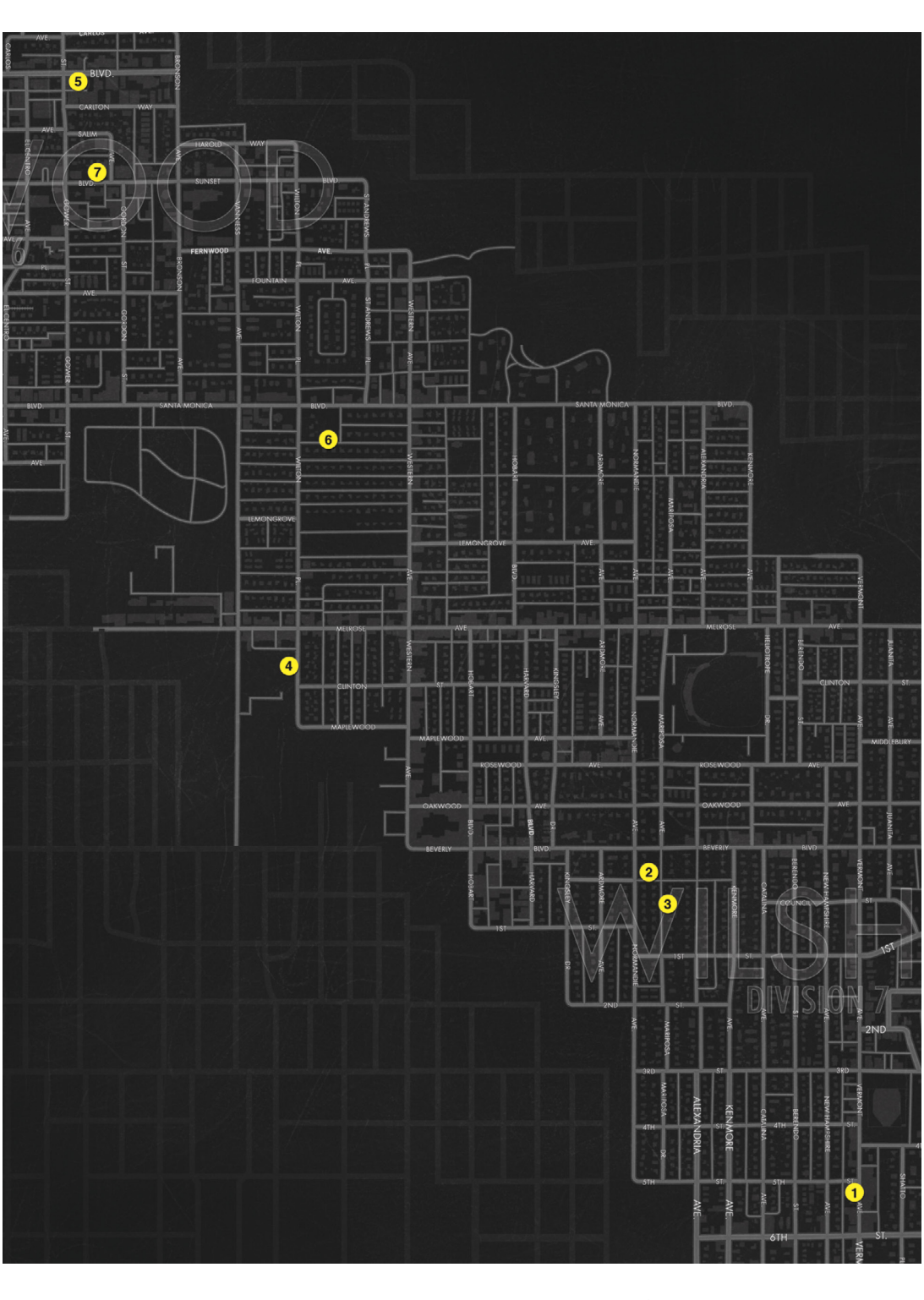
### LEARN ABOUT ELSA'S INSURANCE SETTLEMENT.



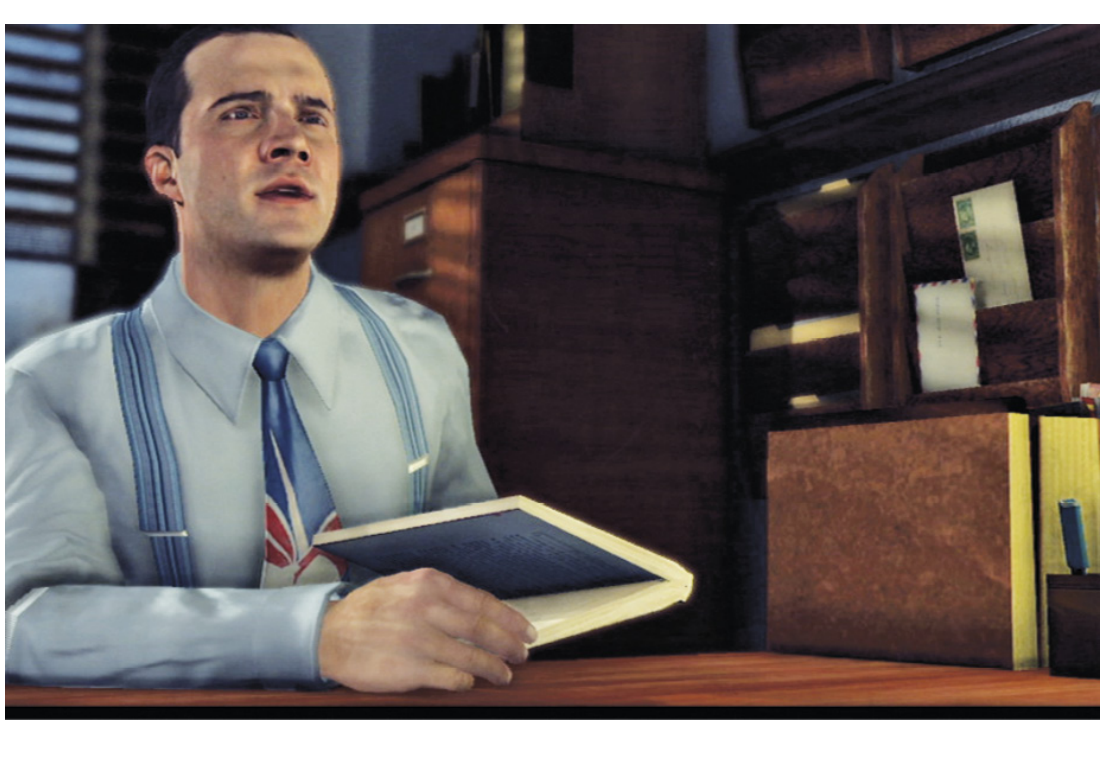
After Captain McKelty commends his detectives, watch the cut-scene that sets up the next case. Elsa Lichtmann receives a generous insurance settlement for the death of her friend, Lou. But Phelps suggests that she should have an insurance investigator look into the matter: his old wartime rival, Jack Kelso.

The Arson Cases

# CASE# AA003: House of Sticks



This case is set up at the end of "A Walk in Elysian Fields". Elsa Lichtmann has received a $20,000 settlement from California Fire & Life; she was sole beneficiary on the life insurance policy of her friend, Louis Buchwalter. But Cole Phelps has convinced her that Lou's death was the result of developer's negligence—shoddy workmanship caused the roof to collapse. As the case opens, you see Elsa arrive at the office of Jack Kelso, an investigator for California Fire & Life. She presents Kelso with the settlement letter.



## Objectives

- Review Buchwalter Case Documents.
- Interview Elsa Lichtmann.
- Visit Curtis Benson's Office.
- Investigate Elysian Fields Office & Subdue Foreman.
- Investigate Demolished House & Escape Bulldozer.
- Investigate Keystone Film Studios.
- Investigate Elysian Fields Site 2.
- Escape Pursuers & Get to Elsa's Apartment.

### CASE REPORT

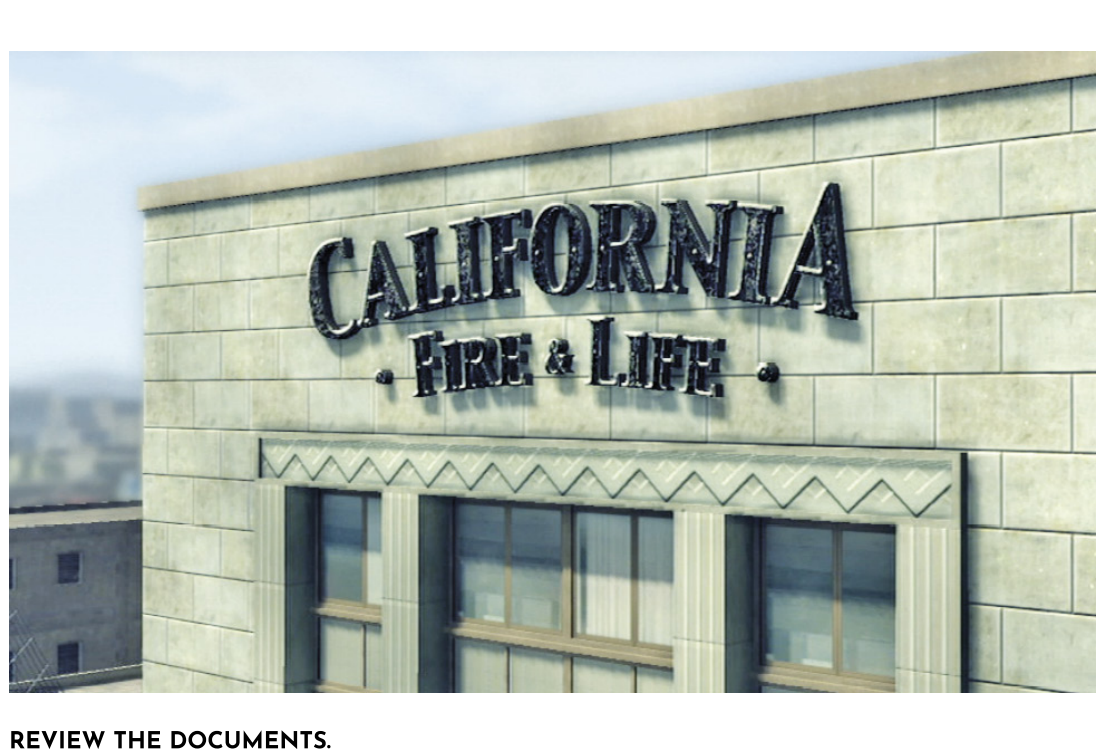
**Total Number of Key Clues** 11

**Total Number of Interview Questions** 3

## Fail Conditions

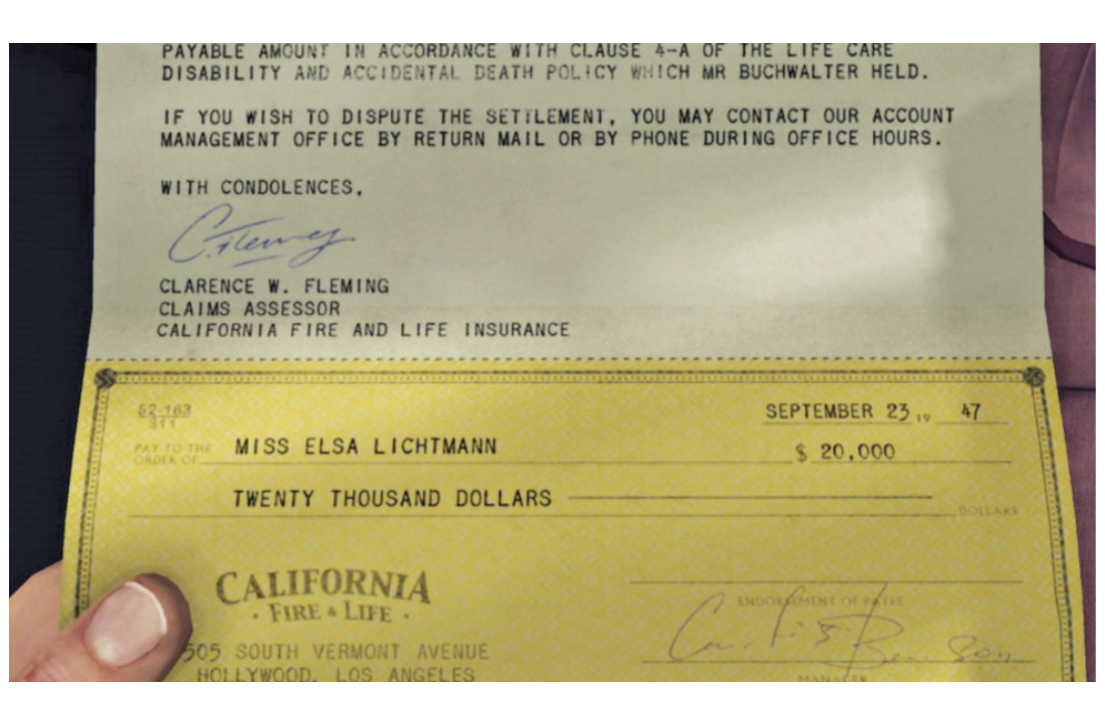
- Kelso dies.

## LOCATION: CALIFORNIA FIRE & LIFE



### REVIEW THE DOCUMENTS.

You now play as Jack Kelso, starting out in his office at California Fire & Life ①. Examine the **Settlement Letter** and check that Elsa gives you; Kelso calls it a "ridiculously generous settlement". But when Elsa says she believes her friend was a victim of foul play, she gets Kelso's attention and he pulls out the **Buchwalter Case File**.



PAYABLE AMOUNT IN ACCORDANCE WITH CLAUSE 4-A OF THE LIFE CARE DISABILITY AND ACCIDENTAL DEATH POLICY WHICH MR BUCHWALTER HELD.

IF YOU WISH TO DISPUTE THE SETTLEMENT, YOU MAY CONTACT OUR ACCOUNT MANAGEMENT OFFICE BY RETURN MAIL OR BY PHONE DURING OFFICE HOURS.

WITH CONDOLENCES,

CLARENCE W. FLEMING
CLAIMS ASSESSOR
CALIFORNIA FIRE AND LIFE INSURANCE

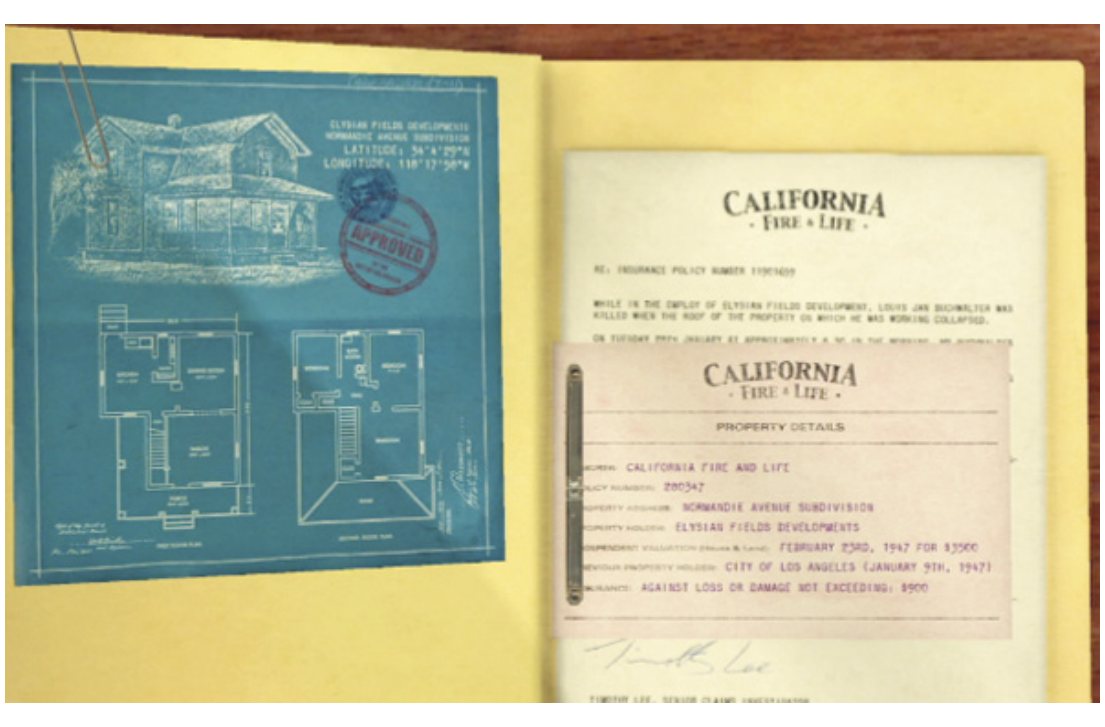
SEPTEMBER 23 47

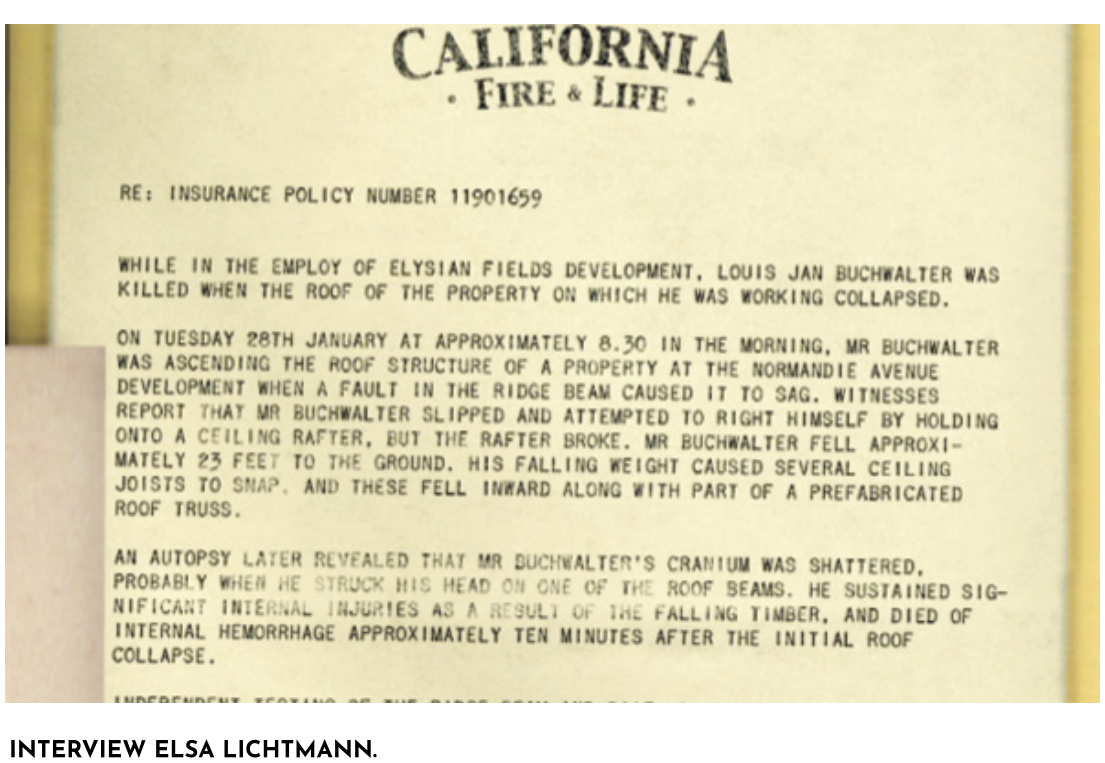
MISS ELSA LICHTMANN $ 20,000

TWENTY THOUSAND DOLLARS

CALIFORNIA
FIRE & LIFE
505 SOUTH VERMONT AVENUE
HOLLYWOOD, LOS ANGELES

Now you can review all the documents in the file: blueprint, property details slip, and the accident report by the claims investigator. Read the report: a sagging ridge beam, a snapped ceiling rafter, and collapsing roof truss. Either Buchwalter was very unlucky or the building materials were substandard. But the insurance investigator absolves Elysian Fields of any fault.





CALIFORNIA
FIRE & LIFE

RE: INSURANCE POLICY NUMBER 11901659

WHILE IN THE EMPLOY OF ELYSIAN FIELDS DEVELOPMENT, LOUIS JAN BUCHWALTER WAS KILLED WHEN THE ROOF OF THE PROPERTY ON WHICH HE WAS WORKING COLLAPSED.

ON TUESDAY 28TH JANUARY AT APPROXIMATELY 8.30 IN THE MORNING, MR BUCHWALTER WAS ASCENDING THE ROOF STRUCTURE OF A PROPERTY AT THE NORMANDIE AVENUE DEVELOPMENT WHEN A FAULT IN THE RIDGE BEAM CAUSED IT TO SAG. WITNESSES REPORT THAT MR BUCHWALTER SLIPPED AND ATTEMPTED TO RIGHT HIMSELF BY HOLDING ONTO A CEILING RAFTER, BUT THE RAFTER BROKE. MR BUCHWALTER FELL APPROXIMATELY 23 FEET TO THE GROUND. HIS FALLING WEIGHT CAUSED SEVERAL CEILING JOISTS TO SNAP, AND THESE FELL INWARD ALONG WITH PART OF A PREFABRICATED ROOF TRUSS.

AN AUTOPSY LATER REVEALED THAT MR BUCHWALTER'S CRANIUM WAS SHATTERED, PROBABLY WHEN HE STRUCK HIS HEAD ON ONE OF THE ROOF BEAMS. HE SUSTAINED SIGNIFICANT INTERNAL INJURIES AS A RESULT OF THE FALLING TIMBER, AND DIED OF INTERNAL HEMORRHAGE APPROXIMATELY TEN MINUTES AFTER THE INITIAL ROOF COLLAPSE.

### INTERVIEW ELSA LICHTMANN.

After exiting the case file screen, talk to Elsa to trigger an interview sequence.

### KEY CLUE CHECKLIST: JACK KELSO'S OFFICE

- Settlement letter
- Buchwalter case file

## INTERVIEW: ELSA LICHTMANN

### TOPIC: DISPUTED CLAIM PAYOUT

Kelso asks about the basis for Elsa's claim. She replies that Lou Buchwalter was a craftsman and wouldn't build a faulty roof. Elsa is tough to read, but this reason seems a bit flimsy.

### CORRECT ASSESSMENT: BAD COP

Kelso presses her to take the money, saying her intuition isn't enough to reopen an investigation. But Elsa insists that something was wrong with that house.

### TOPIC: CONNECTION TO BUCHWALTER

When Kelso asks why Buchwalter named her as his beneficiary if they weren't married, Elsa hesitates… then replies that they were "family friends".

### CORRECT ASSESSMENT: BAD COP

Kelso isn't buying her story, so Elsa levels with him: she was interned with Buchwalter on Ellis Island for four long years. Nazis had killed their parents, and yet they were confined to the island as "resident alien Germans" during the war.

### TOPIC: MOTIVE FOR DISPUTE

Kelso rather roughly states that "accidents happen" and wonders what Elsa really wants. But she looks him directly in the eye and repeats that she wants the collapsed building thoroughly investigated.

### CORRECT ASSESSMENT: GOOD COP

Kelso finds her case intriguing, but adds that he needs more information. Then Elsa drops her bombshell: she believes there's a conspiracy afoot that includes Elysian Fields and Kelso's insurance company.

When the interview ends, Kelso asks Elsa for her address and phone number. She jots the number on a **Slip of Paper** and hands it over. Then a secretary appears with the message that Mr. Benson wants to see Kelso upstairs in his office.

- Key Clue Checklist: Jack Kelso's Office
- Slip of paper

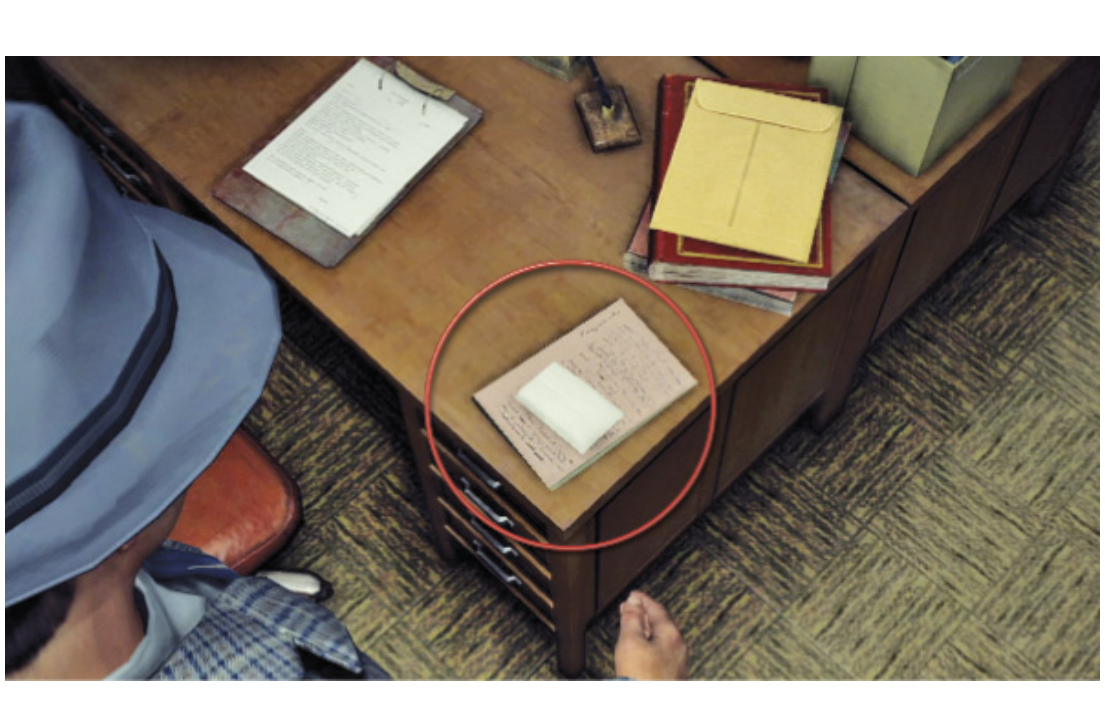
### VISIT CURTIS BENSON'S OFFICE.

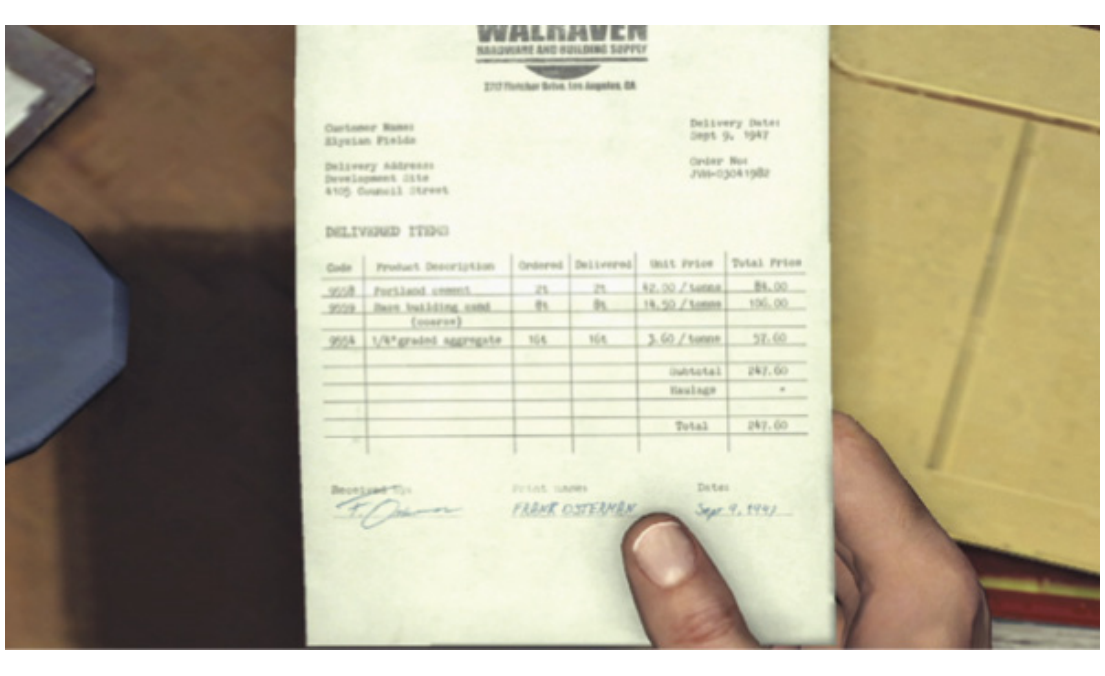
Follow the secretary upstairs to Benson's office. Your arrival triggers a cut-scene: Benson works on his putting as Kelso tells him about Miss Lichtmann's refusal to take the payout. Benson orders him to forget about any investigation and get Elsa to take the payout.

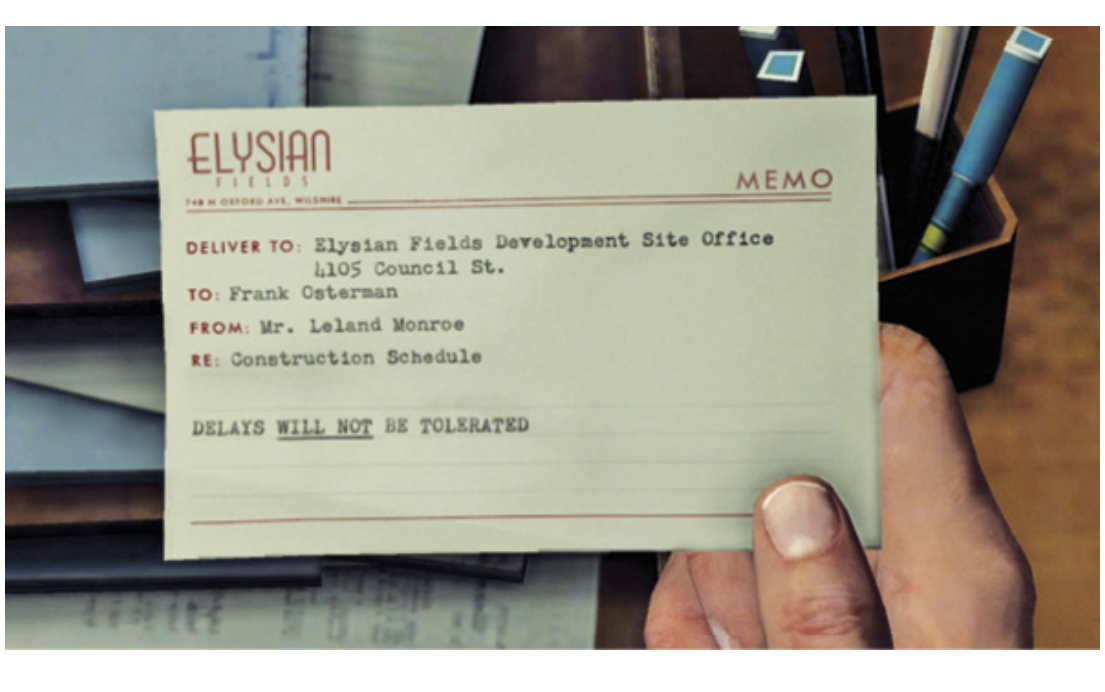
## LOCATION: ELYSIAN FIELDS SUBDIVISION OFFICE

### SEARCH THE SUBDIVISION OFFICE.

Travel from California Fire & Life ① to the Elysian Fields site ②. Enter the subdivision office and find the **Cement Delivery Receipt** on the leftmost desk. Kelso notes that it's an inferior way to mix cement; the ratio of cement to sand to aggregate is 1:4:8, not good for construction grade cement. Somebody's cutting corners.







ELYSIAN
FIELDS

MEMO

DELIVER TO: Elysian Fields Development Site Office
4105 Council St.
TO: Frank Osterman
FROM: Mr. Leland Monroe
RE: Construction Schedule

DELAYS WILL NOT BE TOLERATED

Now go to the rightmost desk to find a **Demolition Order**. It orders the destruction of all building work "associated with the incident of 01/28/1947"—the date that Lou Buchwalter was killed. The order also calls for all building material to be removed from the site. Could this be a sign of a cover-up? Then examine the **Company Memo** next to the order: Leland Monroe is putting heavy pressure on his construction crews to work fast.

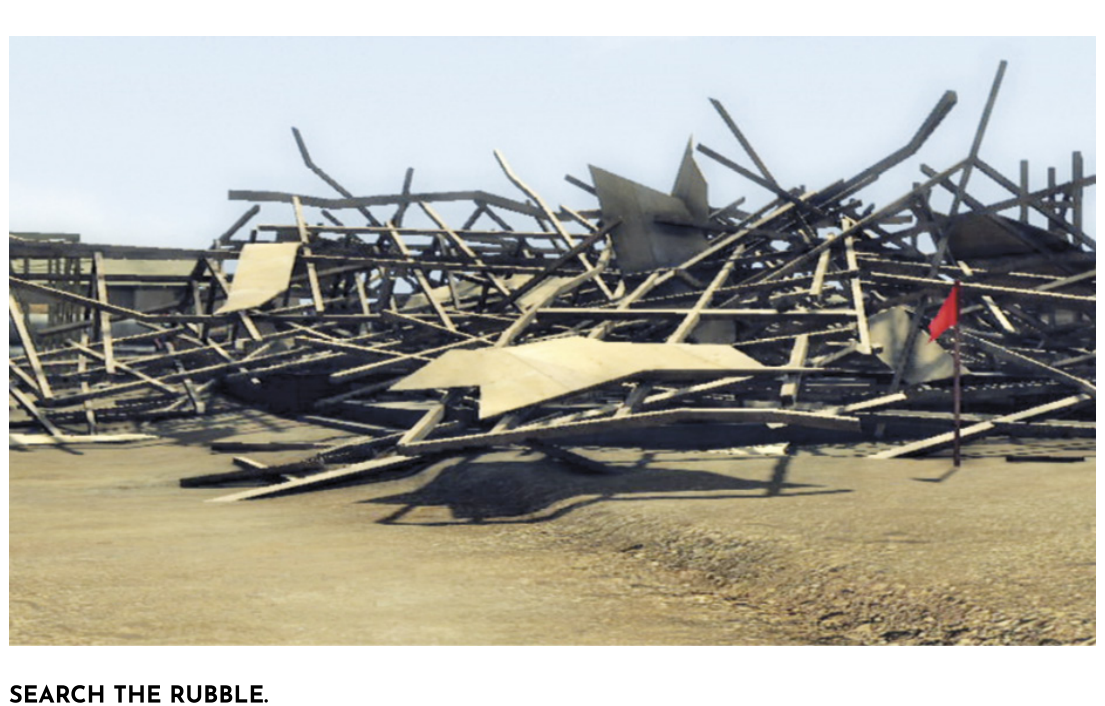
### SUBDUE FRANK OSTERMAN.

Exit the office to trigger a cut-scene: the site foreman, Frank Osterman, aggressively confronts Kelso and starts a fistfight. Kelso is a tough fighter, however, so you can silence the loudmouth with just a few punches. Afterwards, a defeated Osterman points out the demolished site where Lou Buchwalter died.

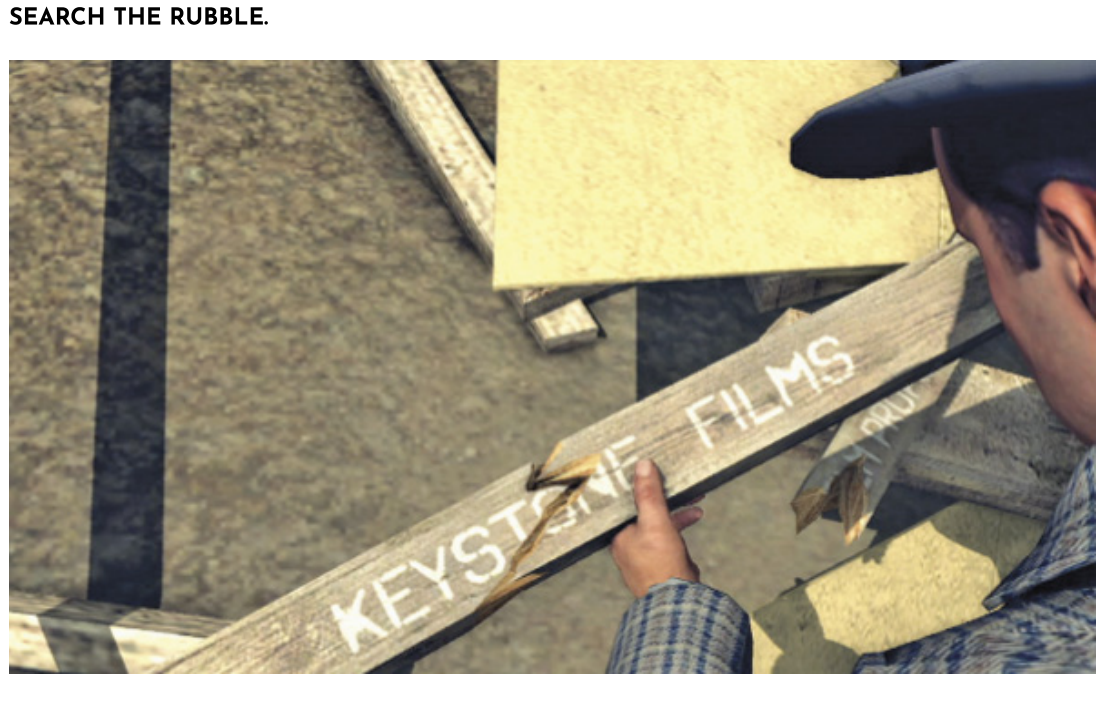
### KEY CLUE CHECKLIST: ELYSIAN FIELDS SUBDIVISION OFFICE

- Cement delivery receipt
- Demolition order
- Company memo

## LOCATION: DEMOLISHED ELYSIAN FIELDS HOUSE



### SEARCH THE RUBBLE.



Travel the short distance to the demolished house ③ in the Normandie Avenue subdivision. Find the items marked by the red flags. At two flags you find pieces of wood with the words "Not For Construction Use" stenciled on them. At another flag, find the brick with almost no mortar on it. Go around to the back of the debris pile to find some **Broken Wood** that you must piece together like a puzzle to form the words: "Keystone Films". Kelso asks, "Who gets their lumber from a film studio?"

### ESCAPE THE BULLDOZER!

Setting down the broken wood triggers an intense cut-scene: Frank Osterman, angry at the ass-kicking he got, hops aboard a bulldozer and tries to run Kelso down.

Kelso turns and starts sprinting down a steep-sided, pipe-filled trench. You can run full speed down the trench, hopping and climbing over pipes and platforms, until you reach the ladder at the far end, however you'll have to be proactive to make it; turn and shoot at Osterman to slow him down. Every time you try to shoot the foreman, he raises the bulldozer's blade to block your firing angle, so target and shoot fast.

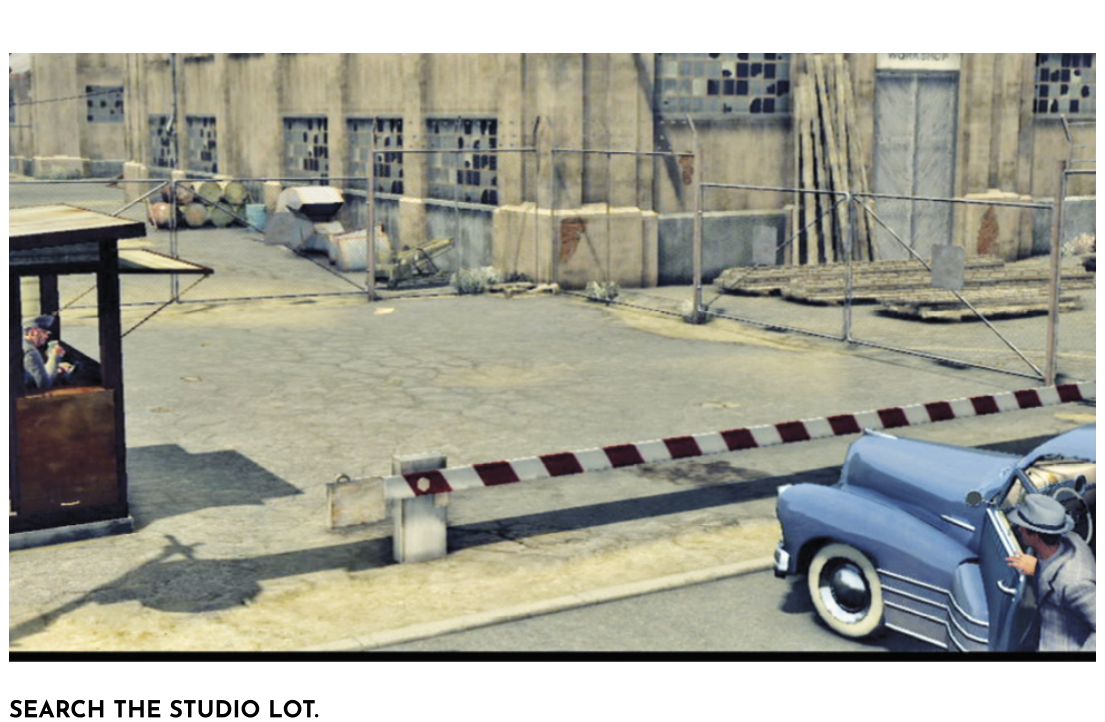
### USE A GAMEWELL.

Now you need an address for Keystone Film Studios. Hop in your car and follow the blue phone icon on the map to find the gamewell just down the street at the corner. Use it to call in and get the address.

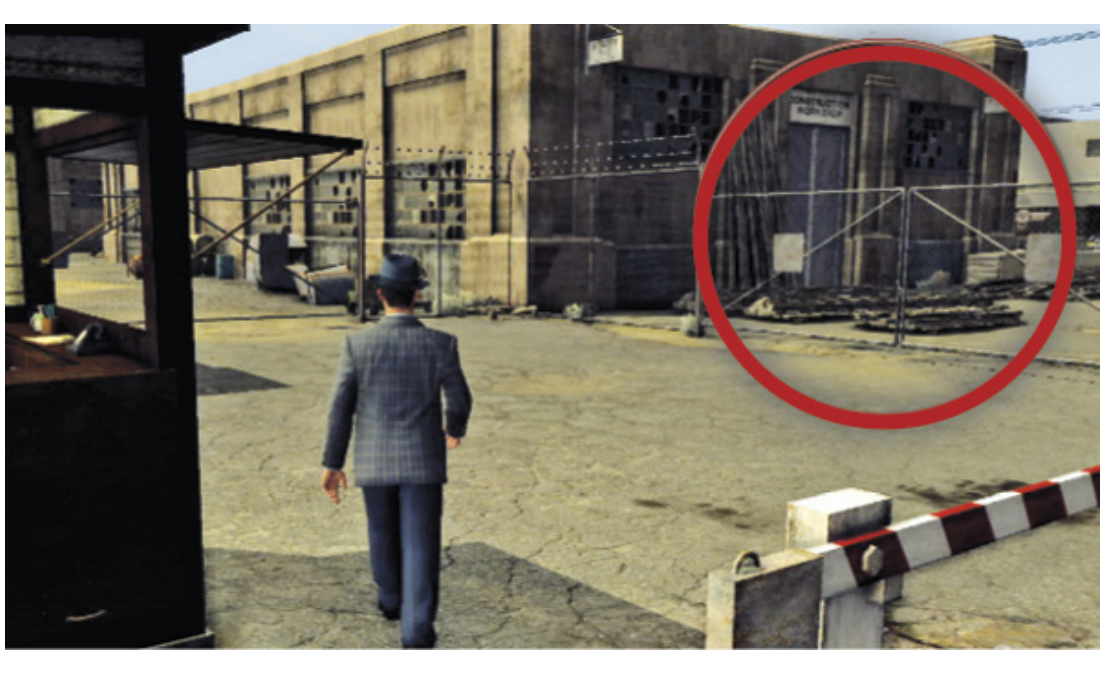
### KEY CLUE CHECKLIST: DEMOLISHED ELYSIAN FIELDS HOUSE

- Broken wood

## LOCATION: KEYSTONE FILM STUDIOS

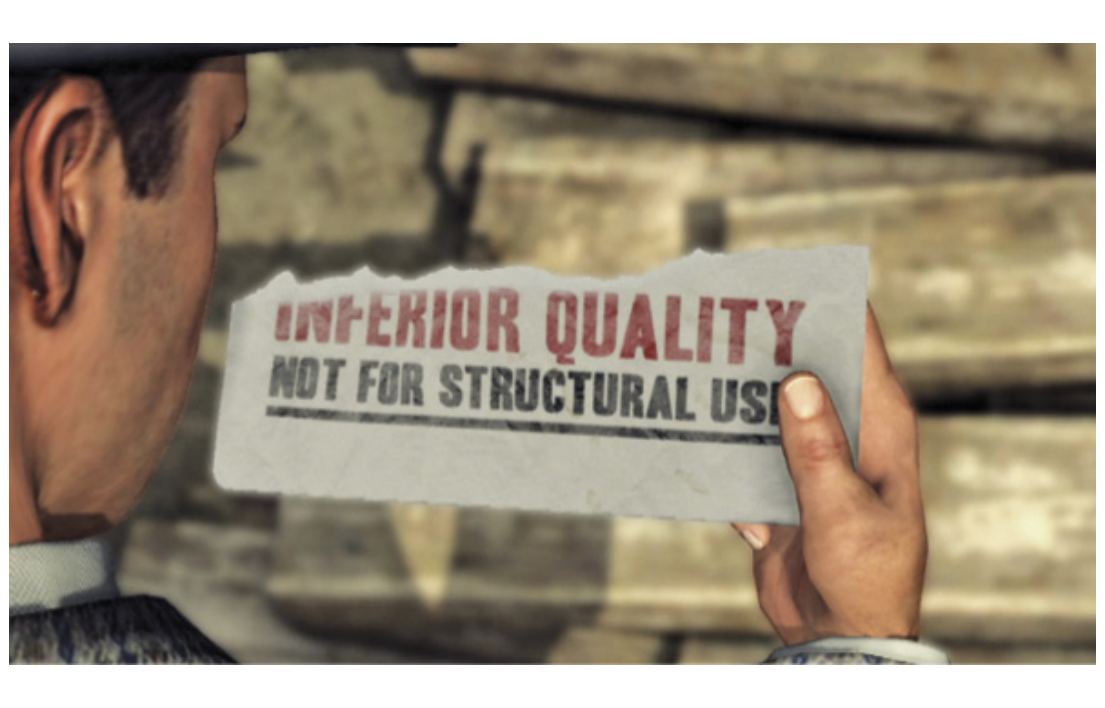


### SEARCH THE STUDIO LOT.



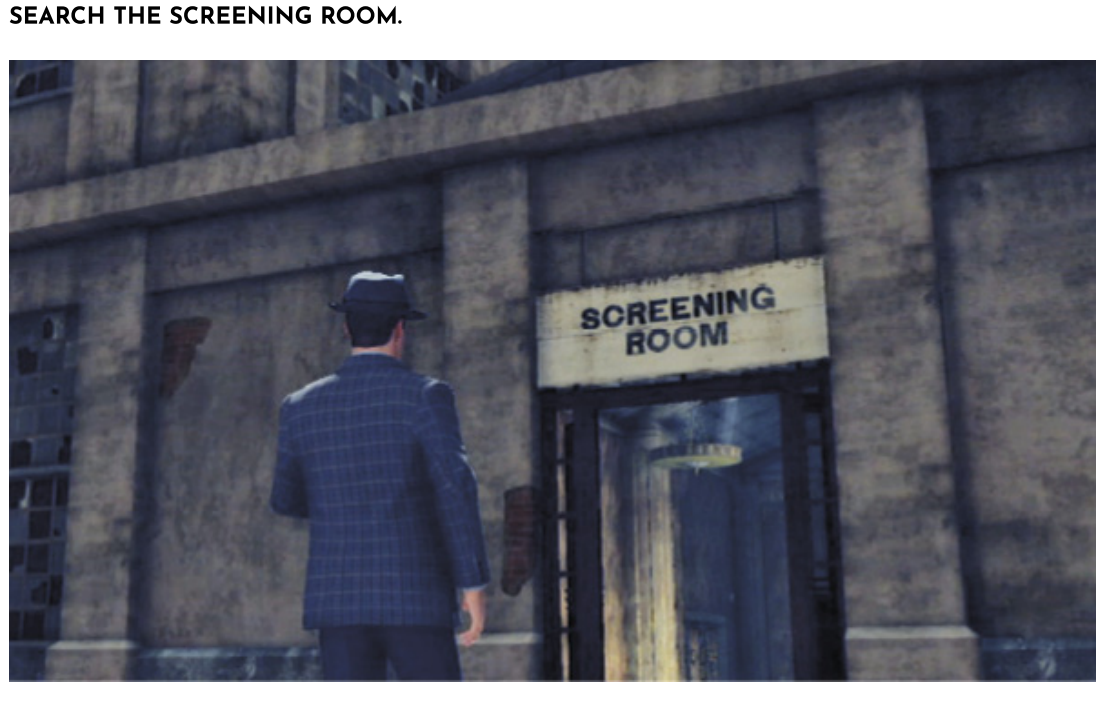
Travel to the Keystone Film Studios ④. Your arrival triggers a cut-scene: Kelso gives the gate guard a little incentive to let him snoop around for a while.

Start by hopping the gate to the right, near the building sign that reads "Construction Workshop". Then begin searching through the piles of lumber.



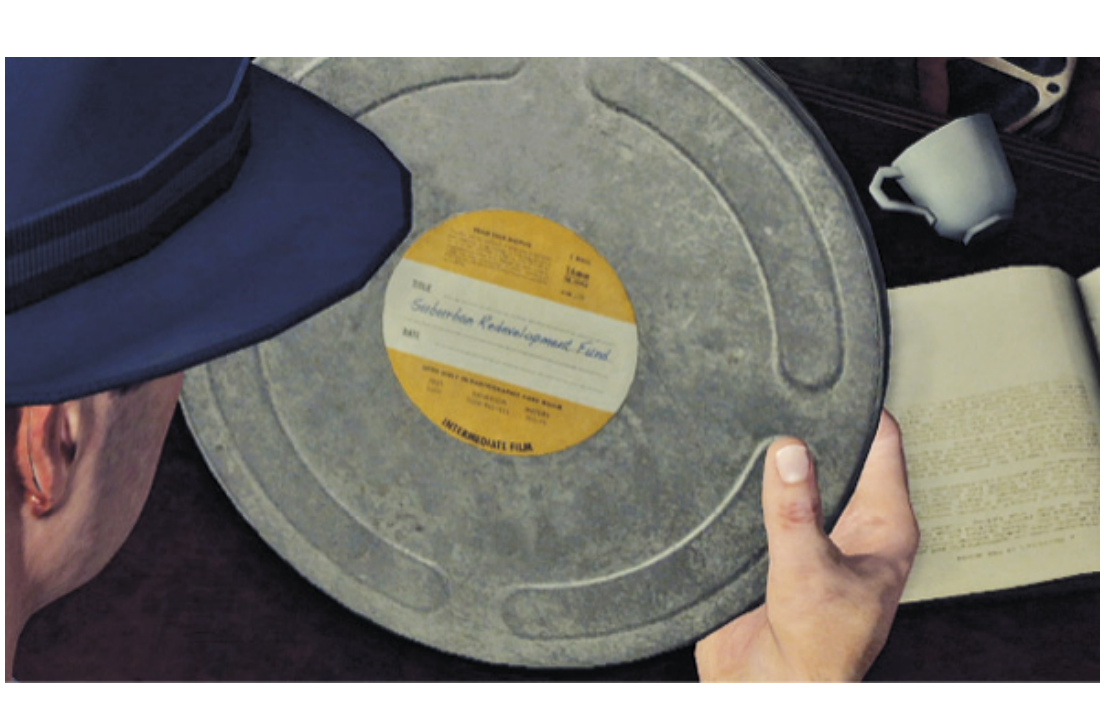
On the very first lumber pile to the left, after scaling the fence, you find the **Lumber Delivery Receipt** for hundreds of pallets of Eastern White Pine. Then search the nearby lumber against the fence to find a sign that indicates **Inferior Quality Lumber**, not for structural use. As Kelso points out, wood like this won't support a roof.

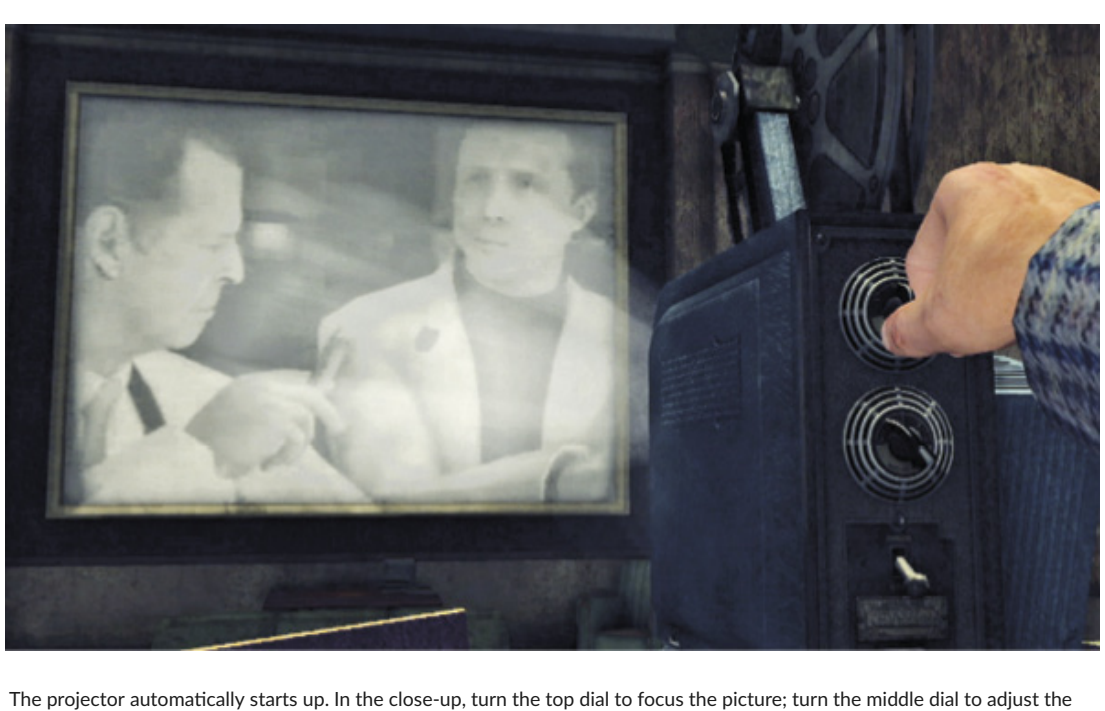
### SEARCH THE SCREENING ROOM.



Now continue around the corner of the Construction Workshop and move along the fence to the next building, Stage 3. Turn left and proceed straight ahead to the doorway under the sign that reads "Screening Room".

Enter the screening room and examine the **Film Canister** on the table to the right, just inside the doorway. The title on the canister is "Suburban Redevelopment Fund". The canister is empty, but you'll find the missing film reel already loaded onto the projector. Examine the projector to open it.

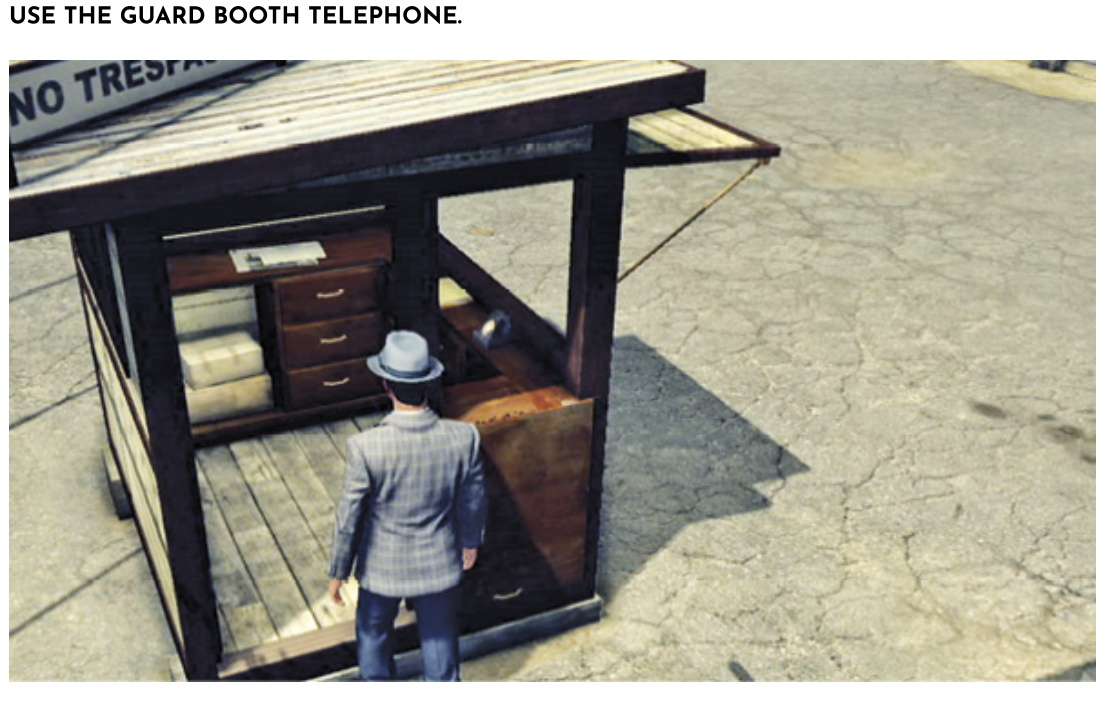




The projector automatically starts up. In the close-up, turn the top dial to focus the picture; turn the middle dial to adjust the film speed. Once you get those set properly, flip the bottom switch to reverse the film direction, rewinding to the beginning.

Then watch the Suburban Redevelopment group meet at The Brown Derby to discuss their plans, and note all the powerful and familiar faces on the board… including Kelso's boss, Curtis Benson. You learn that the group is racing to put up houses fast enough to satisfy the federal government, which is threatening to meet demand with public housing—which Leland Monroe calls "tantamount to Communism". Now you see the reason for Monroe's big construction push, and perhaps the reason why holdouts are being bullied to sell. When the **Film** ends, exit the building.

### USE THE GUARD BOOTH TELEPHONE.



Head back to the guard's booth at the lot entrance and use the phone. Kelso calls his boss, Curtis Benson, and gets another stern warning. Then he calls Elsa Lichtmann, who arranges a meeting outside the stage door at The Blue Room to discuss the latest findings.

### KEY CLUE CHECKLIST: KEYSTONE FILM STUDIOS

- Lumber delivery receipt
- Inferior quality lumber
- Film canister
- Film

## LOCATION: THE BLUE ROOM

Watch the long cut-scene as Cole Phelps catches a glimpse of the back alley meeting between Elsa and Jack Kelso.

UE ROOM
JAZZ CLUB

## LOCATION: ELYSIAN FIELDS SITE TWO

### INVESTIGATE THE HOUSE.

Travel from the Blue Room club ⑤ to the second Elysian Fields building site ⑥ at the corner of Wilton and Santa Monica. Your arrival triggers a cut-scene: Kelso spots an odd flickering light in the house across the street from the site office gate.

Enter the house and examine the light switch in the downstairs hallway. Kelso discovers that there's no wiring behind it! Then check out the kitchen sink and try to turn on one of the faucets. No plumbing!

Now go upstairs. When you enter the master bedroom (the big one just left of the upstairs bathroom), you trigger a cut-scene. Three armed goons enter the room behind Kelso, who manages to talk them into holstering their weapons for a fistfight. Give it your best shot, but don't worry when Kelso goes down: there's no other alternative.

19 CALIFORNIA 47
4M 40 68

Kelso's knockout triggers another cut-scene: the goons lean over Kelso and decide to toss him in the trunk of their car. After a fade to black, Kelso awakens in the trunk as the thugs enter the Elysian Fields site office.

Listen to the phone conversation in the office to see who's behind this attack. When the henchmen drive off to finish the job, watch as Kelso manages to escape the trunk.

### COMMANDEER A VEHICLE AND ESCAPE THE PURSUERS.

When control returns, sprint to the Buick Coupe parked at the curb, across the street from the Elysian Fields headquarters building. Its owner has gotten out to visit the Fresh Fruit stand. Hop in and drive away.

Now you must lose the thugs. Several carloads of the angry fellows chase you. Note that Elsa's apartment appears as a yellow flag on your map when the chase begins, but you must lose the pursuers before heading there.

Take a zigzag route, using alleyways and back streets wherever possible. Keep an eye on your mini-map to keep track of your pursuers (marked as the red car icons) and to see them trying to cut you off up ahead. When all red blips disappear from the mini-map, Kelso says, "Where are they?" and you're in the clear.

## LOCATION: ELSA'S APARTMENT

### GET TO ELSA'S APARTMENT.

Travel to Elsa's apartment ⑦. Your arrival triggers the case-ending movie: Kelso staggers up to Elsa's apartment for a Marine reunion before passing out.

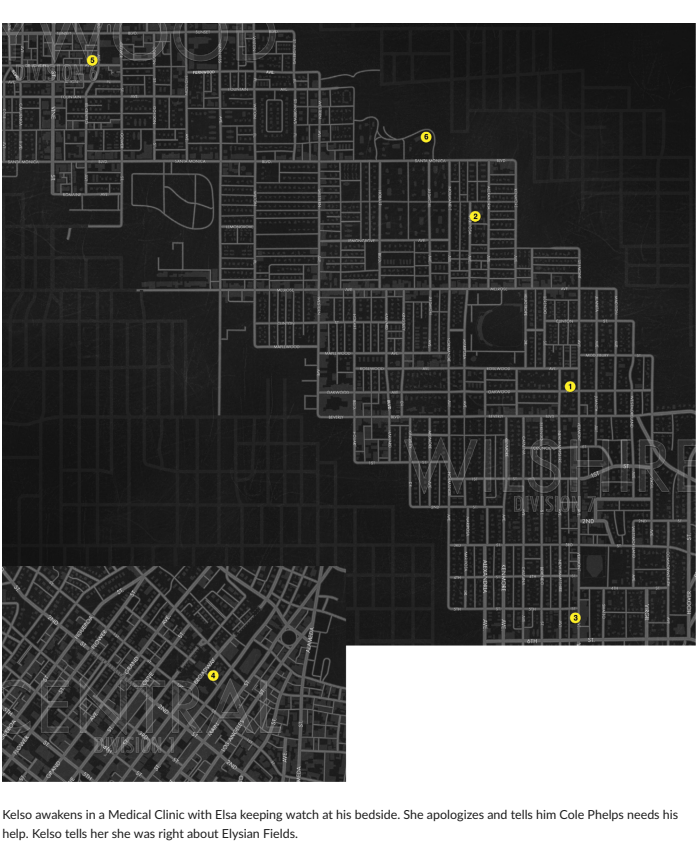
PRIMA GAMES

ROCKSTAR GAMES PRESENTS

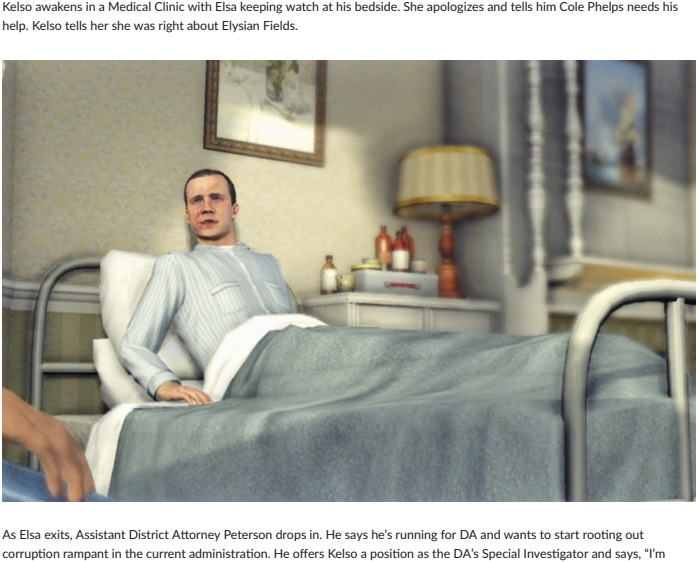
L.A. NOIRE

The Arson Cases

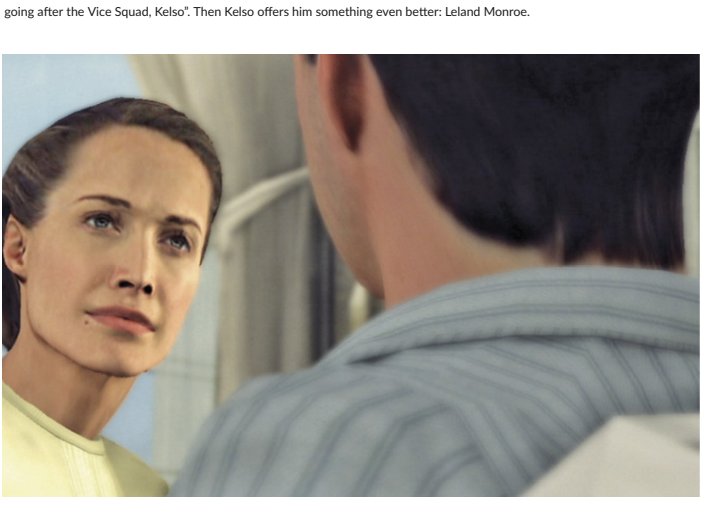
# CASE# AA004: A Polite Invitation



Kelso awakens in a Medical Clinic with Elsa keeping watch at his bedside. She apologizes and tells him Cole Phelps needs his help. Kelso tells her she was right about Elysian Fields.



As Elsa exits, Assistant District Attorney Peterson drops in. He says he's running for DA and wants to start rooting out corruption rampant in the current administration. He offers Kelso a position as the DA's Special Investigator and says, "I'm going after the Vice Squad, Kelso". Then Kelso offers him something even better: Leland Monroe.



### KEY CLUE CHECKLIST: MEDICAL CLINIC

- Inferior Lumber
- Redevelopment Fund

### Objectives

- Search Curtis Benson's Apartment & Interview Benson.
- Review Buchwalter Case File at Kelso's Office.
- Find Land Registry Office in Hall of Records.
- Find Lot Number and Land Value.
- Fight Your Way Out of Hall of Records.
- Take Monroe's Phone Call.
- Fight Into Monroe's Mansion.
- Fight to Monroe's Office.
- Search Monroe's Office.

### CASE REPORT

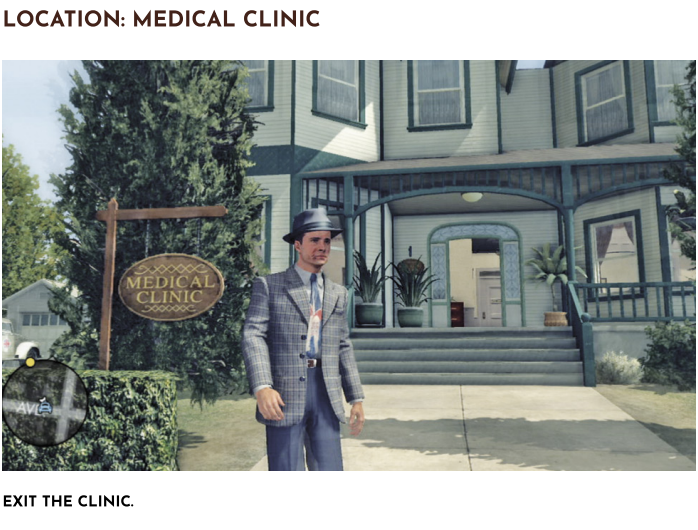
**Total Number of Key Clues** 7

**Total Number of Interview Questions** 3

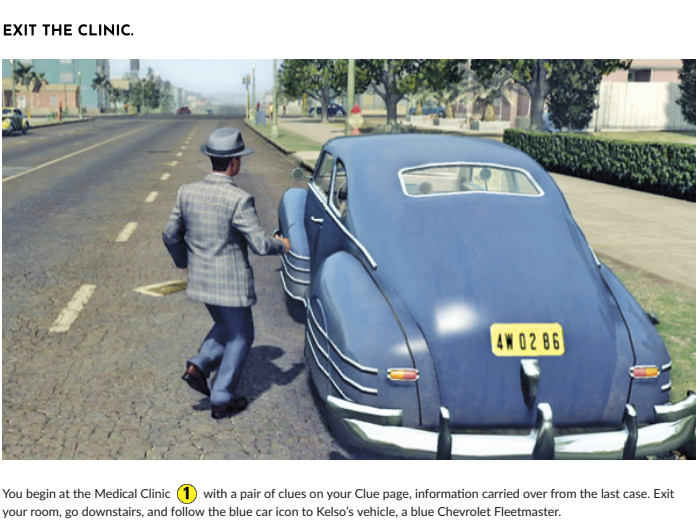
### Fail Conditions

- Kelso dies.

## LOCATION: MEDICAL CLINIC



### EXIT THE CLINIC.

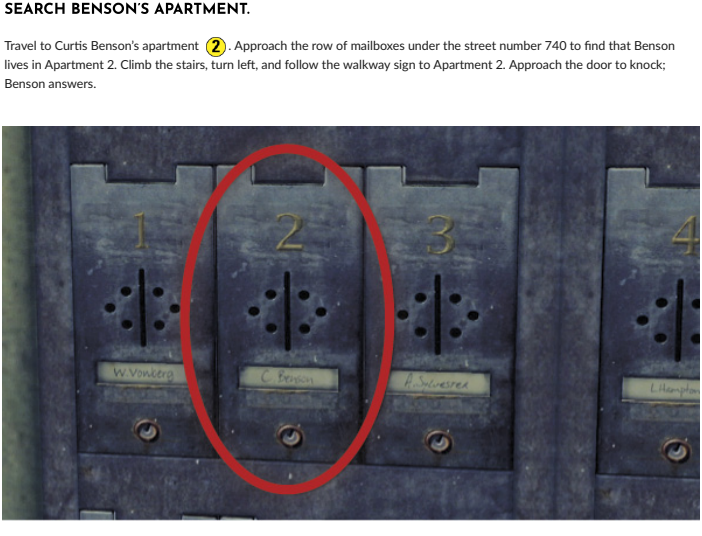


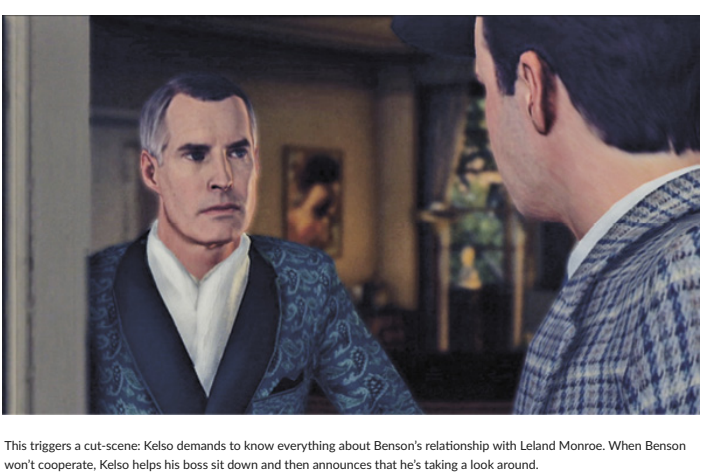
You begin at the Medical Clinic ① with a pair of clues on your Clue page, information carried over from the last case. Exit your room, go downstairs, and follow the blue car icon to Kelso's vehicle, a blue Chevrolet Fleetmaster.

## LOCATION: CURTIS BENSON'S APARTMENT

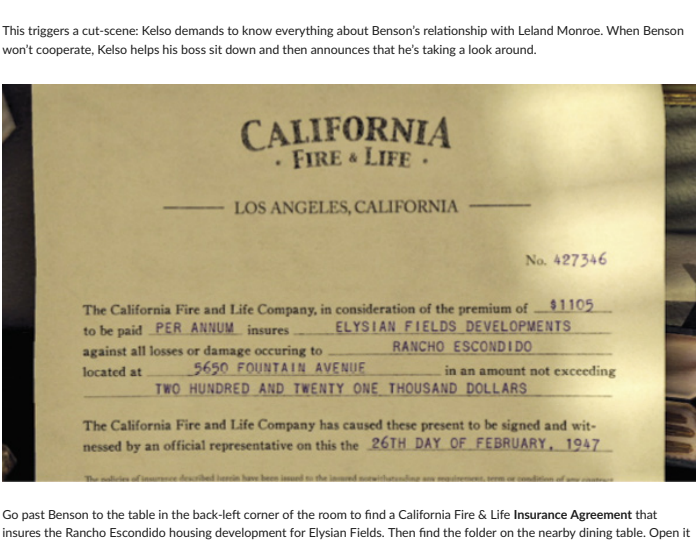
### SEARCH BENSON'S APARTMENT.

Travel to Curtis Benson's apartment ②. Approach the row of mailboxes under the street number 740 to find that Benson lives in Apartment 2. Climb the stairs, turn left, and follow the walkway sign to Apartment 2. Approach the door to knock; Benson answers.





This triggers a cut-scene: Kelso demands to know everything about Benson's relationship with Leland Monroe. When Benson won't cooperate, Kelso helps his boss sit down and then announces that he's taking a look around.



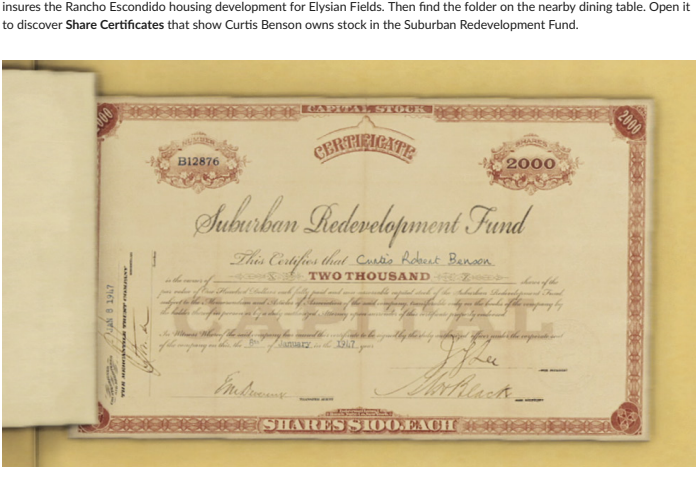
CALIFORNIA
FIRE & LIFE
LOS ANGELES, CALIFORNIA

No. 427346

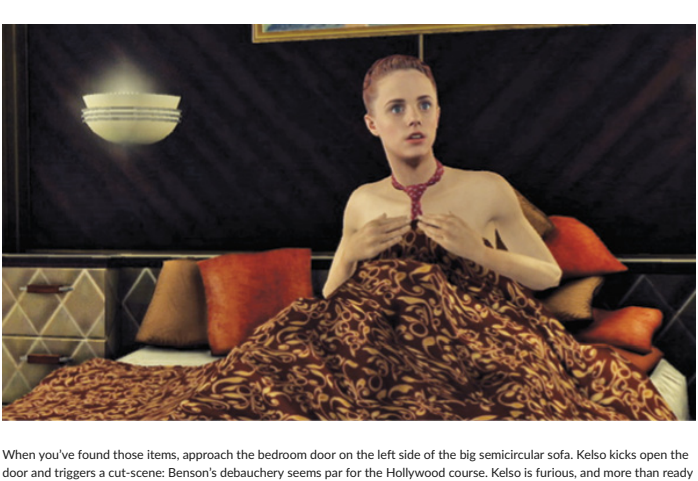
The California Fire and Life Company, in consideration of the premium of $1105 to be paid PER ANNUM, insures ELYSIAN FIELDS DEVELOPMENTS against all losses or damage occuring to RANCHO ESCONDIDO located at 3650 FOUNTAIN AVENUE in an amount not exceeding TWO HUNDRED AND TWENTY ONE THOUSAND DOLLARS

The California Fire and Life Company has caused these present to be signed and witnessed by an official representative on this the 26TH DAY OF FEBRUARY, 1947

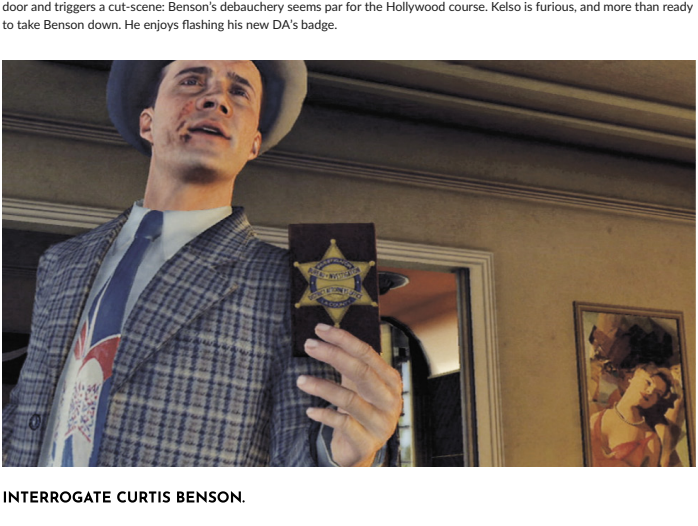
Go past Benson to the table in the back-left corner of the room to find a California Fire & Life **Insurance Agreement** that insures the Rancho Escondido housing development for Elysian Fields. Then find the folder on the nearby dining table. Open it to discover **Share Certificates** that show Curtis Benson owns stock in the Suburban Redevelopment Fund.



CERTIFICATE 2000
Suburban Redevelopment Fund
This Certifies that Curtis Robert Benson
TWO THOUSAND
SHARES $100 EACH



When you've found those items, approach the bedroom door on the left side of the big semicircular sofa. Kelso kicks open the door and triggers a cut-scene: Benson's debauchery seems par for the Hollywood course. Kelso is furious, and more than ready to take Benson down. He enjoys flashing his new DA's badge.



### INTERROGATE CURTIS BENSON.

After the girl leaves, approach Benson and press the Talk button to start the interview.

### KEY CLUE CHECKLIST: CURTIS BENSON'S APARTMENT

- Insurance agreement
- Share certificates

## INTERVIEW: CURTIS BENSON

#### TOPIC: MOTIVE FOR FRAUD

Kelso asks why a vice president of the company would take such a risk on a scam like Monroe's phony subdevelopment. Benson replies that it's "a simple business transaction".

#### CORRECT ASSESSMENT: ACCUSE

#### EVIDENCE: SHARE CERTIFICATES

But when Kelso points out that the stock certificates are in Benson's name, not California Fire & Life, Benson unleashes pent-up anger at the company.

#### TOPIC: SUBURBAN REDEVELOPMENT

Kelso asks about the fund's real purpose. Gazing anywhere but at Kelso's eyes, Benson claims it's just business people meeting demand for new homes.

#### CORRECT ASSESSMENT: ACCUSE

#### EVIDENCE: INSURANCE AGREEMENT

Kelso points out that California Fire & Life is carrying the paper on Rancho Escondido. Benson scoffs, saying that the best result from insurance would be replacement costs. He says, "The stakes are much, much higher".

#### TOPIC: BUCHWALTER CASE SETTLEMENT

Kelso brings up the cheap materials and shoddy workmanship that led to Lou Buchwalter's death. Benson suggests he knows nothing about Monroe's building materials.

#### CORRECT ASSESSMENT: BAD COP

When Kelso threatens to get rough, Benson just laughs and says everything the investigator needs to know is right there in the case file.

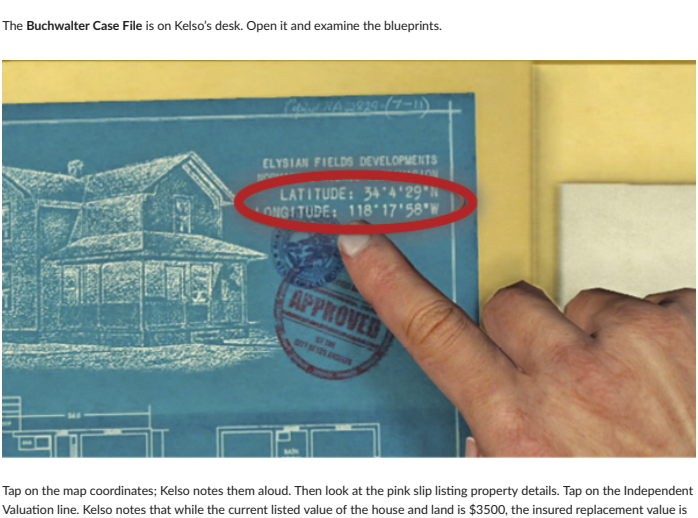
## LOCATION: CALIFORNIA FIRE & LIFE

CALIFORNIA FIRE & LIFE INSURANCE CO.

### REVIEW THE BUCHWALTER CASE FILE.

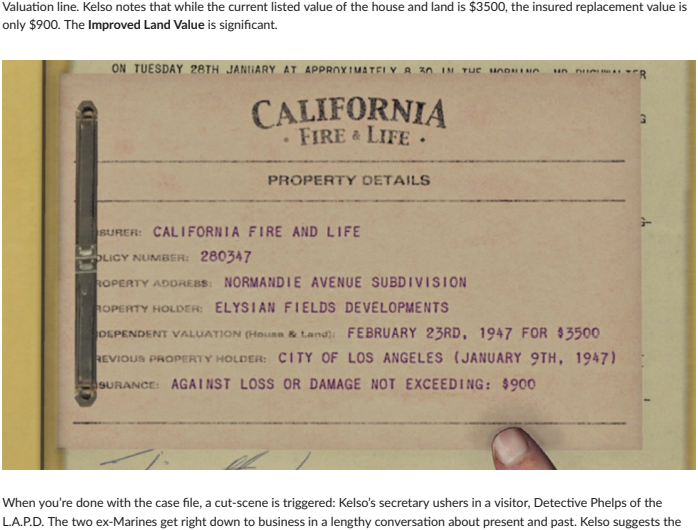
Travel to the California Fire & Life ③ corporate offices and enter the building. Walk past the Enquiries desk to the elevators on the back wall and automatically ride up one floor. Kelso's office is the first one on the right after you step off the elevator.

The **Buchwalter Case File** is on Kelso's desk. Open it and examine the blueprints.



ELYSIAN FIELDS DEVELOPMENTS
LATITUDE: 34°4'29"N
LONGITUDE: 118°17'58"W
APPROVED

Tap on the map coordinates; Kelso notes them aloud. Then look at the pink slip listing property details. Tap on the Independent Valuation line. Kelso notes that while the current listed value of the house and land is $3500, the insured replacement value is only $900. The **Improved Land Value** is significant.



ON TUESDAY 28TH JANUARY AT APPROXIMATELY 8.30 IN THE MORNING

CALIFORNIA
FIRE & LIFE
PROPERTY DETAILS

SURER: CALIFORNIA FIRE AND LIFE
LICY NUMBER: 280347
OPERTY ADDRESS: NORMANDIE AVENUE SUBDIVISION
OPERTY HOLDER: ELYSIAN FIELDS DEVELOPMENTS
DEPENDENT VALUATION (House & Land): FEBRUARY 23RD, 1947 FOR $3500
EVIOUS PROPERTY HOLDER: CITY OF LOS ANGELES (JANUARY 9TH, 1947)
SURANCE: AGAINST LOSS OR DAMAGE NOT EXCEEDING: $900

When you're done with the case file, a cut-scene is triggered: Kelso's secretary ushers in a visitor, Detective Phelps of the L.A.P.D. The two ex-Marines get right down to business in a lengthy conversation about present and past. Kelso suggests the next place to look: the Hall of Records.

### KEY CLUE CHECKLIST: CALIFORNIA FIRE & LIFE (KELSO'S OFFICE)

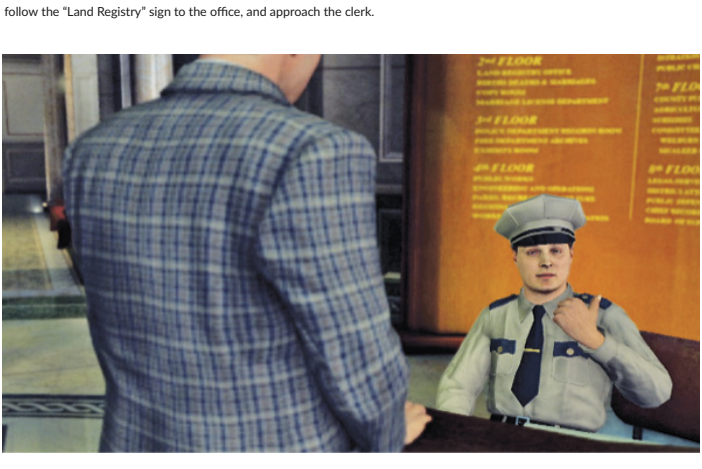
- Buchwalter case file
- Improved land value

## LOCATION: HALL OF RECORDS

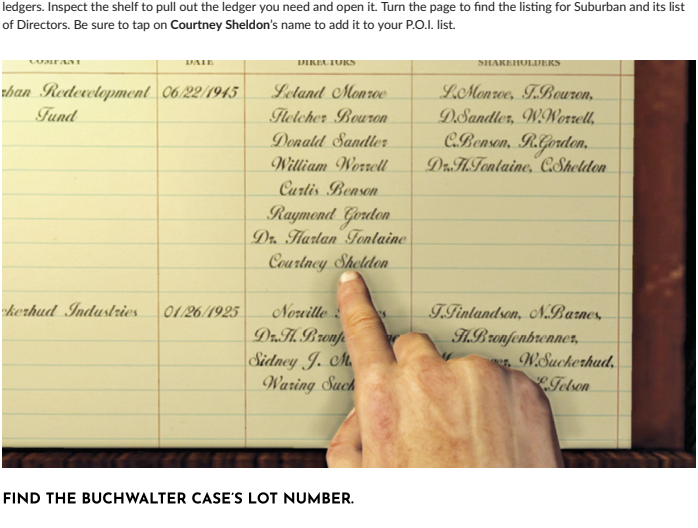
HALL OF RECORDS

### FIND THE LAND REGISTRY OFFICE.

You automatically travel to the Hall of Records ④. Enter the building and approach the desk guard to trigger a quick cut-scene: Kelso asks about the land registry office, and the guard sends him upstairs. Climb to the top of the nearby staircase, follow the "Land Registry" sign to the office, and approach the clerk.



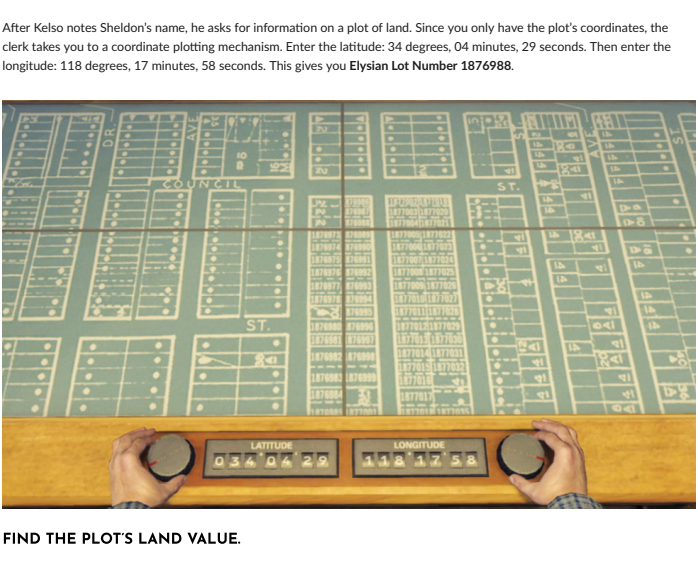
Kelso asks for the company details of the Suburban Redevelopment Fund. The clerk leads you to a shelf marked "S" full of ledgers. Inspect the shelf to pull out the ledger you need and open it. Turn the page to find the listing for Suburban and its list of Directors. Be sure to tap on **Courtney Sheldon**'s name to add it to your P.O.I. list.



| COMPANY | DATE | DIRECTORS | SHAREHOLDERS |
|---|---|---|---|
| ban Redevelopment Fund | 06.22.1945 | Leland Monroe<br>Fletcher Bowen<br>Donald Sandler<br>William Worrell<br>Curtis Benson<br>Raymond Gordon<br>Dr. Harlan Fontaine<br>Courtney Sheldon | L.Monroe, F.Bowen,<br>D.Sandler, W.Worrell,<br>C.Benson, R.Gordon,<br>Dr.H.Fontaine, C.Sheldon |
| erhad Industries | 01.26.1923 | Neville [illegible]<br>Dr.R.[illegible]<br>Sidney J. [illegible]<br>Waring [illegible] | T.Finlandson, N.Barnes,<br>[illegible]<br>W.Suckerhad,<br>[illegible] |

### FIND THE BUCHWALTER CASE'S LOT NUMBER.

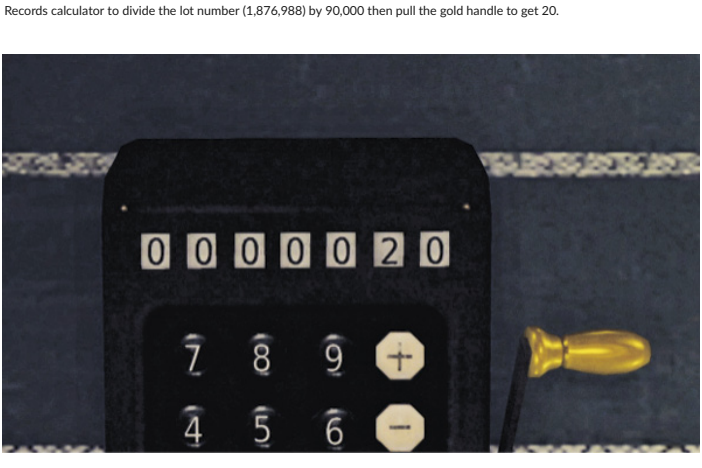
After Kelso notes Sheldon's name, he asks for information on a plot of land. Since you only have the plot's coordinates, the clerk takes you to a coordinate plotting mechanism. Enter the latitude: 34 degrees, 04 minutes, 29 seconds. Then enter the longitude: 118 degrees, 17 minutes, 58 seconds. This gives you **Elysian Lot Number 1876988**.

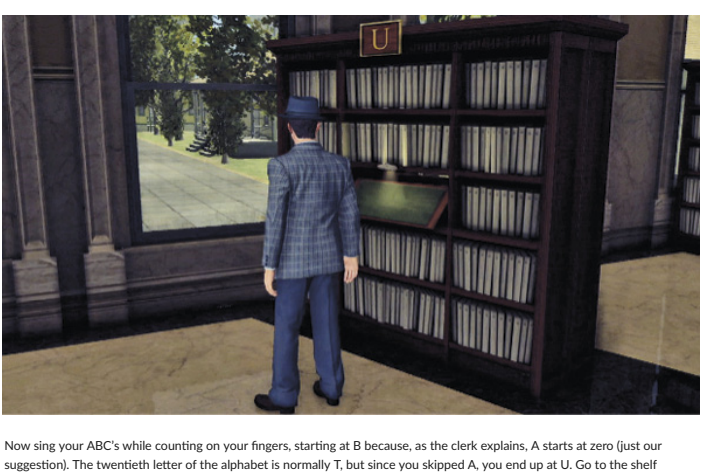


### FIND THE PLOT'S LAND VALUE.

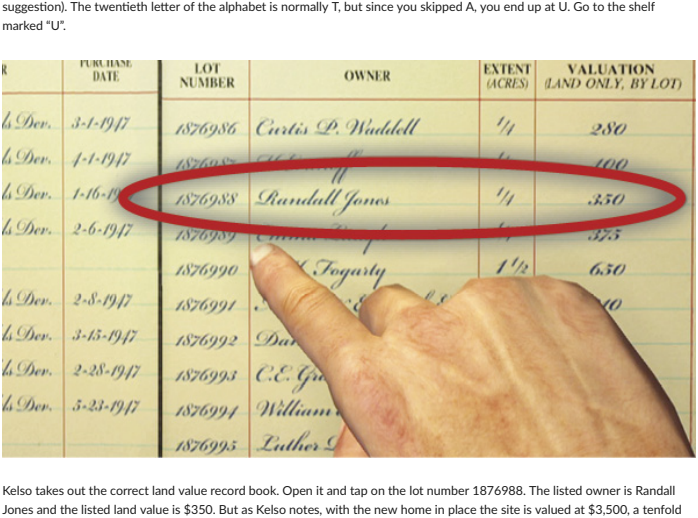
Now you must do some calculating to find the lot information. As the clerk explains, you must convert your lot number to a letter to find the listing.

Here's how you get there: as the clerk explains, there are 90,000 lot numbers per book, so to find your letter, use the Hall of Records calculator to divide the lot number (1,876,988) by 90,000 then pull the gold handle to get 20.





Now sing your ABC's while counting on your fingers, starting at B because, as the clerk explains, A starts at zero (just our suggestion). The twentieth letter of the alphabet is normally T, but since you skipped A, you end up at U. Go to the shelf marked "U".



| PURCHASE DATE | LOT NUMBER | OWNER | EXTENT (ACRES) | VALUATION (LAND ONLY, BY LOT) |
|---|---|---|---|---|
| 3-1-1947 | 1876986 | Curtis P. Waddell | 1/4 | 280 |
| 4-1-1947 | 1876987 | [illegible] | [illegible] | [illegible] |
| 1-16-47 | 1876988 | Randall Jones | 1/4 | 350 |
| 2-6-1947 | 1876989 | [illegible] | [illegible] | 325 |
|  | 1876990 | [illegible] Fogarty | 1 1/2 | 630 |
| 2-8-1947 | 1876991 | [illegible] | [illegible] | [illegible] |
| 3-13-1947 | 1876992 | [illegible] | [illegible] | [illegible] |
| 2-28-1947 | 1876993 | C.E. [illegible] | [illegible] | [illegible] |
| 3-23-1947 | 1876994 | William [illegible] | [illegible] | [illegible] |
|  | 1876995 | Luther [illegible] | [illegible] | [illegible] |

Kelso takes out the correct land value record book. Open it and tap on the lot number 1876988. The listed owner is Randall Jones and the listed land value is $350. But as Kelso notes, with the new home in place the site is valued at $3,500, a tenfold increase in worth. "They can make a killing", he says. But how do they pull it off?

### FIGHT YOUR WAY OUT OF THE HALL.

After viewing the land value, Kelso starts to leave but runs into his favorite goons, the fellows who beat him earlier. This time you have a weapon too, so use the stacks as cover and gun down all of Monroe's hired henchman.

Remember to keep an eye on the mini-map's red blips marking the enemy locations. Watch out for the goon with the shotgun who tries to flank you on the right. Find him tucked against the "N" records shelf. After gunning him down, nab his shotgun and use it to dispatch his associates.

### WATCH KELSO MEET SHELDON.

When the last thug falls at the Hall of Records, you trigger a long cut-scene: Kelso stops by the USC School of Medicine to chat with young Courtney Sheldon, medical student and apparently a primary investor in the Suburban Redevelopment Fund.

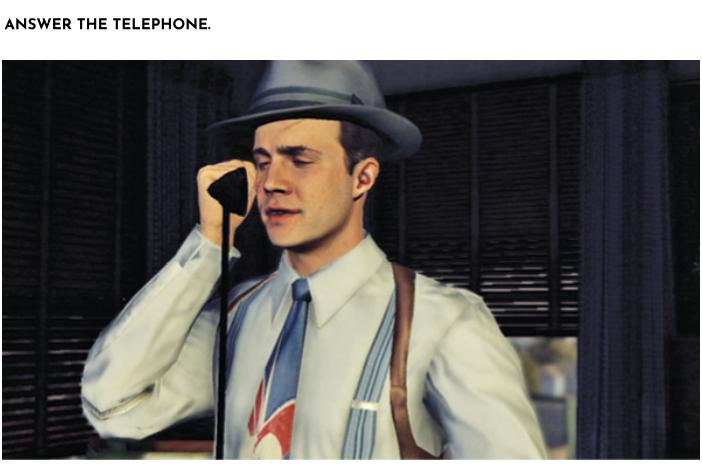
Kelso lays out what he just learned about the fund... and when Kelso mentions Dr. Fontaine, Sheldon looks mystified. He comes clean with the story, but it's colored by his naivety and faith in Fontaine. When Kelso tells him the truth about the "matchstick houses" and the insurance fraud, Sheldon is stunned—and continues to make a case for his mentor, Fontaine. But Kelso tells him the hard truth: "You're the fall guy".

### KEY CLUE CHECKLIST: HALL OF RECORDS

- Elysian lot number 1876988

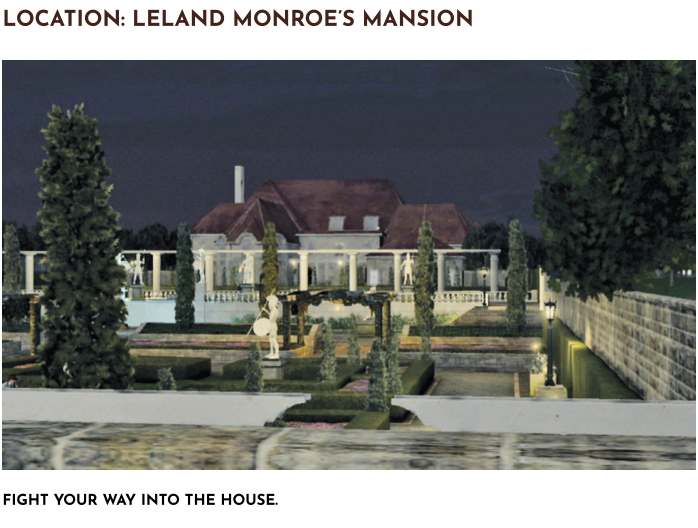
## LOCATION: KELSO'S APARTMENT

### ANSWER THE TELEPHONE.



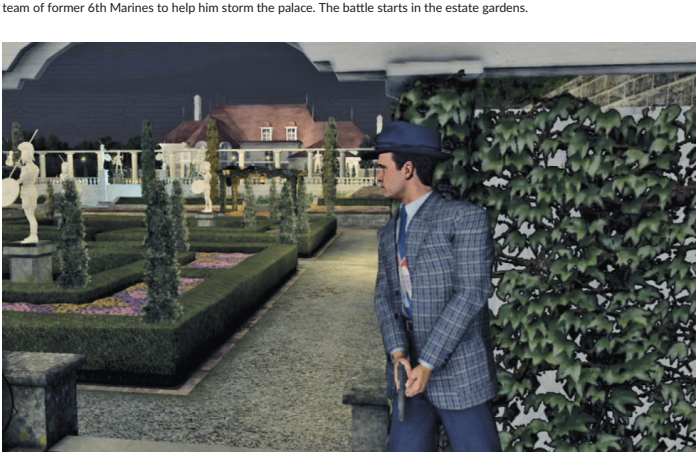
The scene automatically cuts to the hallway outside Kelso's apartment ⑤. Enter the first door on the right, Apartment 301. Kelso's phone is ringing; approach the phone to answer. Guess who? It's Leland Monroe. He wants to meet Kelso at his mansion that night. Kelso says he might come. After hanging up on Monroe, Kelso picks up the phone again and starts dialing.

## LOCATION: LELAND MONROE'S MANSION

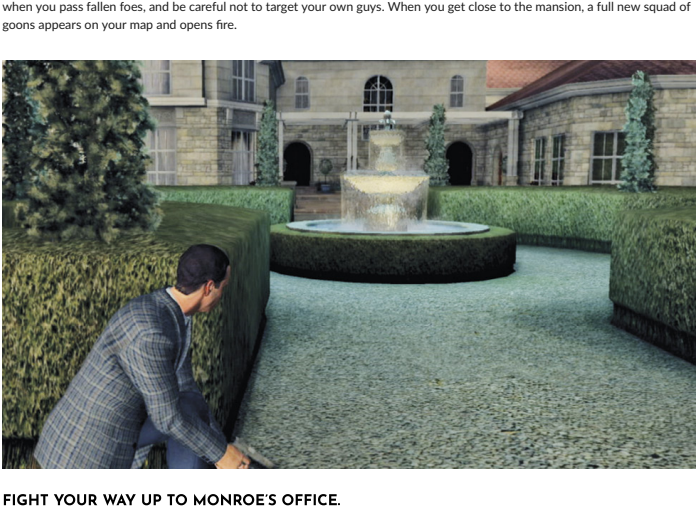


### FIGHT YOUR WAY INTO THE HOUSE.

Travel to Monroe's palatial estate ⑥ off Santa Monica Boulevard. Your arrival triggers a cut-scene: Kelso has assembled a fire team of former 6th Marines to help him storm the palace. The battle starts in the estate gardens.



Move between cover across the grounds, keeping a close eye on those red blips on your mini-map. Four of Monroe's guards are initially deployed in the garden, but reinforcements from the house are plentiful, so stay sharp. Be sure to grab a better weapon when you pass fallen foes, and be careful not to target your own guys. When you get close to the mansion, a full new squad of goons appears on your map and opens fire.

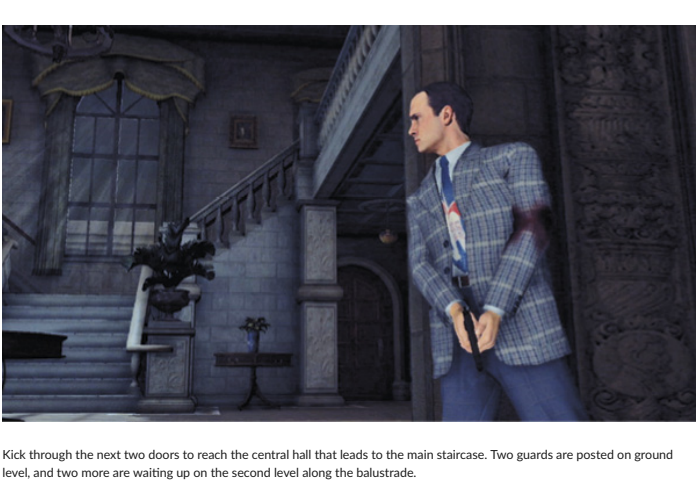


### FIGHT YOUR WAY UP TO MONROE'S OFFICE.

After finally reaching the house, approach the front door to kick it open, then take cover immediately beside the doorway. Two gunmen are posted just inside, waiting for you. Eliminate them and step into the entry hall.

Use the same approach at the next doorway leading into the dining hall. Gun down the goon, then kick down the next door to trigger a cut-scene: Kelso encounters Monroe's personal secretary. But when he lowers his gun,

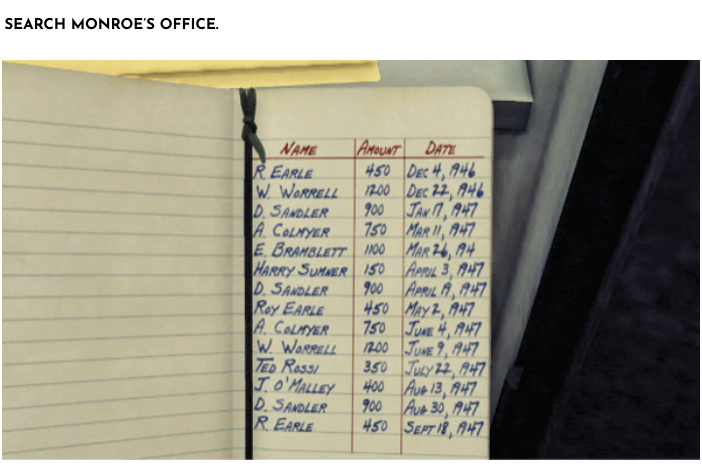
she raises hers—and despite her tough talk, she surprises herself when it goes off.



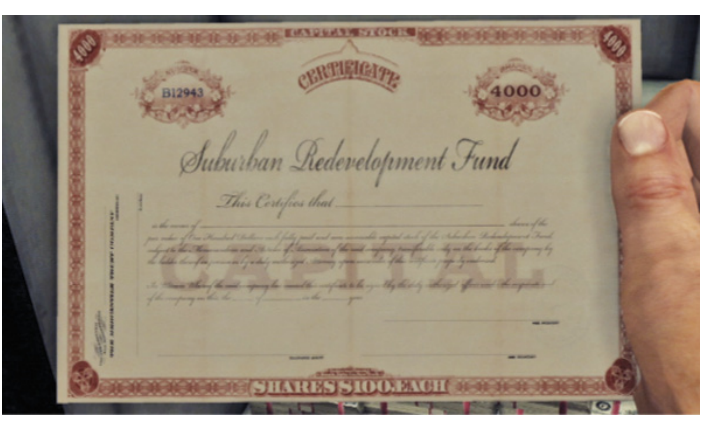
Kick through the next two doors to reach the central hall that leads to the main staircase. Two guards are posted on ground level, and two more are waiting up on the second level along the balustrade.

Climb the stairs and follow the hall to the open doorway that leads into the bathroom. Enter and go through the door to the left to reach Monroe's office and trigger a cut-scene: Monroe is opening his safe as Kelso bursts in. Kelso puts a bullet into Monroe's thigh as his "opening negotiating position".

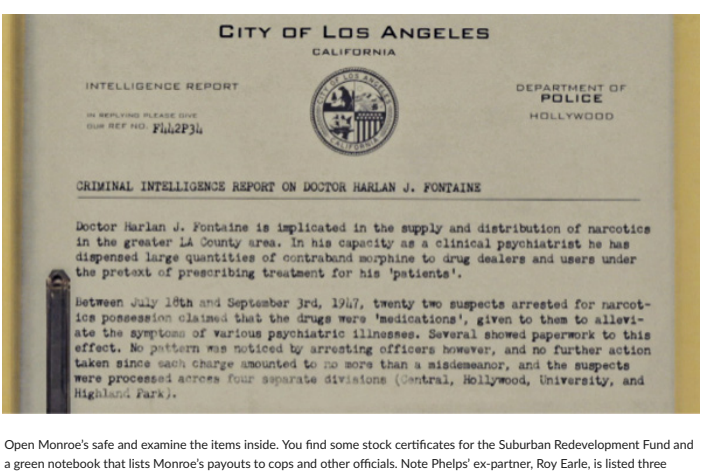
### SEARCH MONROE'S OFFICE.



| NAME | AMOUNT | DATE |
|---|---|---|
| R. EARLE | 450 | DEC 4, 1946 |
| W. WARRELL | 1200 | DEC 22, 1946 |
| D. SANDLER | 900 | JAN 11, 1947 |
| A. CALRYER | 750 | MAR 11, 1947 |
| E. BRAMLETT | 1100 | MAR 26, 1947 |
| HARRY SUMNER | 150 | APRIL 3, 1947 |
| D. SANDLER | 900 | APRIL 11, 1947 |
| ROY EARLE | 450 | MAY 1, 1947 |
| A. CALRYER | 750 | JUNE 4, 1947 |
| W. WARRELL | 1200 | JUNE 9, 1947 |
| TED ROSSI | 350 | JULY 22, 1947 |
| J. O'MALLEY | 400 | AUG 13, 1947 |
| D. SANDLER | 900 | AUG 30, 1947 |
| R. EARLE | 450 | SEPT 8, 1947 |



CERTIFICATE 4000
Suburban Redevelopment Fund
SHARES $100 EACH



CITY OF LOS ANGELES
CALIFORNIA

INTELLIGENCE REPORT
IN REPLYING PLEASE GIVE OUR REF NO. FLLPJ1

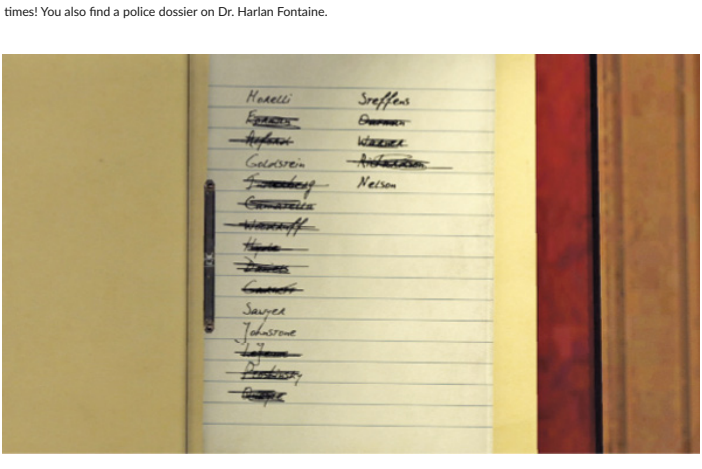
DEPARTMENT OF POLICE
HOLLYWOOD

CRIMINAL INTELLIGENCE REPORT ON DOCTOR HARLAN J. FONTAINE

Doctor Harlan J. Fontaine is implicated in the supply and distribution of narcotics in the greater LA County area. In his capacity as a clinical psychiatrist he has dispensed large quantities of contraband morphine to drug dealers and users under the pretext of prescribing treatment for his 'patients'.

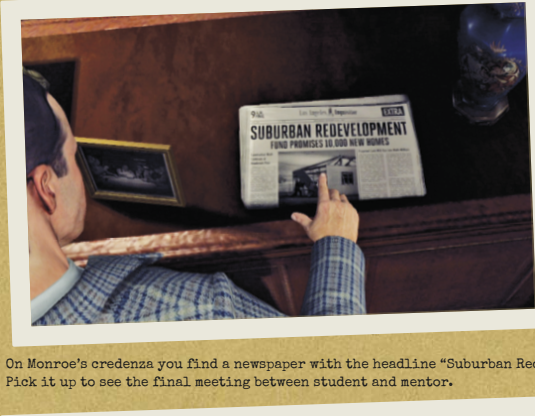
Between July 18th and September 3rd, 1947, twenty two suspects arrested for narcotics possession claimed that the drugs were 'medications', given to them to alleviate the symptoms of various psychiatric illnesses. Several showed paperwork to this effect. No pattern was noticed by arresting officers however, and no further action taken since each charge amounted to no more than a misdemeanor, and the suspects were processed across four separate divisions (Central, Hollywood, University, and Highland Park).

Open Monroe's safe and examine the items inside. You find some stock certificates for the Suburban Redevelopment Fund and a green notebook that lists Monroe's payouts to cops and other officials. Note Phelps' ex-partner, Roy Earle, is listed three times! You also find a police dossier on Dr. Harlan Fontaine.

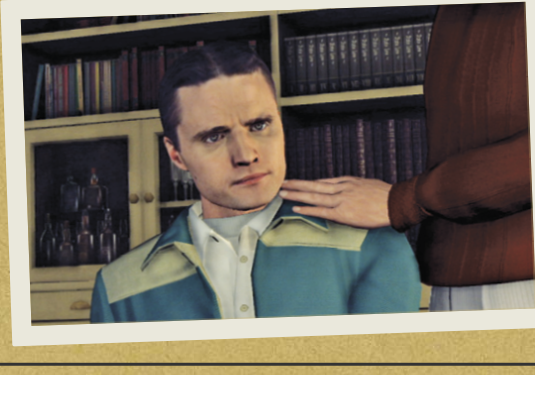


Now find the folder on Monroe's desk and open it to see a list of homeowner holdouts, including family names you're familiar with from Phelps' arson cases: Steffens, Sawyer, and Morelli. Finally, look on the credenza behind Monroe's desk to find a newspaper and a framed photo of the directors of the Suburban Redevelopment Fund.

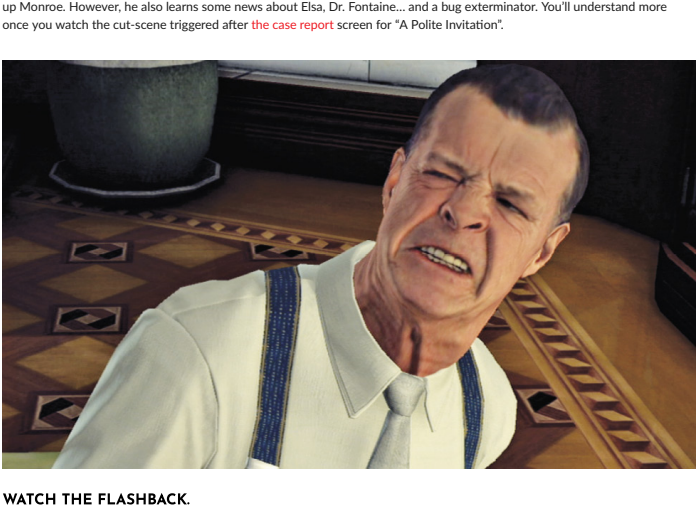
### Newspaper Cinematic



On Monroe's credenza you find a newspaper with the headline "Suburban Redevelopment." Pick it up to see the final meeting between student and mentor.

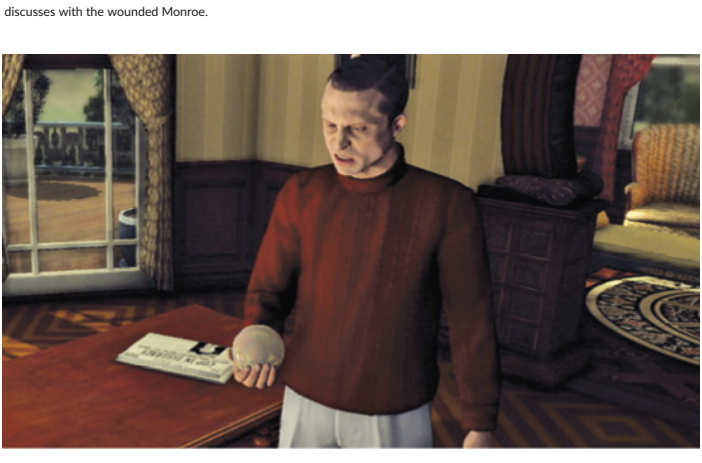


After viewing all the evidence, Kelso uses Monroe's phone to call Detective Phelps, and he tells Detective Biggs to come pick up Monroe. However, he also learns some news about Elsa, Dr. Fontaine... and a bug exterminator. You'll understand more once you watch the cut-scene triggered after the case report screen for "A Polite Invitation".



### WATCH THE FLASHBACK.

After you close the case report for "A Polite Conversation", view a cut-scene that actually happened prior to Kelso's assault on Leland Monroe's mansion. It's the incident Kelso learns about from Detective Biggs on Leland Monroe's office phone and then discusses with the wounded Monroe.

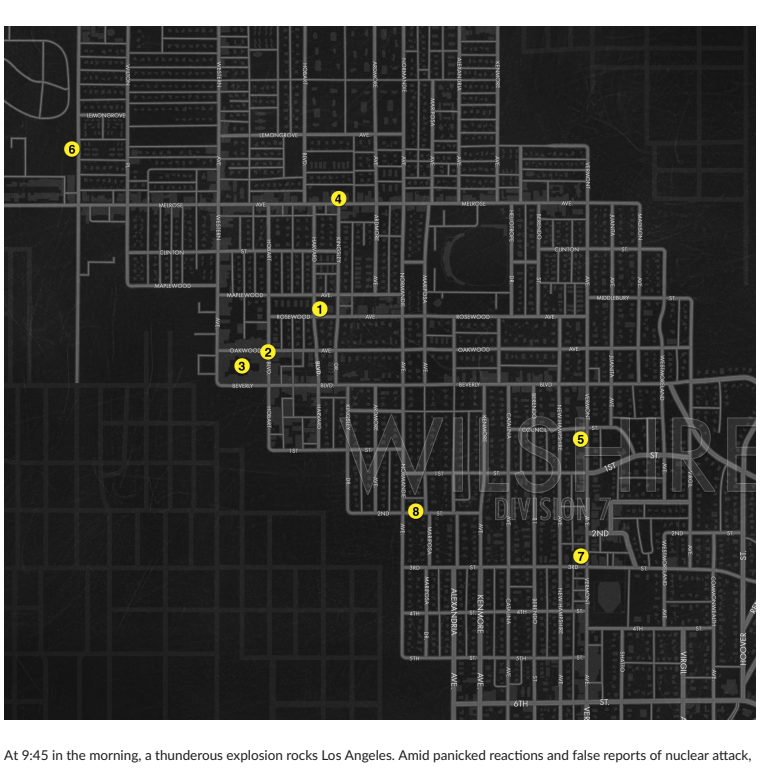


Elsa Lichtmann stops in for a psychotherapy session with Dr. Harlan Fontaine. After hearing some disturbing news from Elsa about an arson investigation, Dr. Fontaine finds himself forced to deliver some rather unconventional therapy to his patient, using a crystal ball.

Suddenly, another patient—Ira, the bug exterminator mentioned by Monroe at the end of the last case—breaks in to deliver some respiratory therapy of his own to Dr. Fontaine. Then he carries off the stricken Elsa.

The Arson Cases

## CASE# AA005: Nicholson Electroplating



At 9:45 in the morning, a thunderous explosion rocks Los Angeles. Amid panicked reactions and false reports of nuclear attack, police and firemen race to the site from all over the city. Detectives Phelps and Biggs must search the destroyed Nicholson Electroplating Plant and try to piece together a cause from the evidence scattered amongst the debris.

### Objectives

- Drive to Nicholson Electroplating Plant.
- Investigate the crime scene.
- Interview Fred Nicholson.
- Use a gamewell to get Superior Laundry address.
- Investigate Superior Laundry Services.
- Use a gamewell.
- Investigate Okamoto's Apartment.
- Investigate Hughes Aircraft.
- Interview Vernon Mapes.
- Investigate the hangar.
- Return to Wilshire Station.
- Investigate Technical Services.
- Investigate House in Photograph.
- Pursue Vernon Mapes.
- Apprehend Vernon Mapes.

### CASE REPORT

**Total Number of Key Clues** 16

**Total Number of Interview Questions** 6

### Fail Conditions

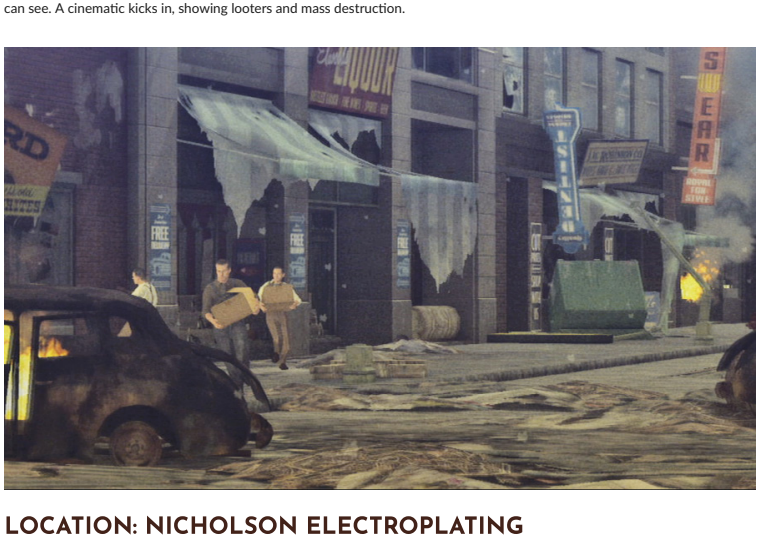
- Phelps dies.
- Lose Mapes.

## LOCATION: CORNER OF ROSEWOOD AVE. & HARVARD BLVD. WILSHIRE

While you discuss a current case with Biggs at a gas station, an earth-shattering explosion erupts nearby and a mushroom cloud quickly forms in the southwestern sky. Biggs and Cole do not wait for the call; they jump in the car and start heading for the cloud. Along the way, the approximate location is aired over their radio: south of Santa Monica... downtown.

### DRIVE TO NICHOLSON ELECTROPLATING PLANT

From the Wilshire gas station ①, where you gain control of Cole behind the wheel of Biggs' cruiser, drive southwest to the corner of Oakwood and Hobart ②. You see police cars rushing to the scene through settled dust and debris as far as the eye can see. A cinematic kicks in, showing looters and mass destruction.



## LOCATION: NICHOLSON ELECTROPLATING

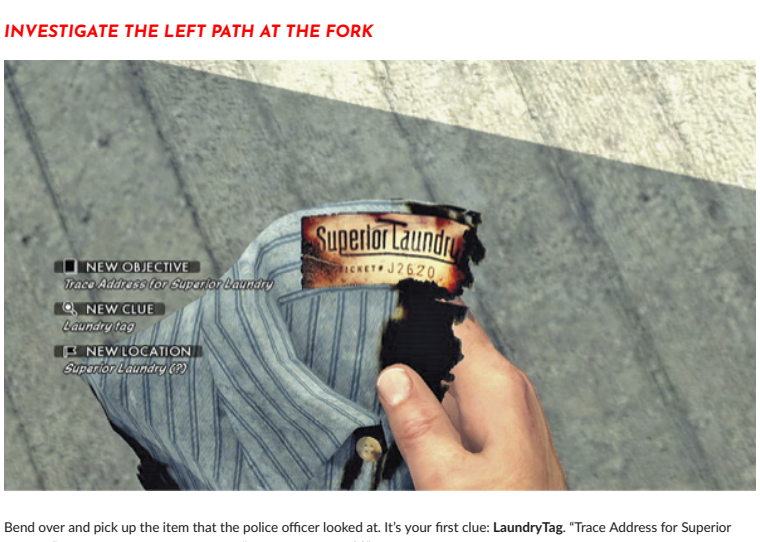
### INVESTIGATE EXPLOSION SITE

When control returns to you from the looting scene, Cole has his gun drawn, and looters are seen running in the distance. Place the reticle on the two fleeing suspects and gun them down.

As you explore deeper into ground zero of the Nicholson Electroplating explosion ③, a cinematic shows Biggs and Cole on the scene speaking with Ray Pinker. The mayor is in the background doing a piece for the news, appealing for the public to remain calm.

Mal is nearby, kneeling beside a few covered bodies on gurneys. Beyond him is the mayor wrapping up his first on-air piece. Follow the different paths amidst the destruction beyond the mayor. If you stay to the left wall of destruction, you come across a narrower path where a police officer is bent over looking at something.

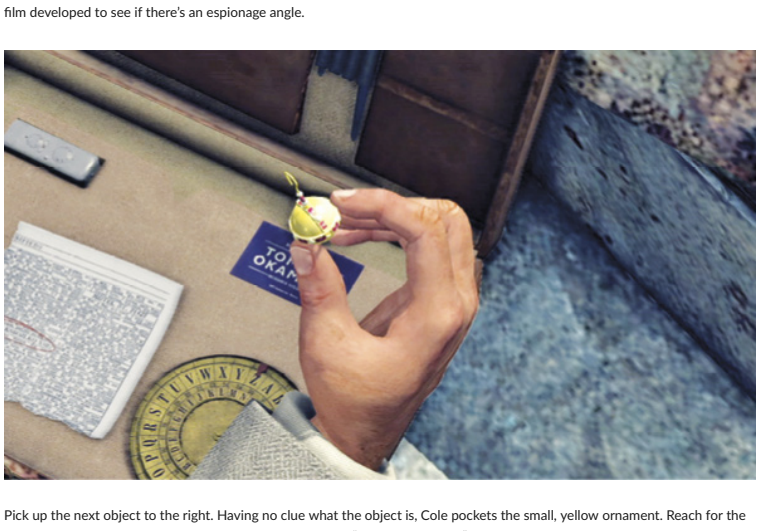
#### INVESTIGATE THE LEFT PATH AT THE FORK



Bend over and pick up the item that the police officer looked at. It's your first clue: **LaundryTag**. "Trace Address for Superior Laundry" becomes a new objective, and "Superior Laundry (?)" Becomes a new location in your notebook.

#### INVESTIGATE THE OVERTURNED LOCKER

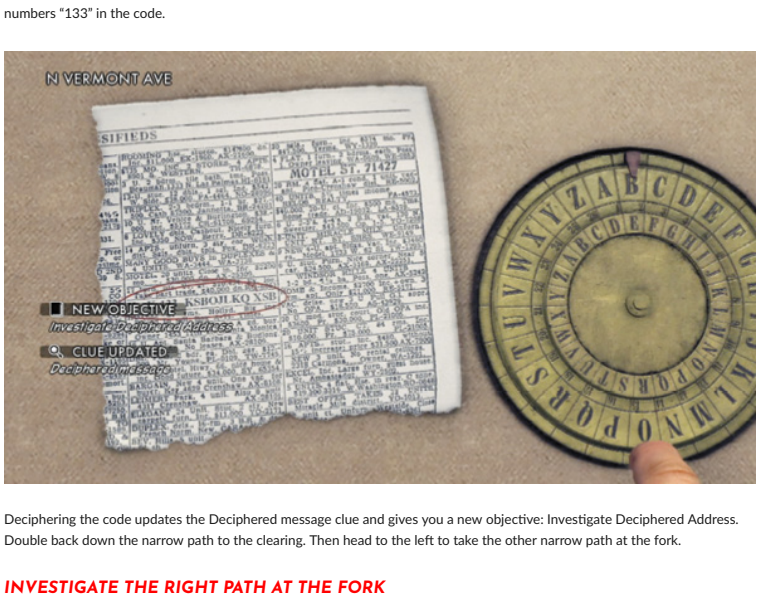
Continue to the end of the narrow path to find another officer standing near a locker that lies open on the ground. Inspect the briefcase inside the locker. Cole opens the case and first points toward an object in the top-left corner. Pick it up. It flashes. It's a very small camera (especially for the time period). **Espionage** and **SpyCamera** become new clues. Cole mentions getting the film developed to see if there's an espionage angle.



Pick up the next object to the right. Having no clue what the object is, Cole pockets the small, yellow ornament. Reach for the top-right object. The blue business card offers a new P.O.I, "Tomoko Okamoto".

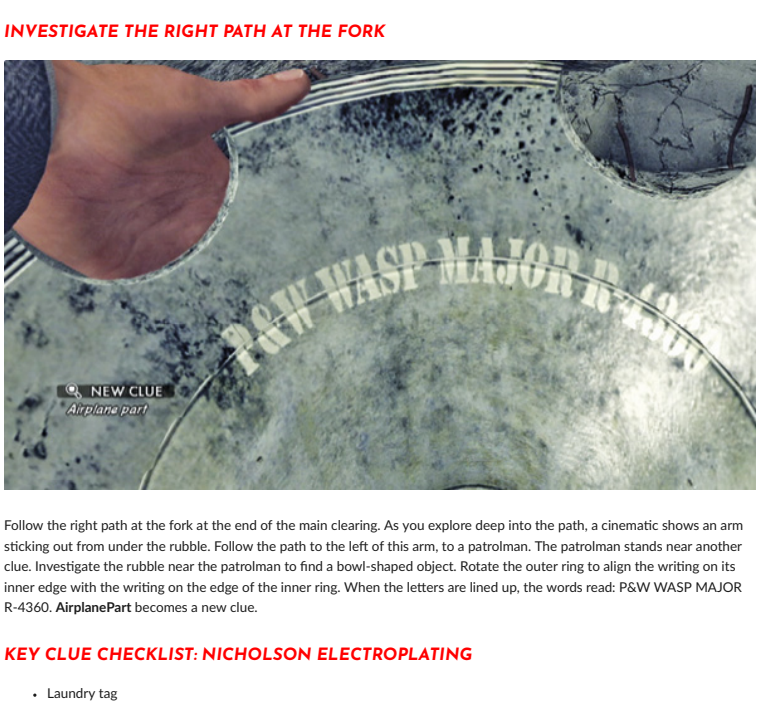
Select the newspaper clipping in the briefcase's lower-left corner. This gives you the **UndecipheredMessage** clue. Cole recognizes the circled code on the page as a substitution cipher similar to what the Germans used during the war.

To the right of the paper clipping is a decoder device. There are two rotatable letter wheels on the unit. Rotate the inner (smaller) wheel so that the letter "K" is lined up with the letter "H" on the larger outer wheel. Now that the decoder is set, all you have to do is move the outer wheel to all the letters in the code: KSBOJLKQ XSB. At each stop, the decoded letter appears at the top of the screen. If you do this correctly, "N VERMONT AVE" is deciphered. It's a street address with the addition of the numbers "133" in the code.



Deciphering the code updates the Deciphered message clue and gives you a new objective: Investigate Deciphered Address. Double back down the narrow path to the clearing. Then head to the left to take the other narrow path at the fork.

#### INVESTIGATE THE RIGHT PATH AT THE FORK

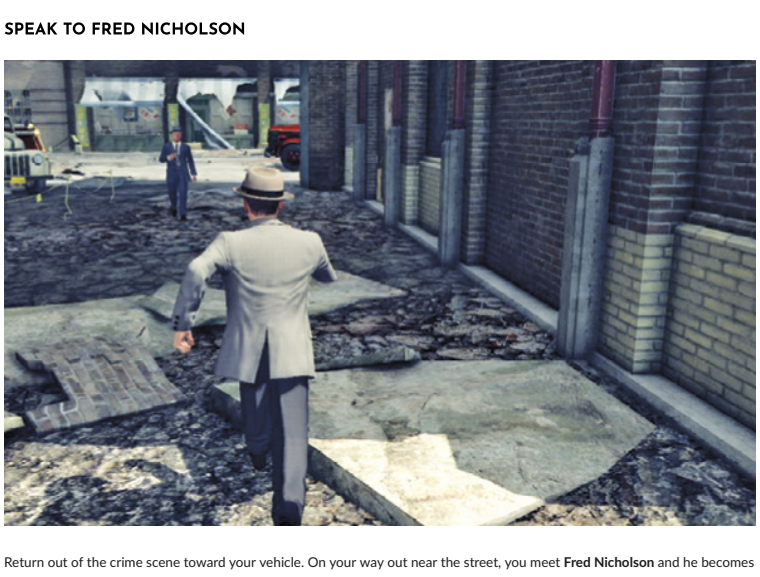


Follow the right path at the fork at the end of the main clearing. As you explore deep into the path, a cinematic shows an arm sticking out from under the rubble. Follow the path to the left of this arm, to a patrolman. The patrolman stands near another clue. Investigate the rubble near the patrolman to find a bowl-shaped object. Rotate the outer ring to align the writing on its inner edge with the writing on the edge of the inner ring. When the letters are lined up, the words read: P&W WASP MAJOR R-4360. **AirplanePart** becomes a new clue.

#### KEY CLUE CHECKLIST: NICHOLSON ELECTROPLATING

- Laundry tag
- Undeciphered message
- Airplane part

### SPEAK TO FRED NICHOLSON



Return out of the crime scene toward your vehicle. On your way out near the street, you meet **Fred Nicholson** and he becomes your latest P.O.I.

## INTERVIEW: FRED NICHOLSON

#### TOPIC: NICHOLSON PLANT EXPLOSION

Cole asks Fred what happened at the plant location. Nicholson says the chief chemist, Harold McLellen, was using the area to test a new process. **Harold McLellen** becomes a new P.O.I. When pressed for more details on the new "process", Nicholson says no more, as he claims it is top secret. Nicholson is a smart and seasoned businessman; it's hard to tell if he's lying.

#### CORRECT ASSESSMENT: BAD COP

Cole reminds Fred that a lot of people died here today and that the press would also love a place to point fingers. Nicholson says the new process is a way to chemically polish aluminum.

#### TOPIC: WHEREABOUTS OF OKAMOTO

Cole asks Nicholson for details on Tomoko Okamoto. Nicholson says she's Dr. McLellan's personal assistant. "She came highly recommended".

#### CORRECT ASSESSMENT: ACCUSE

#### EVIDENCE: SPY CAMERA

Cole knows this is a lie, as the evidence points out that she was some sort of industrial spy. Select the "Spy camera" from evidence to prove your point. Fred acts surprised to hear this news. He assumes that the customers for this process could be suspect, such as Lockheed, Boeing, Hughes, North American...

#### TOPIC: WHEREABOUTS OF MCLELLAN

Cole asks Nicholson for details on McLellan. Nicholson gives him little to go on, which makes Cole skeptical.

#### CORRECT ASSESSMENT: BAD COP

Cole asks Nicholson about the risk of hiring this chemist who dabbled in unexplored techniques. But it is apparent that the businessman was just trying to corner the market with the new technology, putting at risk hundreds of lives. Before the conversation is over, Cole asks Nicholson to dig up the personnel files on Dr. McLellan and Miss Okamoto, to which he agrees. When prompted by Cole about the discovered Laundry Tag, Nicholson mentions that it likely belonged to Dr. McLellan, as the majority of the workforce didn't use a laundry service.

### USE A GAMEWELL

Enter your vehicle and drive to the nearest gamewell to get the address for Superior Laundry.

## LOCATION: SUPERIOR LAUNDRY SERVICES

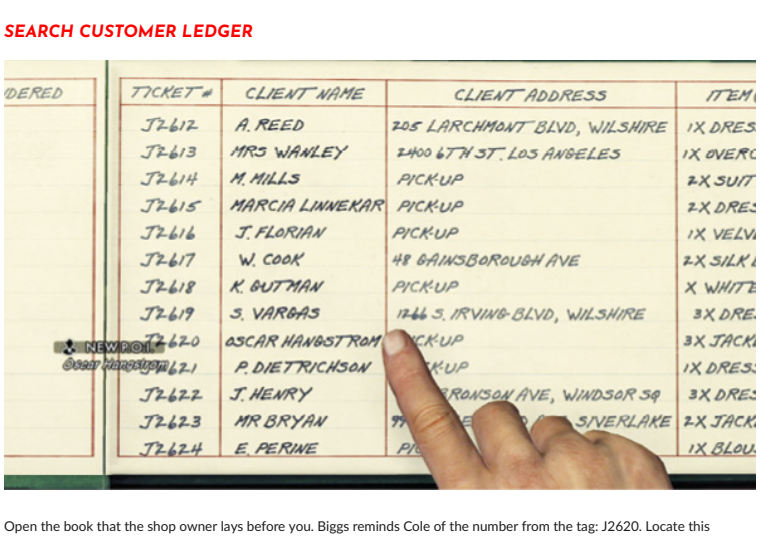
### INVESTIGATE SUPERIOR LAUNDRY SERVICES

Superior Laundry
Melrose

Select "Superior Laundry Services" in your locations, and drive to this location ④ on Melrose Ave. and Kingsley Drive.

When you arrive, proceed inside and straight back to the man at the service counter in the back of the laundry. In a cinematic, Cole tells the owner that he has one of his laundry tags. He asks the man if he can tell whom it belongs to. The busy man hands over the customer book and suggests you find it yourself.

#### SEARCH CUSTOMER LEDGER



| DERED | TICKET # | CLIENT NAME | CLIENT ADDRESS | ITEM |
|---|---|---|---|---|
|  | J2612 | A. REED | 205 LARCHMONT BLVD, WILSHIRE | 1X DRES |
|  | J2613 | MRS WANLEY | 2400 6TH ST, LOS ANGELES | 1X OVERC |
|  | J2614 | M. MILLS | PICKUP | 2X SUIT |
|  | J2615 | MARCIA LINNEKAR | PICKUP | 2X DRES |
|  | J2616 | J. FLORIAN | PICKUP | 1X VELV |
|  | J2617 | W. COOK | 48 GAINSBOROUGH AVE | 2X SILK |
|  | J2618 | K. GUTMAN | PICKUP | X WHIT |
|  | J2619 | S. VARGAS | 1266 S. IRVING BLVD, WILSHIRE | 3X DRE |
|  | J2620 | OSCAR HANGSTROM | CKUP | 3X JACK |
|  | J2621 | P. DIETRICHSON | KUP | 1X DRES |
|  | J2622 | J. HENRY | RONSON AVE, WINDSOR SQ | 3X DRES |
|  | J2623 | MR BRYAN | SILVERLAKE | 2X JACK |
|  | J2624 | E. PERINE | PI | 1X BLOU |

Open the book that the shop owner lays before you. Biggs reminds Cole of the number from the tag: J2620. Locate this number, following down the first column with your finger. Stop on the fifth line from the bottom. Tap the name or any entry on that line to obtain **Oscar Hangstrom** as a new P.O.I.

#### USE THE PHONE IN THE LAUNDRY

Use the phone in the laundry or the gamewell across the street to obtain the address for an Oscar Hangstrom. R&I comes up short, as there is no residential listing for that name.

## LOCATION: DECIPHERED ADDRESS (133 N VERMONT AVE.)

PIONEER
LIQUOR
ACME STORE
CHAPIN & CO.
LIQUOR

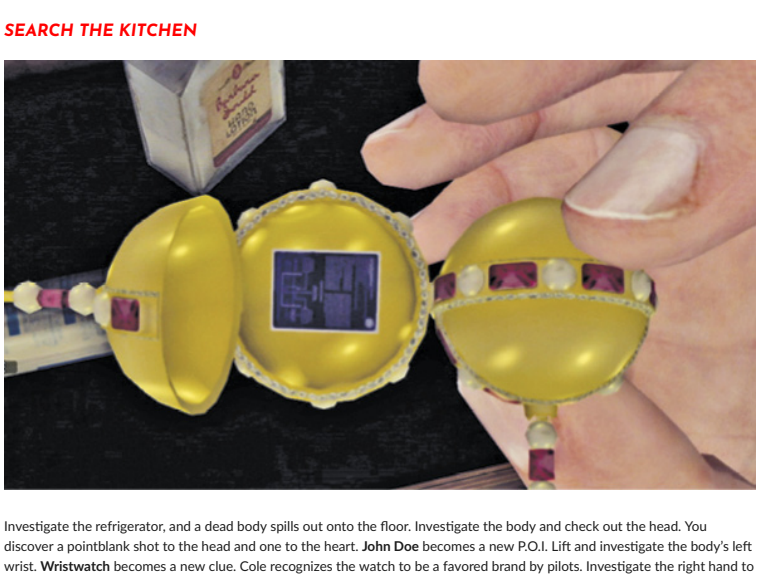
1
2
LOCATION UPDATED
Okamoto's Apartment
TOMOKO OKAMOTO

Select "Deciphered Address" as your next destination ⑤. When you arrive at the address, you face an exterior staircase in a narrow alley between a liquor store and a bookstore. Check the mailboxes on the right wall at the alley stairway's entrance. Okamoto's Apartment is the first unit.

Climb the stairs. The first apartment on the right at the top of the stairs appears to be the one you're looking for... the door is wide open.

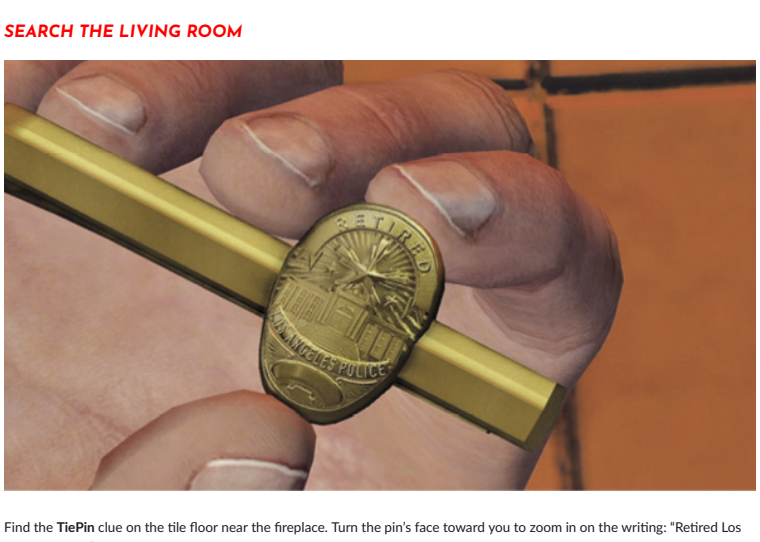
### INVESTIGATE OKAMOTO'S APARTMENT

#### SEARCH THE KITCHEN



Investigate the refrigerator, and a dead body spills out onto the floor. Investigate the body and check out the head. You discover a pointblank shot to the head and one to the heart. **John Doe** becomes a new P.O.I. Lift and investigate the body's left wrist. **Wristwatch** becomes a new clue. Cole recognizes the watch to be a favored brand by pilots. Investigate the right hand to find the **Ring** clue.

#### SEARCH THE LIVING ROOM



Find the **TiePin** clue on the tile floor near the fireplace. Turn the pin's face toward you to zoom in on the writing: "Retired Los Angeles Police". Biggs says the department gives you one when you retire.

#### SEARCH THE SECOND ROOM

Enter the next bedroom and find the **Microfilm** clue; it's on the dresser near the sink, on the room's left side. Cole takes the item he found at the explosion site out of his pocket and attaches it to the item. It's a match.

#### USE THE TELEPHONE

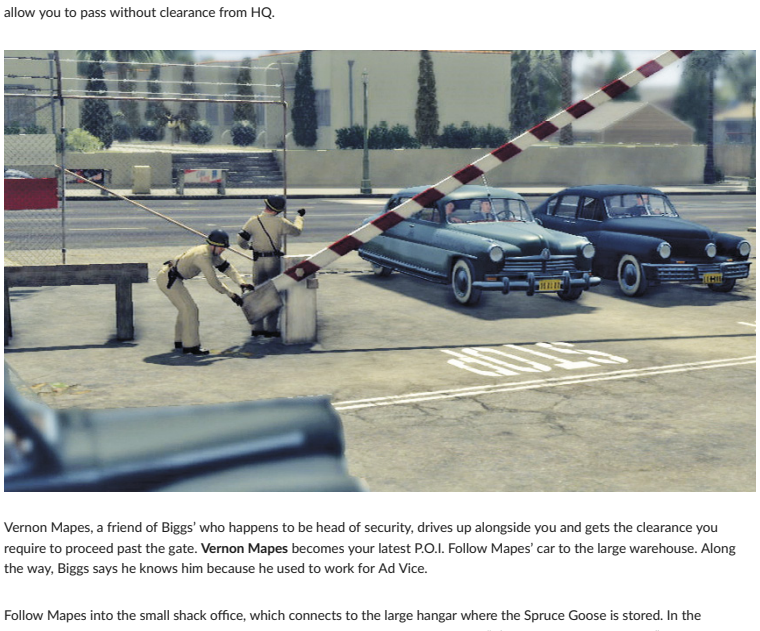
Follow the telephone blip to the phone in the apartment, and use it to call dispatch. Ray Pinker relays a message from Lindbergh Field that conveys the identified plane part. It's a prop spinner from either a Corsair or B50. Furthermore, the Spruce Goose—Howard Hughes's record-breaking largest plane—runs eight Wasp R 4360s that use this part. "Investigate Hughes Aircraft" becomes a new objective when you hang up the phone. Also, your Airplane part clue is updated to "Prop spinner".

#### KEY CLUE CHECKLIST: OKAMOTO'S APARTMENT

- Tie pin
- Microfilm
- Wristwatch
- Ring

## LOCATION: HUGHES AIRCRAFT

Select Hughes Aircraft as your next location, and drive to the flag ⑥ on the mini-map. When you drive up to the highly secured facility, MPs greet you at the gate, asking you to state your business. You explain that you are investigating the explosion, and there may be a link to Hughes Aircraft. This seems not to help. The military police tell you that they cannot allow you to pass without clearance from HQ.



Vernon Mapes, a friend of Biggs' who happens to be head of security, drives up alongside you and gets the clearance you require to proceed past the gate. **Vernon Mapes** becomes your latest P.O.I. Follow Mapes' car to the large warehouse. Along the way, Biggs says he knows him because he used to work for Ad Vice.

Follow Mapes into the small shack office, which connects to the large hangar where the Spruce Goose is stored. In the cinematic, you learn that Howard hates what people have named the large plane: "It's the H-4 Hercules to you".

## INTERVIEW: VERNON MAPES

#### TOPIC: NICHOLSON PLANT EXPLOSION

Phelps asks Vernon if he knows anything about the explosion at the plant. He responds that he knows no more than anyone else, but he folds his arms, swallows, and looks out the corners of his eyes.

#### CORRECT ASSESSMENT: BAD COP

Cole doubts Vernon's claim. Mapes continues, "I'm not directly involved in manufacturing".

#### TOPIC: KNOWLEDGE OF OKAMOTO

Cole asks Mapes if he knows Tomoko Okamoto. Mapes claims to have never heard of her. He follows his answer with the same doubtful looks.

#### CORRECT ASSESSMENT: BAD COP

Cole asks if Mapes still wears his L.A.P.D. retirement pins. He admits to having a couple and that he sometimes wears the tiepins.

#### TOPIC: KNOWLEDGE OF HAROLD MCLELLAN

Cole asks him if he knows the chief chemist at Nicholson Electroplating, Harold McLellan. Vernon admits to hearing the name and knowing that he's the guy that pitched some fancy process to the Hughes company.

#### CORRECT ASSESSMENT: ACCUSE

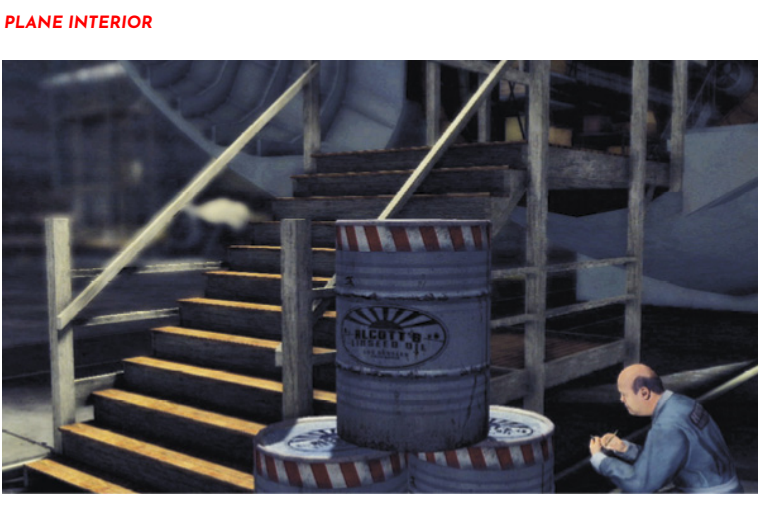
#### EVIDENCE: PROP SPINNER

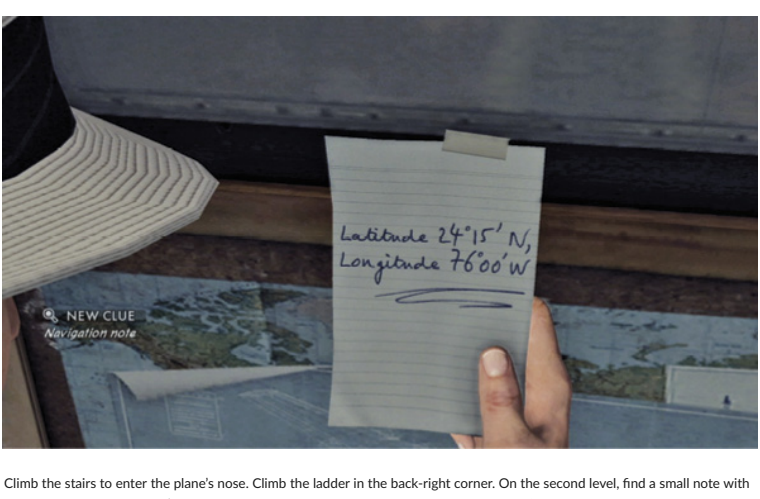
Cole knows Mapes is lying and uses the prop spinner from evidence to prove it. Cole says they know that Hughes was sending parts to Nicholson for testing. The question is if they were going through Nicholson or cutting a deal with McLellan. Mapes admits that they sent Nicholson aluminum parts to test because they were interested in McLellan's theories. He says if McLellan was cutting out Nicholson, that's not their problem.

### INVESTIGATE HUGHES AIRPLANE HANGAR

Head to the front of the Spruce Goose and inspect the stack of barrels near the stairs that lead into the plane's nose. This earns you the **Linseedoil** clue.

#### PLANE INTERIOR



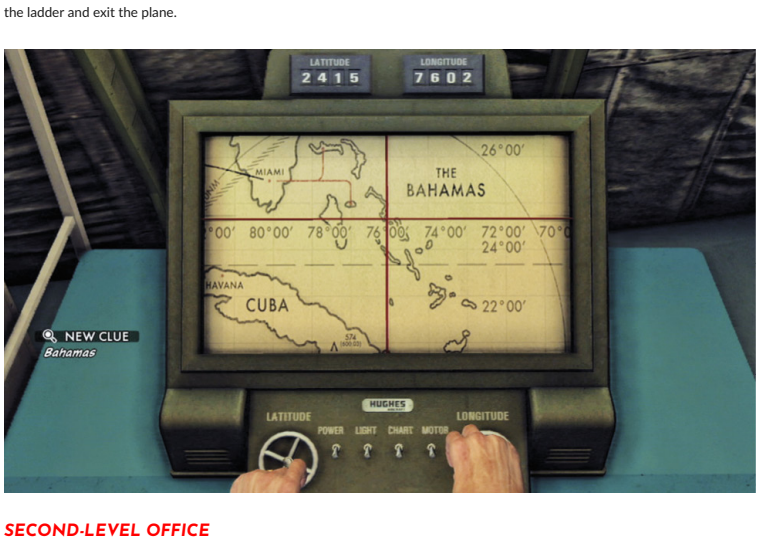


Climb the stairs to enter the plane's nose. Climb the ladder in the back-right corner. On the second level, find a small note with handwritten coordinates—it's on a corkboard on the right wall, beside the ladder. **NavigationNote** becomes a new clue. Latitude: 24 degrees, 15 minutes north. Longitude: 76 degrees and zero minutes west.

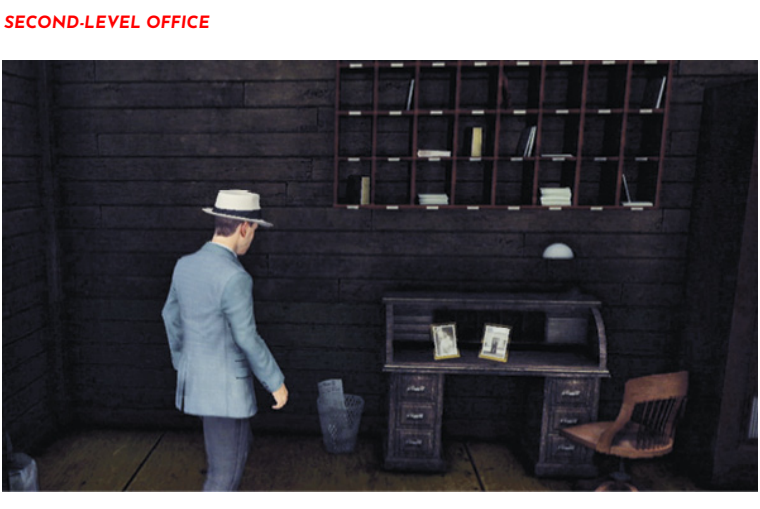
#### SOLVE THE NAVIGATION PUZZLE

Use the navigation machine on the cabin's right side. Tilt the Left Stick left or right to enter the latitude, using the numbers found in the clue: 76 degrees west. Tilt the Left Stick up and down to enter the longitude numbers from the clue: 24 degrees, 15 minutes north. As you do this, you see the numbers in the meters at the top of the machine change. Match the appropriate numbers from the clue to solve the puzzle.

"**Bahamas**" is the answer and your latest clue. The Spruce Goose's maiden flight is planned for the Bahamas. Slide back down the ladder and exit the plane.



#### SECOND-LEVEL OFFICE



Take the stairs near your entry point in the hangar (west wall) to a small, second-level office. You can find a photograph on a desk at the room's right side, near another door. Pick it up and inspect it closely to earn the **Photograph** clue. Biggs identifies Marie "The Body" McDonald in the photo. Exit the office through the door near the desk where you found the photo.

#### HANGAR: NORTH END

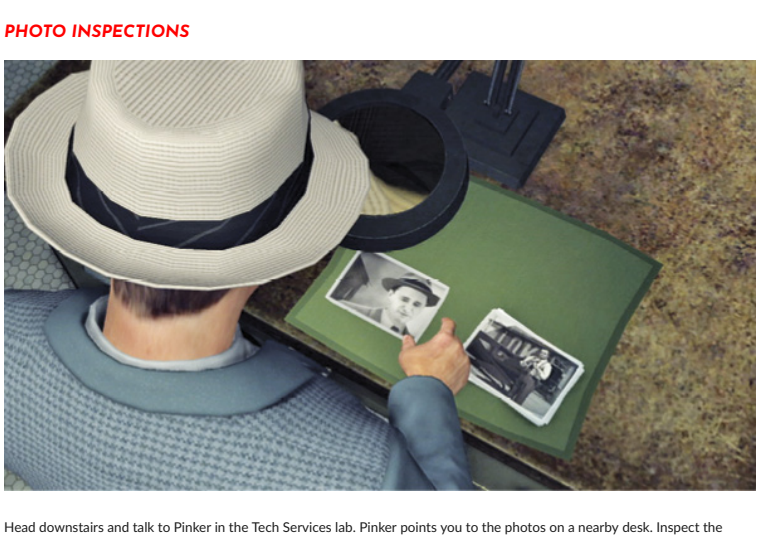
Exiting the second-level office through the second door places you on a balcony. A stairway leads to the plane engines on the hangar's north side. Inspect the area around the engines to locate a worker. Cole asks the worker if he can inspect the prop spinner. Cole unscrews the cover and finds linseed oil all over the metal. The worker says it's to preserve them from oxidization. After this discovery, you receive a new objective: Return to Wilshire Police Station.

## LOCATION: WILSHIRE STATION

Exit the hangar and return to your vehicle. The Wilshire Police Station ⑦ is already selected as your next destination. When you enter the station, Cole wades through the dirty looks from officers that know about his dirty laundry. The watch commander tells you Pinker wants you in Tech Services.

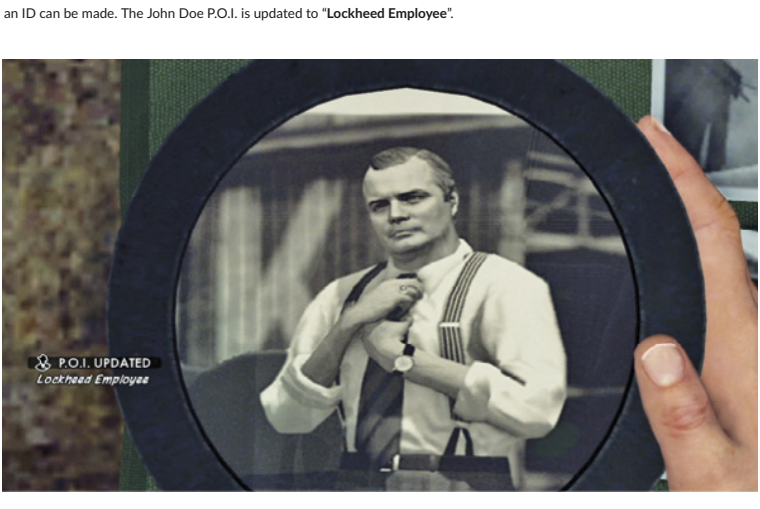
### INVESTIGATE TECH SERVICES

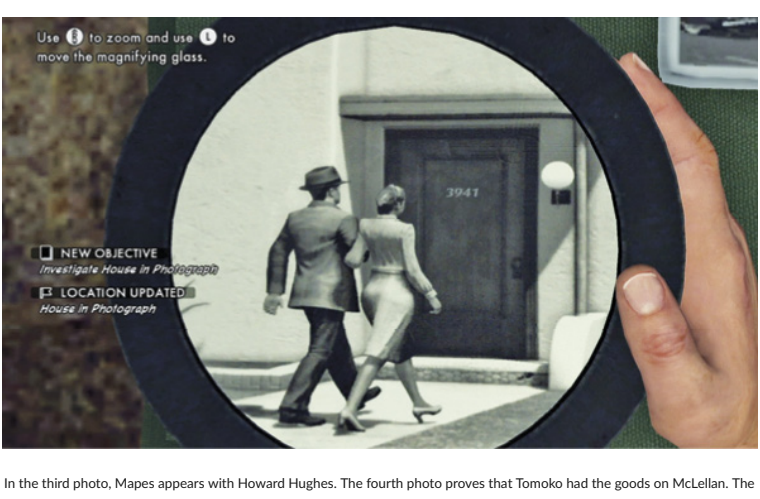
#### PHOTO INSPECTIONS



Head downstairs and talk to Pinker in the Tech Services lab. Pinker points you to the photos on a nearby desk. Inspect the photo on top of the stack. Cole moves the photo under the magnifying glass. Use the Right Stick to zoom, and use the Left Stick to move the magnifying glass. The first photo is of Cole—a practical joke.

Select the second photo and zoom in on John Doe's wristwatch and ring. Cole requests that the photo be sent to Lockheed so an ID can be made. The John Doe P.O.I. is updated to "**Lockheed Employee**".



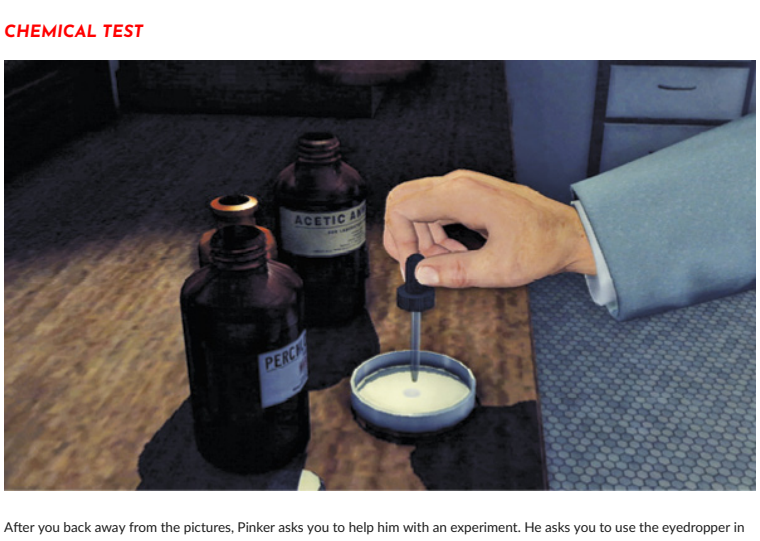

Use R to zoom and use L to move the magnifying glass.
NEW OBJECTIVE
Investigate House in Photograph
LOCATION UPDATED
House in Photograph
3941

In the third photo, Mapes appears with Howard Hughes. The fourth photo proves that Tomoko had the goods on McLellan. The fifth photo is the same one you found in the hangar at Hughes Air. You cannot make out the street name until you put the sixth photo under the glass; it's the photo showing a woman walking with Hughes into an apartment. Zoom in to the number on the door to unlock a new objective and get a location update on the House in Photograph. "Investigate House in Photograph" becomes your new objective.

#### EXAMINE MICROFILM

Use the magnifying glass on the same table, across from the photo magnifier. Zoom into the formula to unlock the **AluminumPolishingPatent** clue.

#### CHEMICAL TEST



After you back away from the pictures, Pinker asks you to help him with an experiment. He asks you to use the eyedropper in front of you. Use the Left Stick to select a chemical bottle. Then press the Inspect button to confirm your choice to use the eyedropper to move a drop from the bottle to the Petri dish. Once you place one drop from each bottle into the dish, a small explosion knocks Cole on his butt.

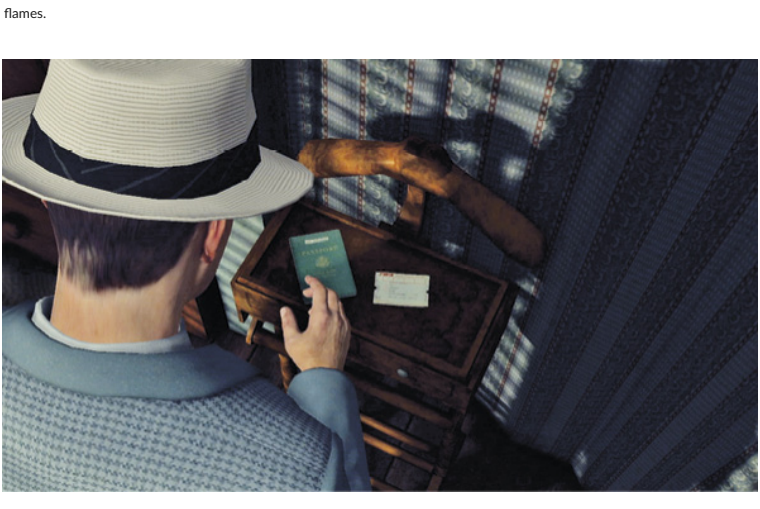
Mal and Pinker believe that was the stuff used to create the explosion earlier. Pinker says it has to be cooled continuously and adds that linseed oil could have been used to trigger the explosion. A hundred-gallon vat was used in the Nicholson explosion.

## LOCATION: HOUSE IN PHOTOGRAPH

### INVESTIGATE HOUSE IN PHOTO

Exit the police station and enter Biggs' cruiser. The house in the photograph ⑧ is your next destination.

Inside, you can inspect the fire accelerant spilled on the floor. This place looks like it's set up to be torched. Head to the bedroom area and find the items on the chair. Inspect Oscar Hangstrom's airline ticket to Grand Bahama and the passport. When you inspect both of these items, a Molotov cocktail careens through a window and into the house. The place goes up in flames.



Biggs yells at Cole to shoot the gas line by the stove to create an escape. Pivot to the left and shoot the red gas tank to the right of the kitchen stove. The blast creates a large hole in the wall, creating a new doorway into the bedroom. Run through the kitchen and into the bedroom. Then exit the house through the window in the back-right corner.

### PURSUE VERNON MAPES

Outside, Mapes runs from the scene of the crime. He tried to kill you! When the cinematic ends, you're at the wheel of Biggs' cruiser and Mapes is in his sports car with roughly a one-block lead on you.

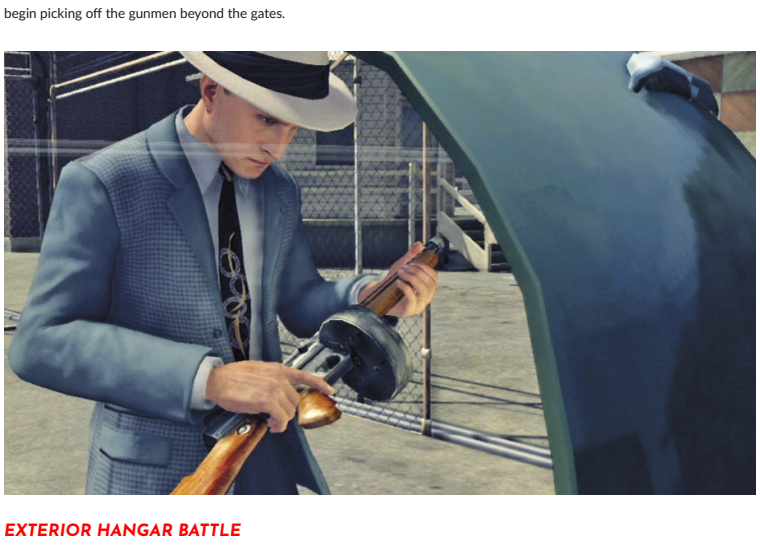
You cannot take out Mapes, so just stay close and follow him through back yards and narrow alleys until you reach Hughes Aircraft Company. Along the way, a few military vehicles try to stop you or at least stall you enough for Mapes to escape. When this happens, keep the military vehicle on your right so Biggs can get a shot at its tires. Otherwise, just perform a P.I.T. maneuver on the vehicle to wipe it out (hit the rear quarter panel with sufficient force to send the vehicle into a spin).

## LOCATION: HUGHES AIRCRAFT COMPANY

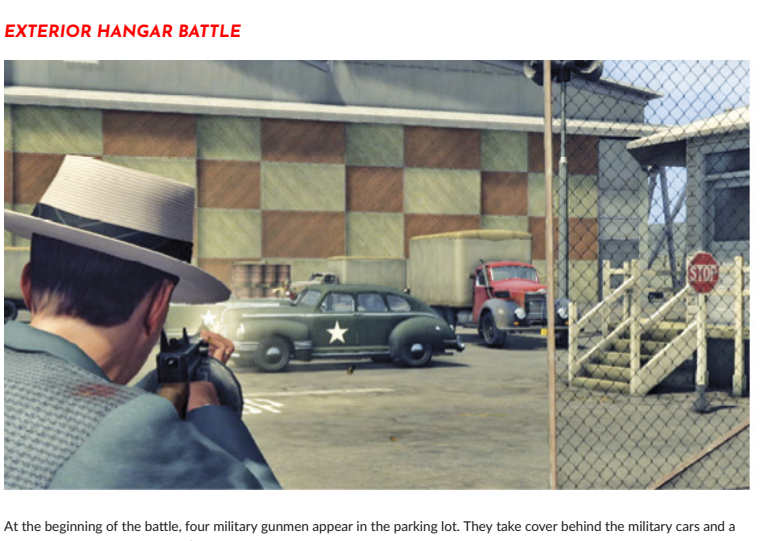
Mapes crashes the gates at Hughes Aircraft and zips his car around the corner to make a break for the hangar interior. Meanwhile, Cole and Biggs take cover behind their vehicle to prepare for a gun battle with the military. Sounds like the kind of people you don't want to oppose in a shooting match.

### APPREHEND VERNON MAPES

Your objective is to apprehend Vernon Mapes, but to do this you have to get through the military first. As soon as you can, break from the cover position and grab a more powerful weapon from Biggs' trunk. Take cover behind his vehicle again, and begin picking off the gunmen beyond the gates.



#### EXTERIOR HANGAR BATTLE

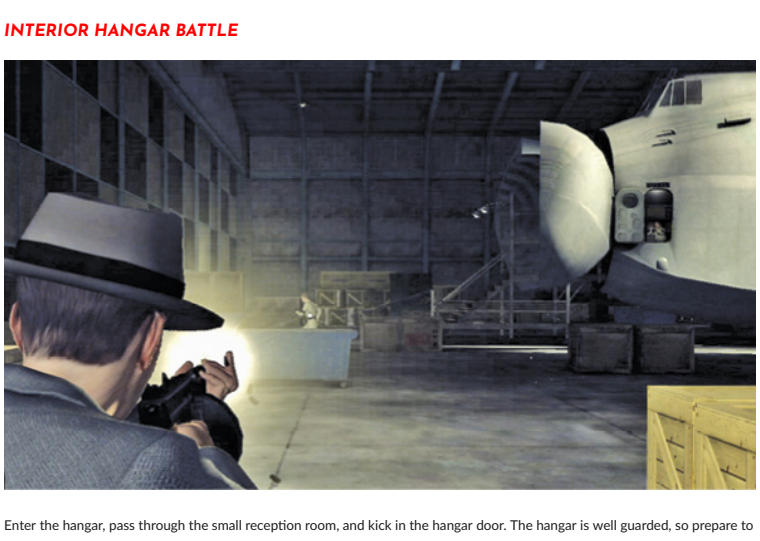


At the beginning of the battle, four military gunmen appear in the parking lot. They take cover behind the military cars and a box truck. Remain behind Biggs' vehicle for cover, and pop up to shoot the gunmen as they show themselves.

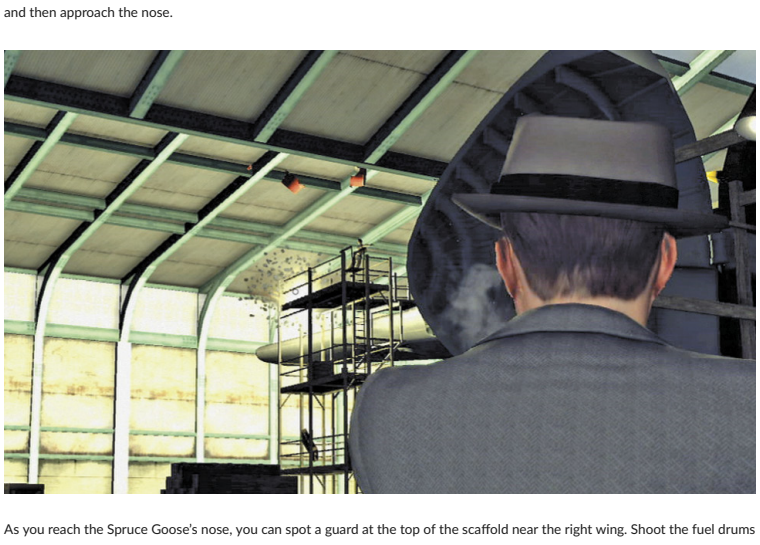
After you take down the first soldier, look for a support vehicle to arrive on the street behind you. Watch the mini-map for the red vehicle blip. Remain covered behind Biggs' vehicle and pivot to face this vehicle as it drives up. Start shooting into the vehicle to take out the driver before he exits the vehicle. Return your focus to the battle beyond the gates.

Once you step into the gated area, another support vehicle approaches, but this one appears from inside the compound. This is a good reason to avoid storming the premises before you take out the first support vehicle. You don't want anyone creeping up behind you while you fight the masses on the grounds. Use the same vehicles the military guards use for cover as you advance and circumvent the line of fire. A third support vehicle pulls up from around the building toward Mapes' last known location. The two vehicles in the compound bring two guards apiece. Work your way around the vehicles, sneaking up on the gunmen to get a better shot. When all the guards are down, enter the building through the same entrance you used earlier.

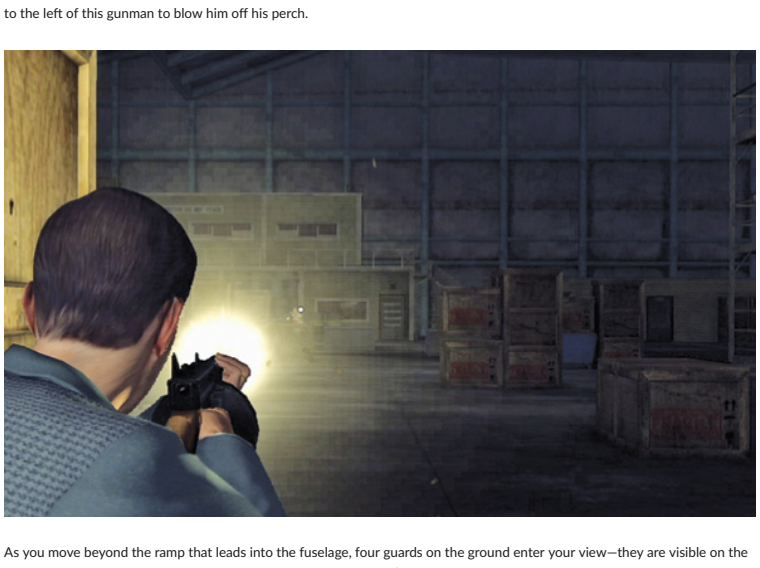
#### INTERIOR HANGAR BATTLE



Enter the hangar, pass through the small reception room, and kick in the hangar door. The hangar is well guarded, so prepare to go in with guns blazing. Your first two targets are near the nose of the Spruce Goose: a gunman is posted in an open doorway in the fuselage, and another runs for cover from the aircraft's nose to crates on the hangar's left side. Try to take out the runner as you move for cover. Then take out the gunman on the plane. Another gunman then exits the nose of the craft. Shoot him and then approach the nose.



As you reach the Spruce Goose's nose, you can spot a guard at the top of the scaffold near the right wing. Shoot the fuel drums to the left of this gunman to blow him off his perch.

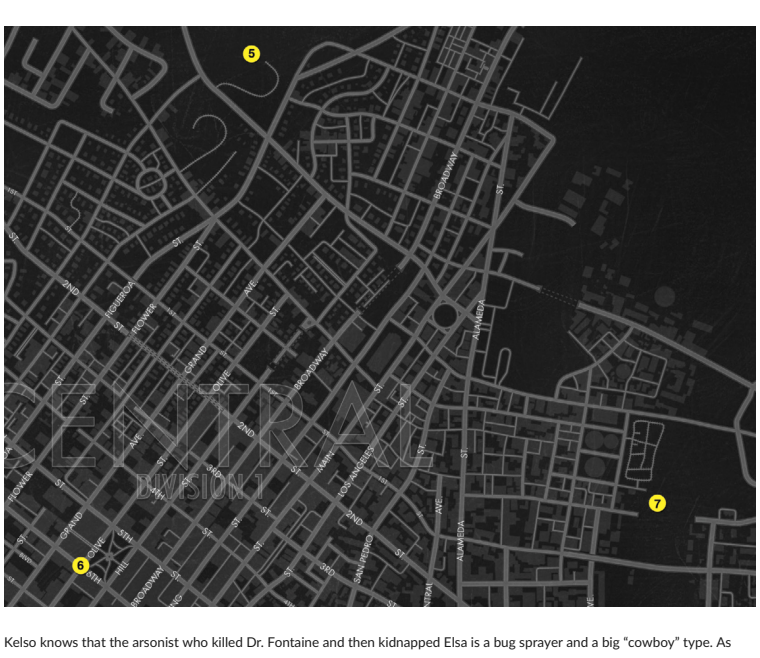


As you move beyond the ramp that leads into the fuselage, four guards on the ground enter your view—they are visible on the mini-map. Mapes takes a position on top of an office in the hangar's rear. Use the crates and engines for cover as you move closer to your targets. Go for positions that reveal the fewest number of guards at once to avoid exposing yourself to multiple guns. Once you gun down all the guards and Mapes, the mission ends in success and you are congratulated for a job well done.

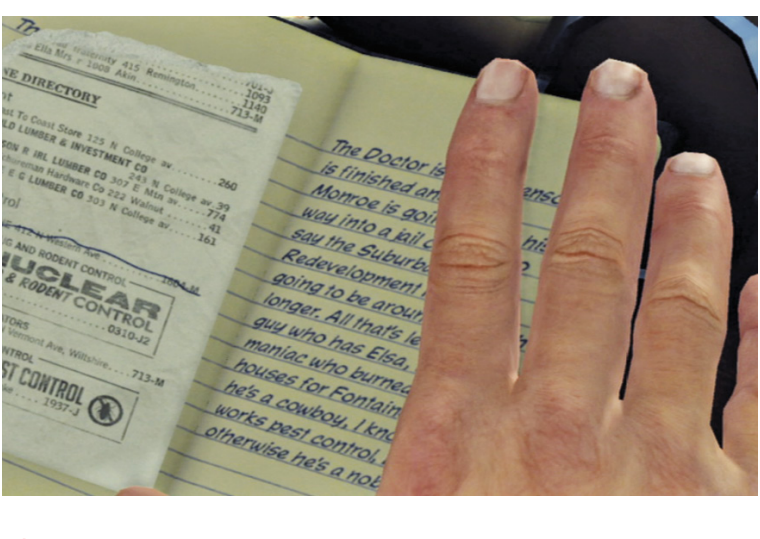
ROCKSTAR GAMES PRESENTS L.A. NOIRE

The Arson Cases

# CASE# AA006: A Different Kind of War (VR)



Kelso knows that the arsonist who killed Dr. Fontaine and then kidnapped Elsa is a bug sprayer and a big "cowboy" type. As your notebook explains, this suspect is the missing link between Elysian Fields, California Fire & Life, and the Suburban Redevelopment Fund. To identify and track down the "bug sprayer arsonist", Kelso has torn the listings for L.A. area pest exterminators from a phonebook. This gives you three new locations to visit: Westlake Pest Control, Nuclear Bug & Rodent Control, and Rapid Exterminators.



NUCLEAR BUG & RODENT CONTROL

The Doctor is finished an... Monroe is goi... way into a jail c... say the Suburb... Redevelopment... going to be arou... longer. All that's le... guy who has Elsa,... maniac who burned... houses for Fontain... he's a cowboy, I kno... works pest control... otherwise he's a no...

## Objectives

- Investigate Rapid Exterminators.
- Investigate Nuclear Bug & Rodent Control.
- Investigate Westlake Pest Control.
- Search Dr. Fontaine's Offices.
- Search Rancho Rincon Bunkhouse.
- Escort Kelso to L.A. River Tunnels Entrance.
- Fight Through Tunnels to Pump House.
- Watch L.A. Noire Finale.

### CASE REPORT

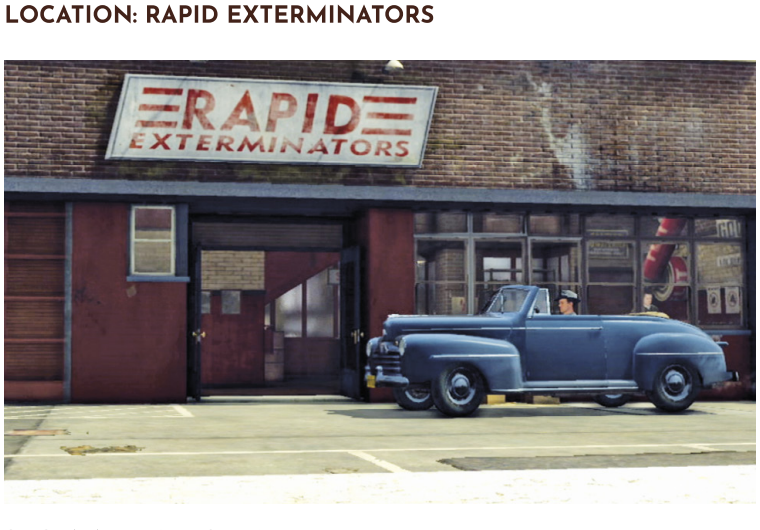
**Total Number of Key Clues** 7

**Total Number of Interview Questions** None

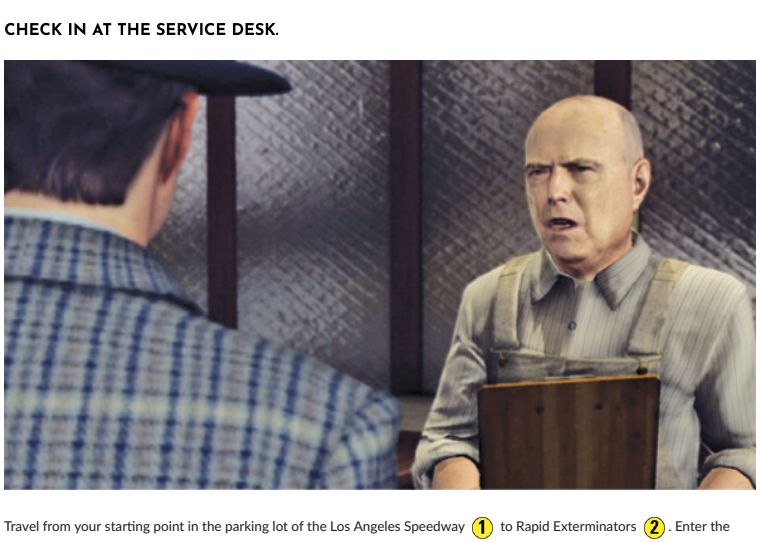
## Fail Conditions

- Phelps dies.
- Kelso dies.

## LOCATION: RAPID EXTERMINATORS

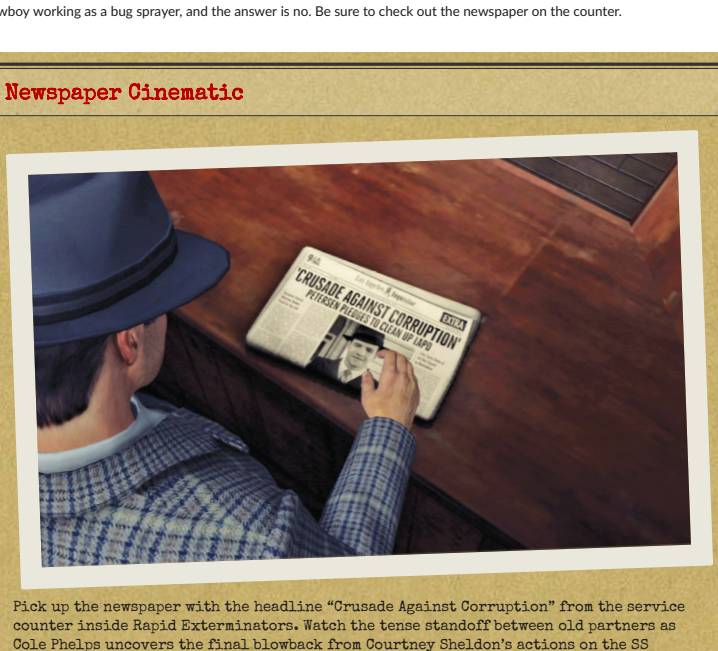


### CHECK IN AT THE SERVICE DESK.

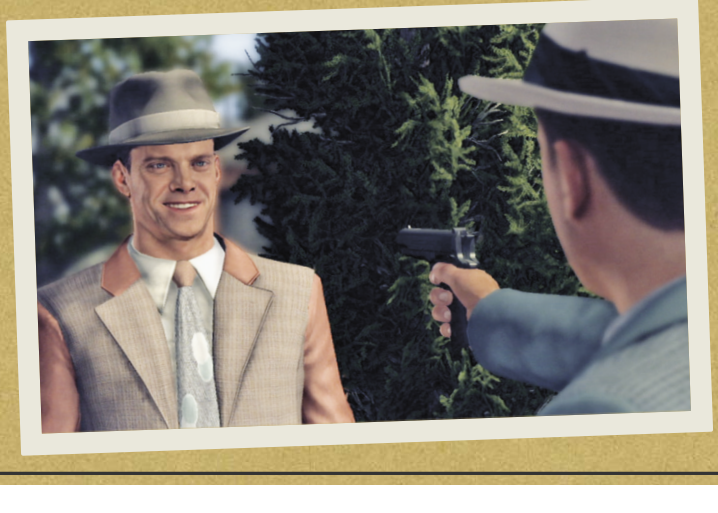


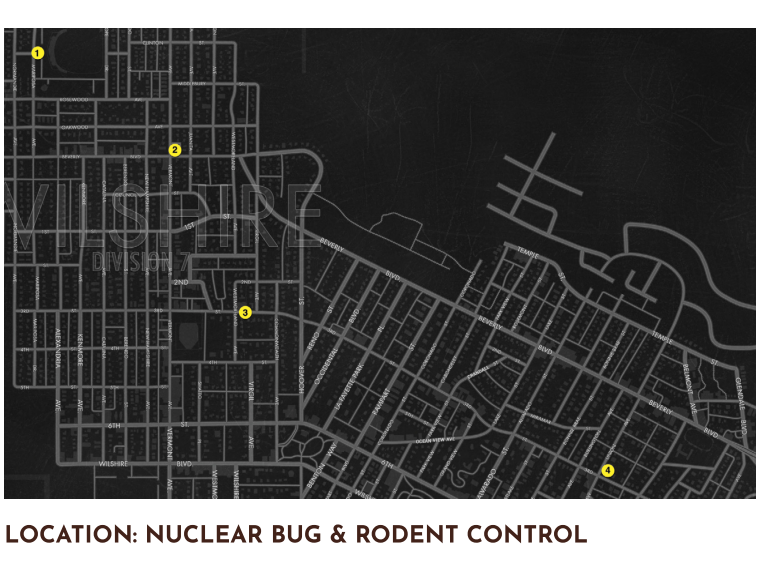
Travel from your starting point in the parking lot of the Los Angeles Speedway ① to Rapid Exterminators ②. Enter the building and approach the man at the desk, then press Talk to trigger a cut-scene: Kelso asks the deskman if he's got a big cowboy working as a bug sprayer, and the answer is no. Be sure to check out the newspaper on the counter.

**Newspaper Cinematic**



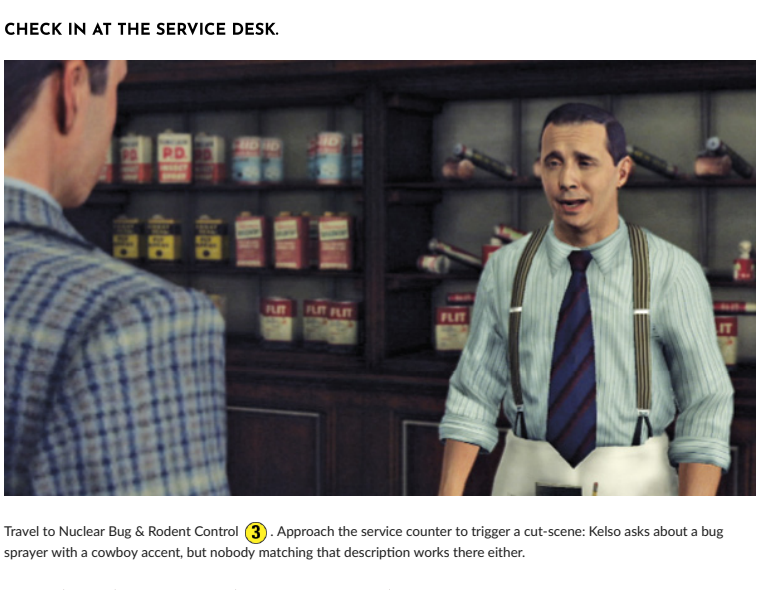
Pick up the newspaper with the headline "Crusade Against Corruption" from the service counter inside Rapid Exterminators. Watch the tense standoff between old partners as Cole Phelps uncovers the final blowback from Courtney Sheldon's actions on the SS Coolridge.





## LOCATION: NUCLEAR BUG & RODENT CONTROL

### CHECK IN AT THE SERVICE DESK.



Travel to Nuclear Bug & Rodent Control ③. Approach the service counter to trigger a cut-scene: Kelso asks about a bug sprayer with a cowboy accent, but nobody matching that description works there either.

## LOCATION: WESTLAKE PEST CONTROL

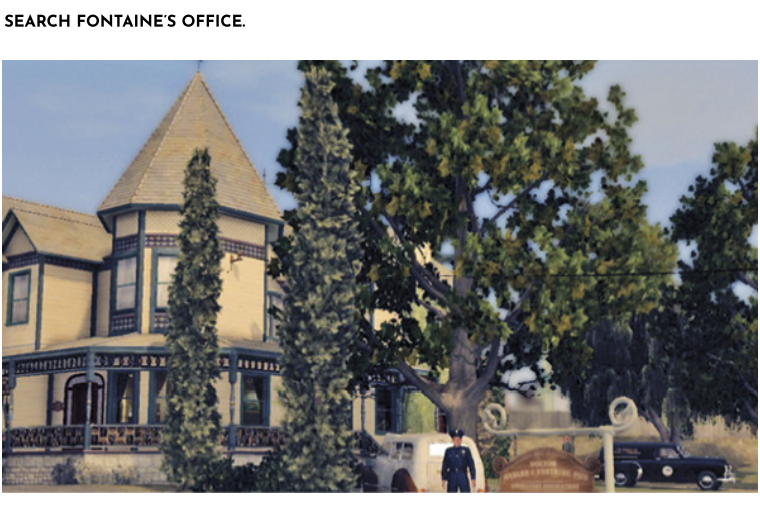
### CHECK IN AT THE SERVICE DESK.

Travel to Westlake Pest Control ④. Once again, approach the service desk to trigger a cut-scene: Kelso finally gets information on the cowboy bug sprayer. The deskman says the fellow lives in a bunkhouse at the remains of the old Rancho Rincon. Then the scene automatically flashes back to Dr. Fontaine's surgery the previous day.

## LOCATION: DR. FONTAINE'S SURGERY

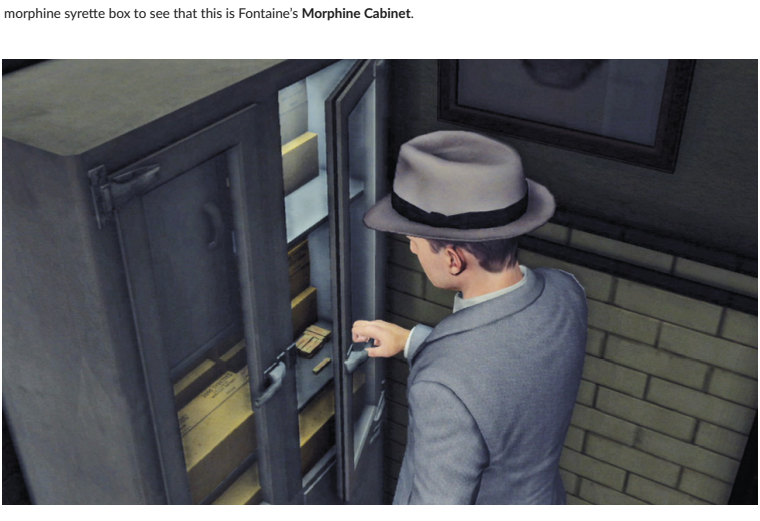
## (THE DAY BEFORE)

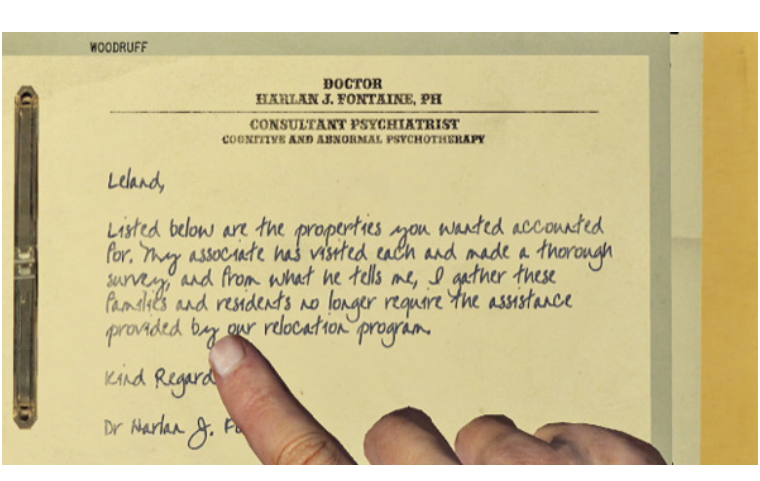
### SEARCH FONTAINE'S OFFICE.



Watch the introductory cut-scene: Phelps and Biggs arrive at the scene, where Cole's ex-partner Rusty Galloway briefs them. Dr. Fontaine is dead, and a nurse saw one of his patients—"some big Boris Karloff type"—carry out Elsa Lichtmann.

Follow Galloway through the secretary's office into a small anteroom outside Fontaine's office. Open the cabinet and examine a morphine syrette box to see that this is Fontaine's **Morphine Cabinet**.





WOODRUFF

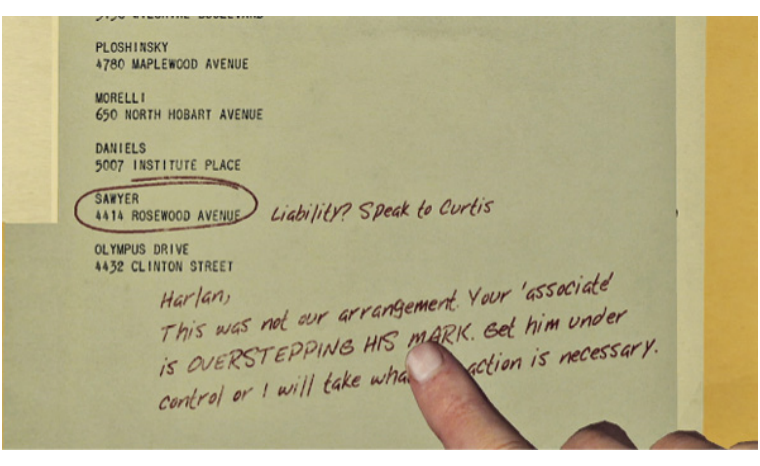
DOCTOR
HARLAN J. FONTAINE, PH
CONSULTANT PSYCHIATRIST
COGNITIVE AND ABNORMAL PSYCHOTHERAPY

Leland,

Listed below are the properties you wanted accounted for. My associate has visited each and made a thorough survey, and from what he tells me, I gather these families and residents no longer require the assistance provided by our relocation program.

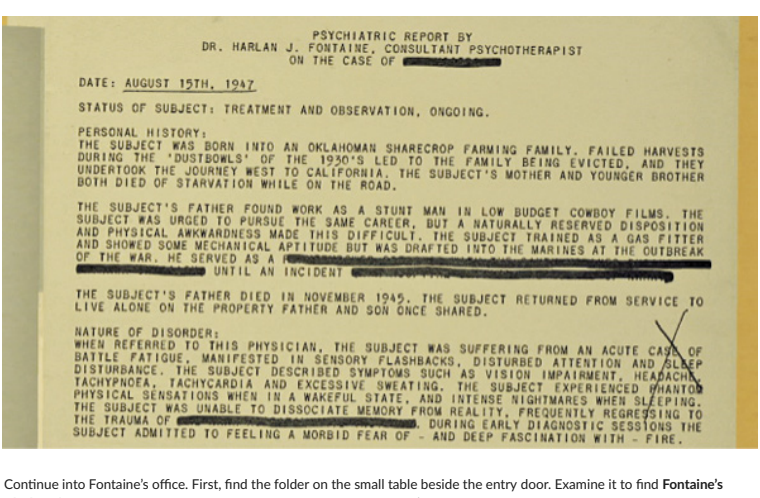
Kind Regar...

Dr Harlan J. F...



PLOSHINSKY
4780 MAPLEWOOD AVENUE
MORELLI
650 NORTH HOBART AVENUE
DANIELS
5007 INSTITUTE PLACE
SAWYER
4414 ROSEWOOD AVENUE Liability? Speak to Curtis
OLYMPUS DRIVE
4432 CLINTON STREET

Harlan,
This was not our arrangement. Your 'associate' is OVERSTEPPING HIS MARK. Get him under control or I will take wha... action is necessary.



PSYCHIATRIC REPORT BY
DR. HARLAN J. FONTAINE, CONSULTANT PSYCHOTHERAPIST
ON THE CASE OF [redacted]

DATE: AUGUST 15TH, 1947

STATUS OF SUBJECT: TREATMENT AND OBSERVATION, ONGOING.

PERSONAL HISTORY:
THE SUBJECT WAS BORN INTO AN OKLAHOMA SHARECROP FARMING FAMILY. FAILED HARVESTS DURING THE "DUSTBOWL" OF THE 1930'S LED TO THE FAMILY BEING EVICTED, AND THEY UNDERTOOK THE JOURNEY WEST TO CALIFORNIA. THE SUBJECT'S MOTHER AND YOUNGER BROTHER BOTH DIED OF STARVATION WHILE ON THE ROAD.

THE SUBJECT'S FATHER FOUND WORK AS A STUNT MAN IN LOW BUDGET COWBOY FILMS. THE SUBJECT WAS URGED TO PURSUE THE SAME CAREER, BUT A NATURALLY RESERVED DISPOSITION AND PHYSICAL AWKWARDNESS MADE THIS DIFFICULT. THE SUBJECT TRAINED AS A GAS FITTER AND SHOWED SOME MECHANICAL APTITUDE BUT WAS DRAFTED INTO THE MARINES AT THE OUTBREAK OF THE WAR. HE SERVED AS A [redacted] UNTIL AN INCIDENT [redacted]

THE SUBJECT'S FATHER DIED IN NOVEMBER 1945. THE SUBJECT RETURNED FROM SERVICE TO LIVE ALONE ON THE PROPERTY FATHER AND SON ONCE SHARED.

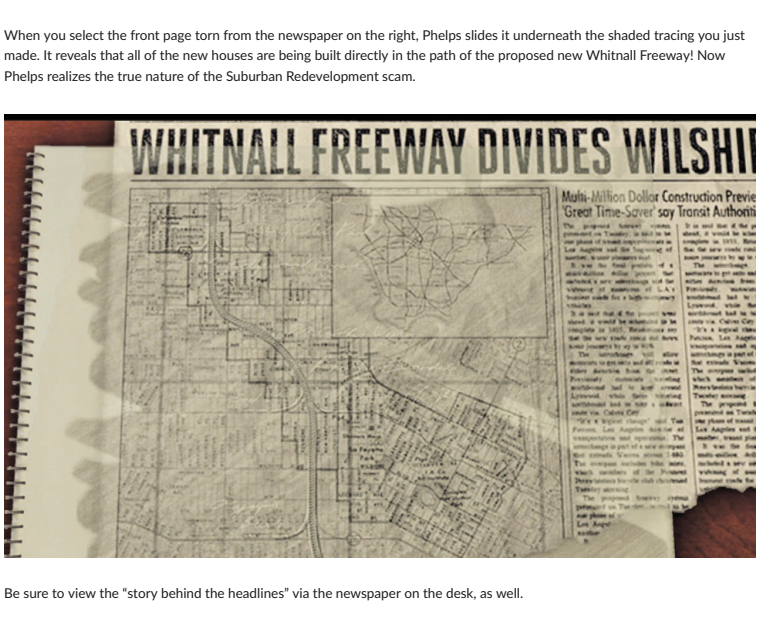
NATURE OF DISORDER:
WHEN REFERRED TO THIS PHYSICIAN, THE SUBJECT WAS SUFFERING FROM AN ACUTE CASE OF BATTLE FATIGUE, MANIFESTED IN SENSORY FLASHBACKS, DISTURBED ATTENTION AND SLEEP DISTURBANCE. THE SUBJECT DESCRIBED SYMPTOMS SUCH AS VISION IMPAIRMENT, HEADACHE, TACHYPNOEA, TACHYCARDIA AND EXCESSIVE SWEATING. THE SUBJECT EXPERIENCED PHANTOM PHYSICAL SENSATIONS WHEN IN A WAKEFUL STATE, AND INTENSE NIGHTMARES WHEN SLEEPING. THE SUBJECT WAS UNABLE TO DISSOCIATE MEMORY FROM REALITY, FREQUENTLY REGRESSING TO THE TRAUMA OF [redacted] DURING EARLY DIAGNOSTIC SESSIONS THE SUBJECT ADMITTED TO FEELING A MORBID FEAR OF [redacted] AND DEEP FASCINATION WITH - FIRE.

Continue into Fontaine's office. First, find the folder on the small table beside the entry door. Examine it to find **Fontaine's Blackmail Papers** that tie Leland Monroe to the arsons. Read Fontaine's note, but be sure to turn pages to see both the arson list (select the circled Sawyer name to get the key clue) and the psychiatric report on the cowboy arsonist; his name and other specifics are redacted. Doesn't look good....

Now turn and pick up the bloodstained **Crystal Ball** lying on the floor. You can also examine the shattered glass of the break-in. Finally, examine the body of Harlan Fontaine. The only item of interest is the lighter engraved with the initials "I.H." clutched in his left hand. Who is I.H.?

Finally, inspect Fontaine's desk. Examine the map on the left; Phelps notes that Fontaine has been marking the map, and moves it to reveal a blank pad of paper underneath. Use the charcoal marker to shade the blank paper and reveal the doctor's markings: he's placed Xs on a number of places along a curving line. The marked locations—Edgewood Grove, McCarthy Vista, Rancho Escondido, and Crescent Heights—are all new Elysian Fields housing developments. But what does it mean?

When you select the front page torn from the newspaper on the right, Phelps slides it underneath the shaded tracing you just made. It reveals that all of the new houses are being built directly in the path of the proposed new Whitnall Freeway! Now Phelps realizes the true nature of the Suburban Redevelopment scam.



Be sure to view the "story behind the headlines" via the newspaper on the desk, as well.

**Newspaper Cinematic**

Pick up the newspaper with the headline "The Face of Progress" on Fontaine's desk. Watch the meeting between Leland Monroe and Harlan Fontaine.

### KEY CLUE CHECKLIST: DR. FONTAINE'S OFFICE

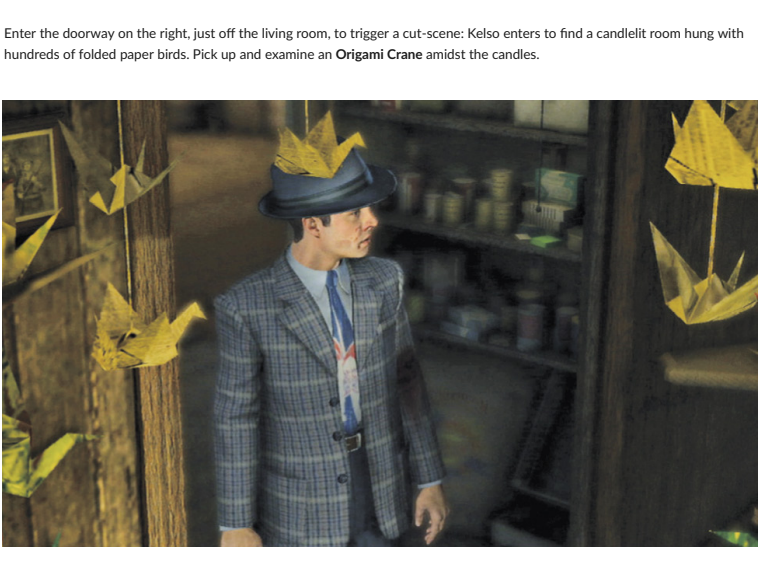
- Morphine cabinet
- Fontaine's blackmail papers
- Crystal ball
- Freeway route

## LOCATION: RANCHO RINCON BUNKHOUSE (TODAY)

### SEARCH THE BUNKHOUSE.

Now you return to the game-time present as Kelso automatically arrives at the Rancho Rincon address ⑤. Approach the bunkhouse door to knock. Nobody answers, so kick in the door and enter. Just inside, search the worktable on the right to find a **Flamethrower**. In the kitchen through the first passage on the right you find a familiar item: a pressure valve for an InstaHeat 70 water heater.

Enter the doorway on the right, just off the living room, to trigger a cut-scene: Kelso enters to find a candlelit room hung with hundreds of folded paper birds. Pick up and examine an **Origami Crane** amidst the candles.



Examine the map of the Los Angeles River tunnels, hanging on the wall behind the candles, to add those to your New Locations page. As Kelso says, "This guy's a tunnel rat." Then examine the wall to the right to find some photographs of Okinawa; Kelso recognizes the soldiers' faces. Then it hits him: he knows the identity of the Okie cowboy with the flamethrower.

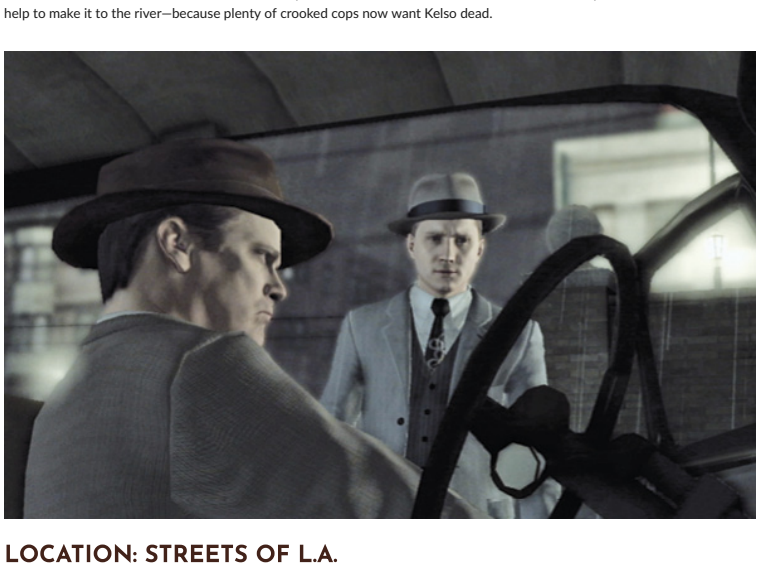
This realization triggers a cut-scene: Kelso uses the bunkhouse phone to call his new boss, the Assistant DA, and reports his findings. He tells Peterson to meet him at the L.A. tunnel entrance, north of the 1st Street bridge. Then Kelso calls in an urgent radio message for Detective Cole Phelps.

### KEY CLUE CHECKLIST: RANCHO RINCON BUNKHOUSE

- Flamethrower
- Origami crane
- Photographs of Okinawa

## LOCATION: WILSHIRE POLICE STATION

The scene automatically shifts to the Wilshire Police Station as Phelps and Biggs get Kelso's message, which directs them to the same tunnel entrance. An L.A.P.D. unit soon spots Kelso's vehicle on Sunset Boulevard, and Phelps decides Jack will need help to make it to the river—because plenty of crooked cops now want Kelso dead.



## LOCATION: STREETS OF L.A.

### ESCORT KELSO TO THE L.A. RIVER TUNNELS.

At the corner of 6th and Olive ⑥, Phelps and Biggs spot Kelso's car being hotly pursued by L.A.P.D. patrol units. Your new objective is to help Kelso reach the tunnel entrance in one piece. Catch up to the chase and start nudging police vehicles (marked as red car icons on your map) off the road.

Try to stay close to Kelso's tail and screen off attackers trying to pull up behind him. Soon police units target your car, too. Kelso eventually works his way to the tunnel entrance ⑦ where Phelps and Biggs join him along with Assistant DA Peterson. Kelso shows Phelps the map he found at the ranch house that marks Ira's tunnel routes.

## LOCATION: L.A. RIVER TUNNELS

### WATCH THE INTRO CUT-SCENE.

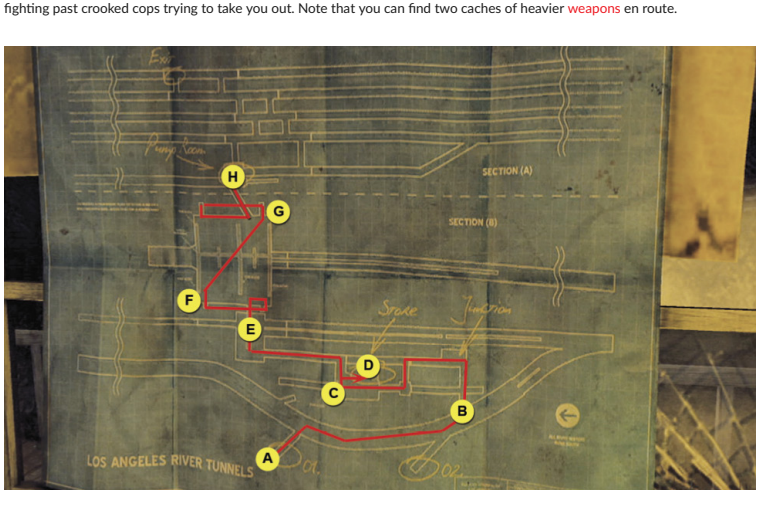
Kelso and Phelps split up and start searching. Chief Worrell arrives to lead the police team, and Asst. DA Peterson goes forward to meet them.

**VR Tip: Navigating the Tunnels**

In VR, eliminate enemies to clear your route to the next cover point. Press the trackpad to reach the cover point. If you have difficulty finding the next highlighted cover point, move your head around in the direction you need to go until the cover point or doorway highlights. You may need to step out of cover a little to make the travel trigger appear.

### FIGHT YOUR WAY THROUGH THE TUNNELS.

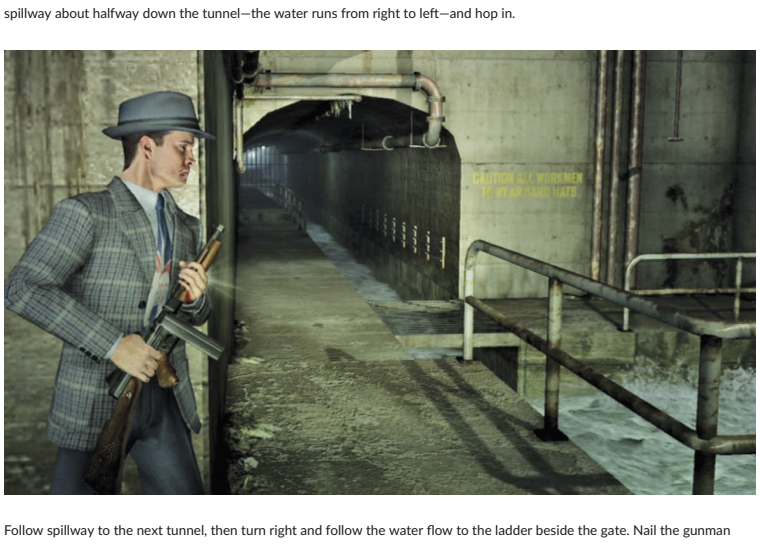
Refer to our maze map made from the L.A. River tunnel blueprint you found in the Rancho Rincon bunkhouse. Kelso enters at the location Ⓐ marked on our map. Your goal is to work through the tunnels to the Jackson Street Pump Room Ⓗ, fighting past crooked cops trying to take you out. Note that you can find two caches of heavier weapons en route.



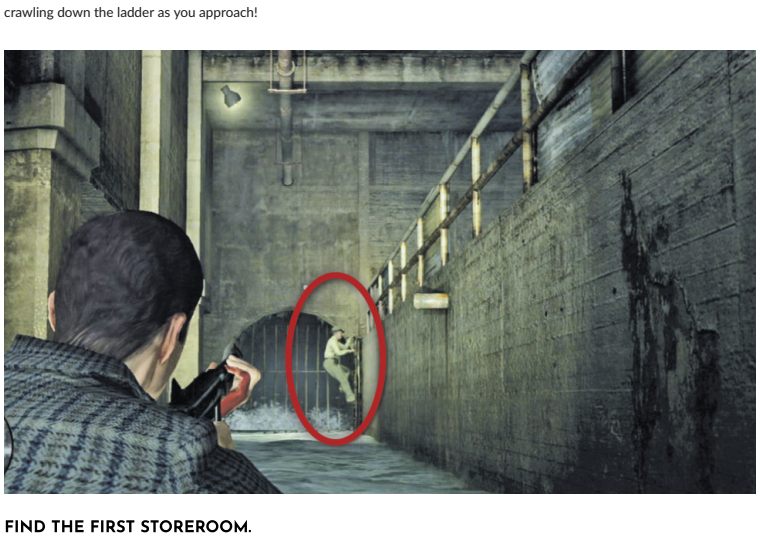
Check your mini-map for the red blips. Spot and take out the initial squad of enemy gunmen in the first tunnel. As you move past fallen foes, be sure to pick up dropped weapons for better firepower.

Enter the side tunnel on the left wall Ⓑ—it's marked as Almeda Outlet A2. Follow that passage to its end.

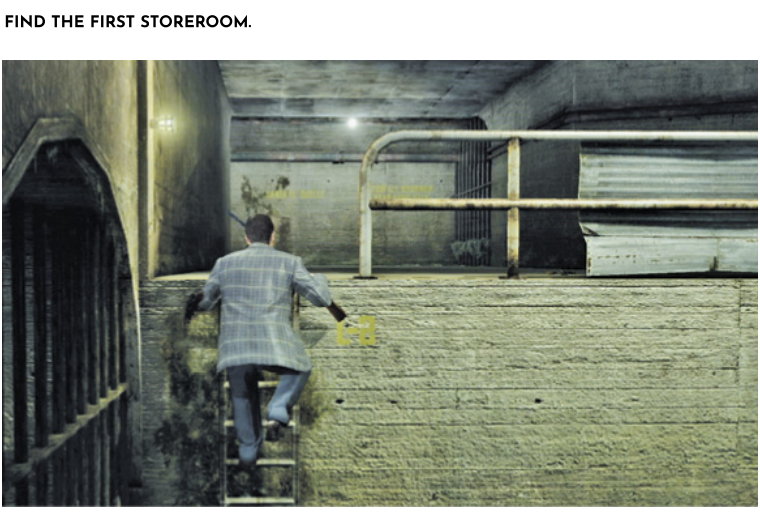
Around the next corner, there's a Caution sign at the head of a low, narrow tunnel with a closed gate at the end. Proceed to the spillway about halfway down the tunnel—the water runs from right to left—and hop in.



Follow spillway to the next tunnel, then turn right and follow the water flow to the ladder beside the gate. Nail the gunman crawling down the ladder as you approach!



### FIND THE FIRST STOREROOM.

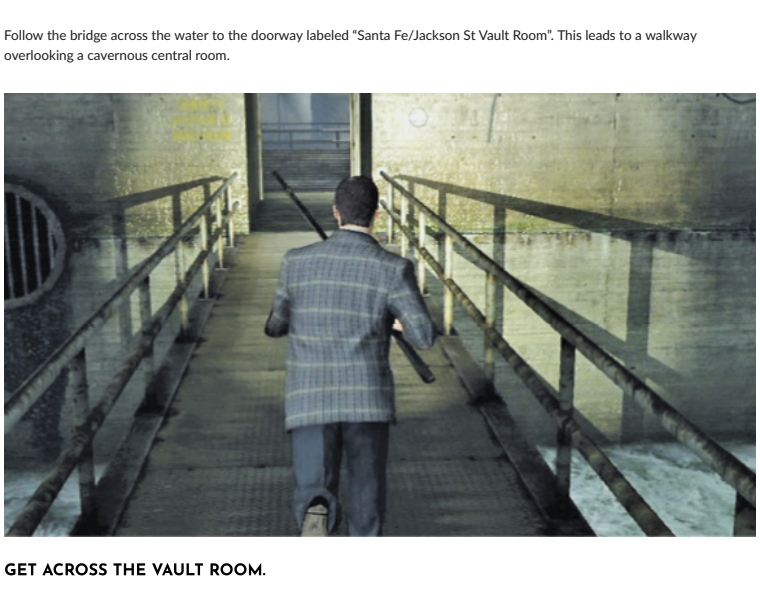


Climb the ladder (it's labeled "L2" at the top) and turn right, ready to shoot. Follow the walkway overlooking the water to find the small room marked as "Store" on Ira's blueprint map.

The room is stocked with weapons, including Thompson machineguns and military BARs stolen from the *SS Coolridge*. Grab a bigger gun, exit the storeroom, and go right, then right again to the next tunnel, labeled "Santa Fe Outlet".

This tunnel is lined with big pipes that you can use for cover; however, they also hide enemy gunmen. As you fight down to the far end, one of the crooked cops gets toasted, literally, by an unseen attacker on the other side of a closed gate. Apparently, Ira has another flamethrower in his personal arsenal.

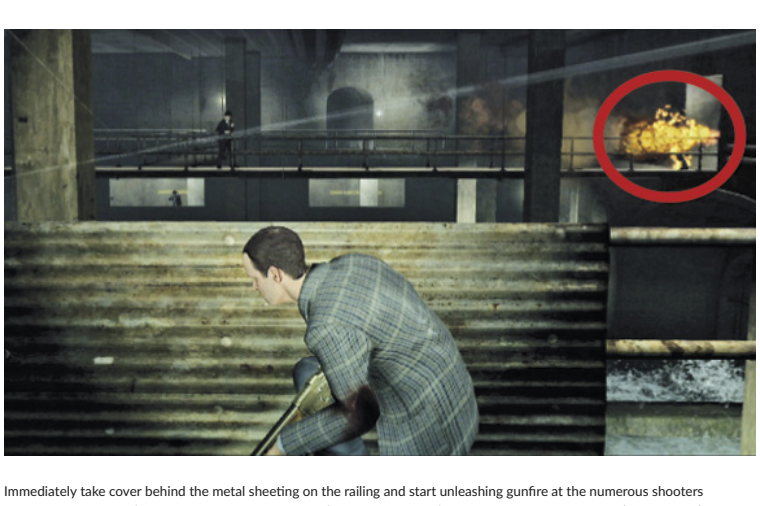
Follow the bridge across the water to the doorway labeled "Santa Fe/Jackson St Vault Room". This leads to a walkway overlooking a cavernous central room.



### GET ACROSS THE VAULT ROOM.

**VR Tip: rifle**

In VR, drop or holster your weapon, take the rifle leaning against the sheet metal cover point and shoot the distant enemies with the extremely precise weapon. Use your left hand to steady the rifle.



Immediately take cover behind the metal sheeting on the railing and start unleashing gunfire at the numerous shooters deployed on the room's opposite side. Once again, you'll get help from Ira's flamethrower at the far right (see our shot). The shooters are on multiple levels, so keep an eye on your mini-map to see which targets are below you.

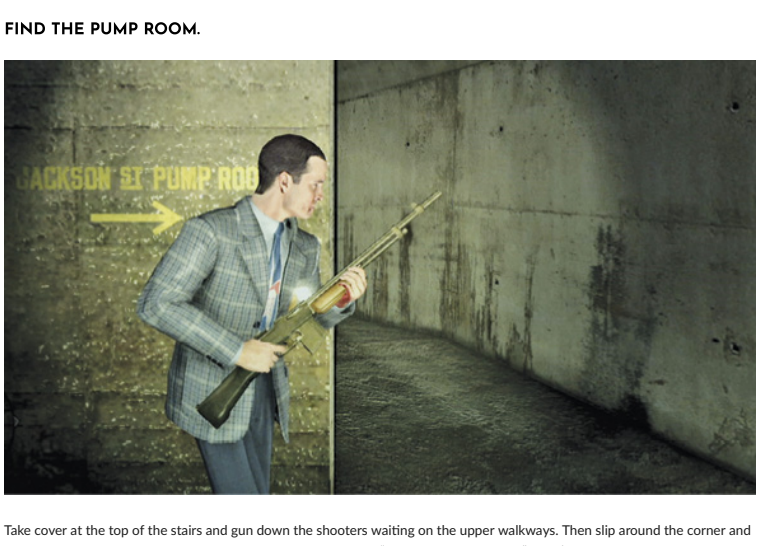
When the coast is clear, turn right and go down the staircase to the lower level of the Vault Room. Be ready for another squad of shooters in the corridor at the bottom of the stairs.

Fight your way down the corridor and find another armory of *SS Coolridge* weapons in the room Ⓕ at the far end. Stock up on ammo or switch weapons if you want.

Take a step out of the weapon storeroom and turn left to descend the ladder down into the water. This triggers a quick cut-scene: Water surges into the Vault Room from drainage pipes as the rain outside continues to swell the river.

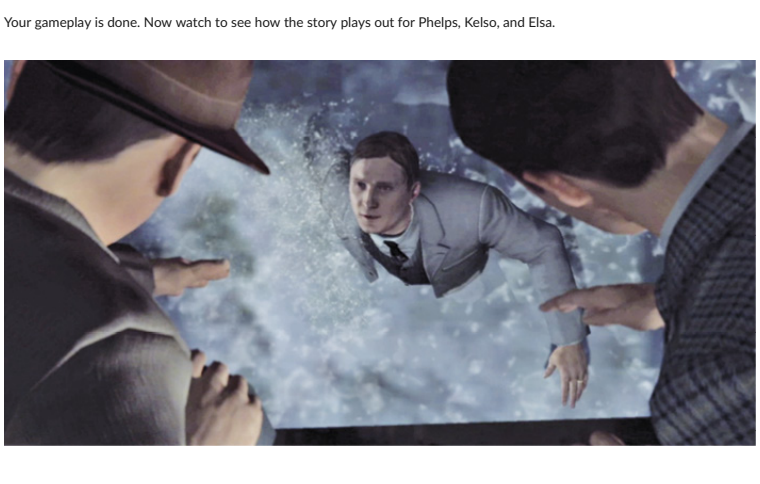
While the water is low, you can spot a couple of bridges crossing over an otherwise impassable deep channel through the middle of the Vault Room Ⓖ. Head toward the nearest bridge before water covers up any sign of it and then find the ladder in the back left corner of the room. Hurry! Kelso will drown if you don't hustle directly to the ladder. Fight your way down the next corridor to the stairs at the end and climb them to the upper walkway.

### FIND THE PUMP ROOM.



Take cover at the top of the stairs and gun down the shooters waiting on the upper walkways. Then slip around the corner and run down the walkway to the first passage on your left, labeled "Jackson St Pump Room". Here's your last move of the main story: go down that corridor to enter the Pump Room Ⓗ and trigger the game-ending movie sequences.

Your gameplay is done. Now watch to see how the story plays out for Phelps, Kelso, and Elsa.



ROCKSTAR GAMES PRESENTS

# L.A. NOIRE

Achievements,Trophies, and Accomplishments

## Game Achievements

### 100% COMPLETION

| COMPONENT | NUMBER TO COLLECT/COMPLETE | PERCENTAGE |
|---|---|---|
| Story Cases (including DLC) | 26 | 50% |
| Street Crimes | 40 | 15% |
| Vehicles | 95 | 15% |
| Film Reels | 50 | 7% |
| Golden Records | 20 | 5% |
| Novels | 8 | 2% |
| Landmarks | 30 | 3% |
| Newspapers | 13 | 3% |
| TOTAL | | 100% |

### ACHIEVEMENTS

| NAME | HOW TO UNLOCK | POINTS | TROPHY TYPE |
|---|---|---|---|
| A Cop on Every Corner | Complete a single street crime case. | 15 | Bronze |
| Johnny on the Spot | Respond to 20 street crime cases. | 30 | Silver |
| The Long Arm of the Law | Complete all street crime cases. | 30 | Silver |
| The City of Angels | Reach 100% Game Complete. | 80 | Gold |
| The Up and Up | Complete a story case with a five-star rating. | 30 | Silver |
| Shamus to the Stars | Complete all story cases with a five-star rating. | 80 | Gold |
| The Brass | Achieve maximum rank (20). | 30 | Silver |
| Not So Hasty | Stop a fleeing suspect with a warning shot as an L.A.P.D. Detective. | 15 | Bronze |
| Asphalt Jungle | Chase down and tackle a fleeing suspect on foot as an L.A.P.D. Detective. | 15 | Bronze |
| Traffic Stop | Disable a suspect vehicle with help from your partner. | 15 | Bronze |
| The Straight Dope | Use evidence to prove a lie as an L.A.P.D. Detective or Investigator. | 15 | Bronze |
| One for the File | Find and inspect a clue as an L.A.P.D. Detective or Investigator. | 15 | Bronze |
| Golden Boy | Clear a case finding every clue as an L.A.P.D. Detective or Investigator. | 15 | Bronze |
| The Plot Thickens | Find and solve an inspection puzzle. | 15 | Bronze |
| Lead Foot | Keep the needle above 80 mph for more than 10 seconds while driving. | 15 | Bronze |
| Miles on the Clock | Drive more than 194.7 miles. | 15 | Bronze |
| Wooden Overcoats | Bring down a total of 30 bad guys with head shots. | 30 | Silver |
| Dead Men Are Heavier | Shoot and kill a total of 100 bad guys. | 15 | Bronze |
| Roscoe and Friends | Kill at least one bad guy with every gun. | 15 | Bronze |
| Magpie | Find and inspect 95% of all clues. | 80 | Gold |
| The Shadow | Tail a suspect without being spotted, in a single case. | 15 | Bronze |
| The Third Degree | Correctly branch every question in every interview in a single story case. | 30 | Silver |
| The Hunch | Use four intuition points in conversation with a single suspect, correctly branching each question. | 30 | Silver |
| Star Map | Discover all landmark buildings around the city. | 15 | Bronze |
| Public Menace | Rack up $47,000 in penalties during a single story case. | 30 | Silver |
| The Moose | Tail Candy Edwards from the parking lot to her destination without using cover or going incognito. | 15 | Bronze |
| Keep a Lid On | Complete a brawl without losing your hat as an L.A.P.D. Detective or Investigator. This can be completed as early as "The Fallen Idol" traffic case, though any brawl throughout the cases and street crimes works. | 15 | Bronze |
| Hollywoodland | Find and inspect all Gold Film Reels. | 30 | Silver |
| Auto Enthusiast | Drive 5 different vehicles. | 15 | Bronze |
| Auto Collector | Drive 40 different vehicles. | 15 | Bronze |
| Auto Fanatic | Drive every vehicle in the city. | 30 | Silver |
| Platinum Trophy | Collect all other Trophies to unlock. | N/A | Platinum |

### SECRET ACHIEVEMENTS

| NAME | HOW TO UNLOCK | POINTS | TROPHY TYPE |
|---|---|---|---|
| Police Academy | Complete all cases on the Patrol desk. | 15 | Bronze |
| Paved with Good Intentions | Complete all cases on the Traffic desk. | 15 | Bronze |
| The Simple Art of Murder | Complete all cases on the Homicide desk. | 15 | Bronze |
| No Rest for the Wicked | Complete all cases on the Vice desk. | 15 | Bronze |
| Moth to a Flame | Complete all cases on the Arson desk. | 70 | Gold |
| Stab-Rite | At Ray's Cafe, find the bloodstained knife on your first sweep of the crime scene. | 15 | Bronze |
| Huckster | At Elysian Fields, outwit Leland Monroe when discussing his developments or advertising campaign. | 15 | Bronze |
| Round Heels | At The Bamba Club, get Dick McColl to give up the license plate of Celine Henry's male companion. | 15 | Bronze |
| The Fighting Sixth | At the Bus Shooting, talk Felix Alvarro into giving up the Marines involved in the Coolridge heist. | 15 | Bronze |

### DLC ACHIEVEMENTS

| NAME | HOW TO UNLOCK | POINTS | TROPHY TYPE |
|---|---|---|---|
| The Printer's Devil | Complete "A Slip of the Tongue" | 20 | Gold |
| Racing for Pinks | Find and inspect all of the Marquee-printed pink slips. | 20 | Bronze |
| Femme Imbécile | Correctly branch every question in the interview with Jean Archer. | 20 | Bronze |
| Chop Shop | During the Industrial Street raid, kill a goon by shooting the hanging engine block. | 20 | Bronze |
| Nowhere in a Hurry | Catch and arrest Cliff Harrison before he is stopped by uniformed backup. | 20 | Bronze |
| Eight Million Stories | Complete "The Naked City" | 20 | Gold |
| A Good-Looking Corpse | Find and inspect all of the narcotics in Julia Randall's apartment. | 20 | Bronze |
| Fakeloo | Tail Henry Arnett from Hollywood Station to the pawnbroker and travel agent without being spotted. | 20 | Bronze |
| Chauffeur Service | Escort Heather Swanson to Arnett's apartment without damaging your vehicle. | 20 | Bronze |
| Give My Regards | Shoot every letter down from the tower at the Broadway Hotel. | 20 | Bronze |
| The Big Unfriendly | Complete "Nicholson Electroplating" | 20 | Gold |
| Bulletproof Windshield | Kill the drivers of two of the MP vehicles in the Hughes Aircraft gun battle before they pull up. | 20 | Bronze |
| Out of the Frying Pan | Pursue Vernon Mapes from the burning house to Hughes Aircraft on your first attempt. | 20 | Bronze |
| Skeletons in the Icebox | Find and inspect all clues inside Okamoto's ransacked apartment. | 20 | Bronze |
| The Nose Knows | Find and inspect the prop spinner at the Nicholson blast site. | 20 | Bronze |
| Every Herb Bearing Seed | Complete "Reefer Madness" | 20 | Gold |
| High Flyer | Find the flyer at Juan Garcia Cruz's house and proceed straight to the 20th Century Market. | 20 | Bronze |
| Forcible Rear Entry | Enter the Las Palmas stash house via the back door and kill Juan Garcia Cruz. | 20 | Bronze |
| Soup In The Pot | Open both soup cans in Juan Garcia Cruz's stash room. | 20 | Bronze |
| Spare A Dime | Complete the puzzle of the US Morgan silver dollars at Parnell's Soup. | 20 | Bronze |

### NEW FOR XBOX ONE, PLAYSTATION 4, AND NINTENDO SWITCH

| NAME | HOW TO UNLOCK | POINTS | TROPHY TYPE |
|---|---|---|---|
| You Found My Tune! | Find and collect all 8 hidden Golden Records. | 50 | Bronze |
| Well Read Individual | Find and collect all 20 hidden Novels. | 50 | Bronze |

ROCKSTAR GAMES PRESENTS
L.A. NOIRE

## The Badge Pursuit Challenge

# Overview

There are 20 hidden Shields (police badges) scattered throughout the city. Most of them are located near an important Landmark. Shields intermittently shine when you're close by, so be on the lookout for a little sparkle of light to help you hone in on them.

### Murphy Outfit

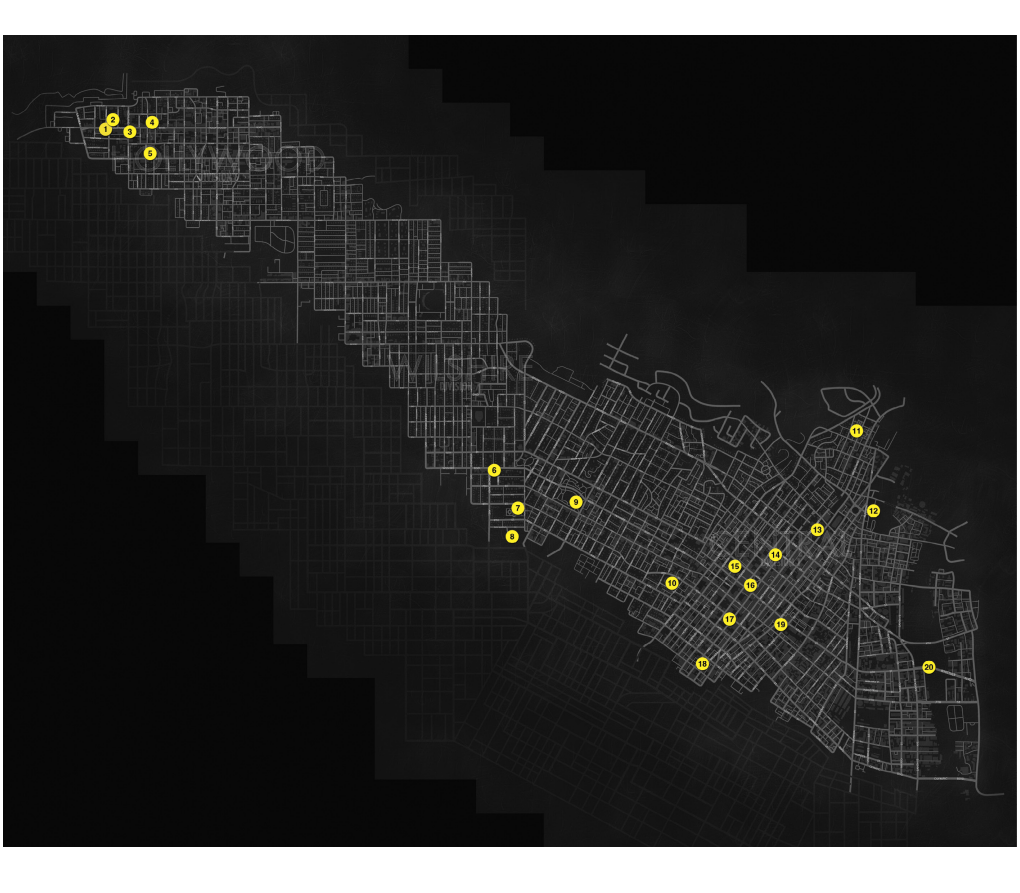
Besides earning a little experience with each Shield collected, you can also unlock the Murphy outfit after finding all 20.

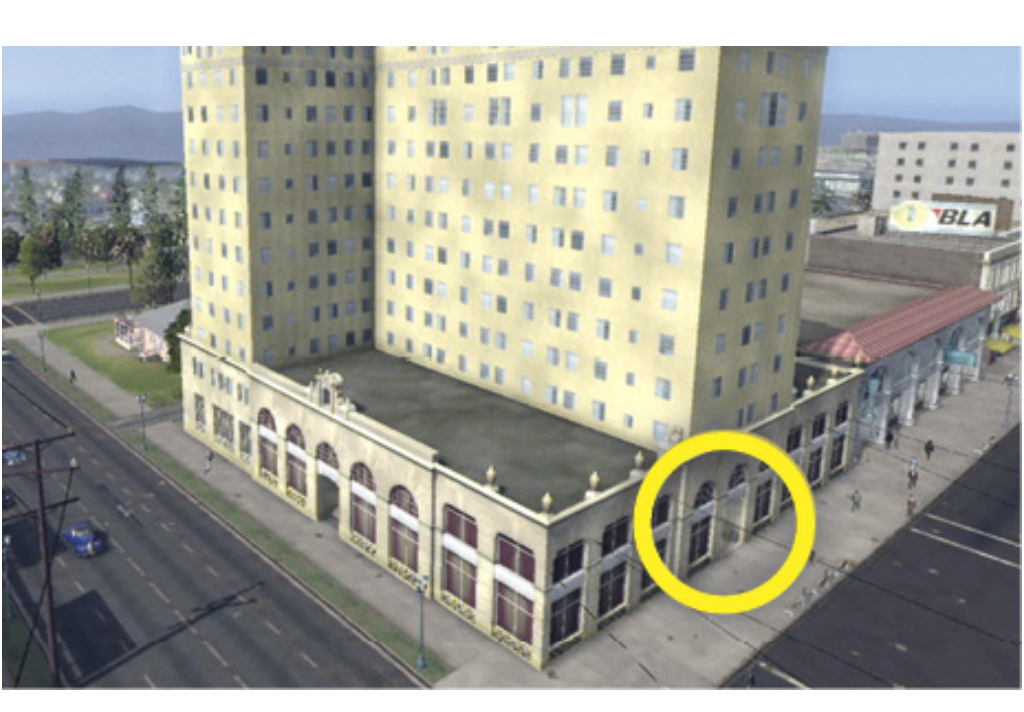
ROCKSTAR GAMES PRESENTS

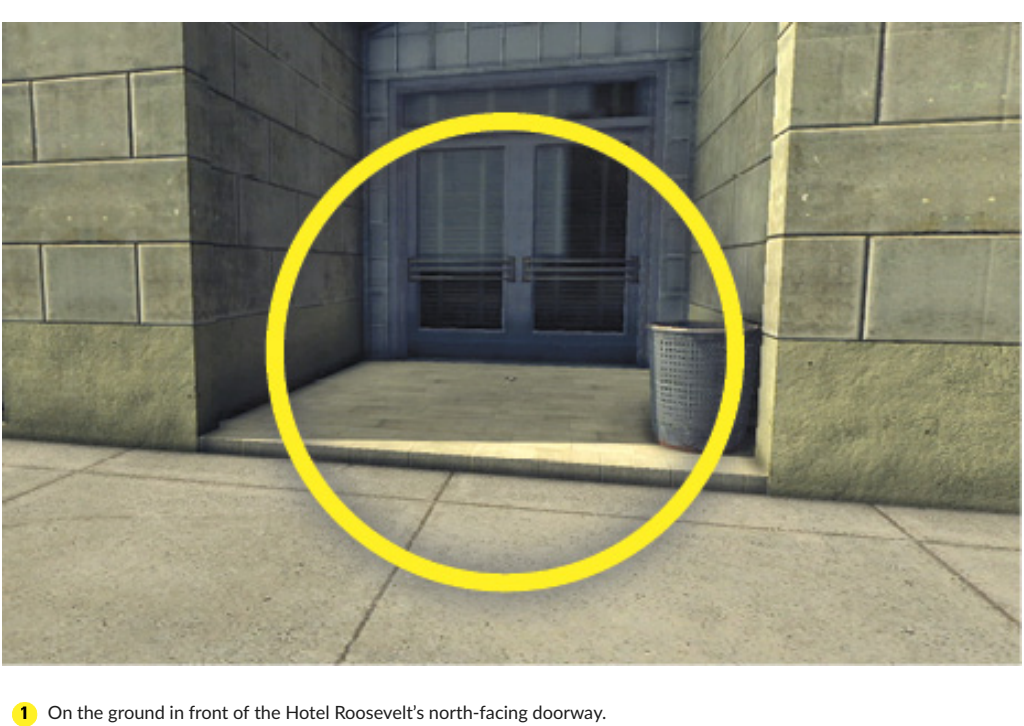
# L.A. NOIRE

The Badge Pursuit Challenge

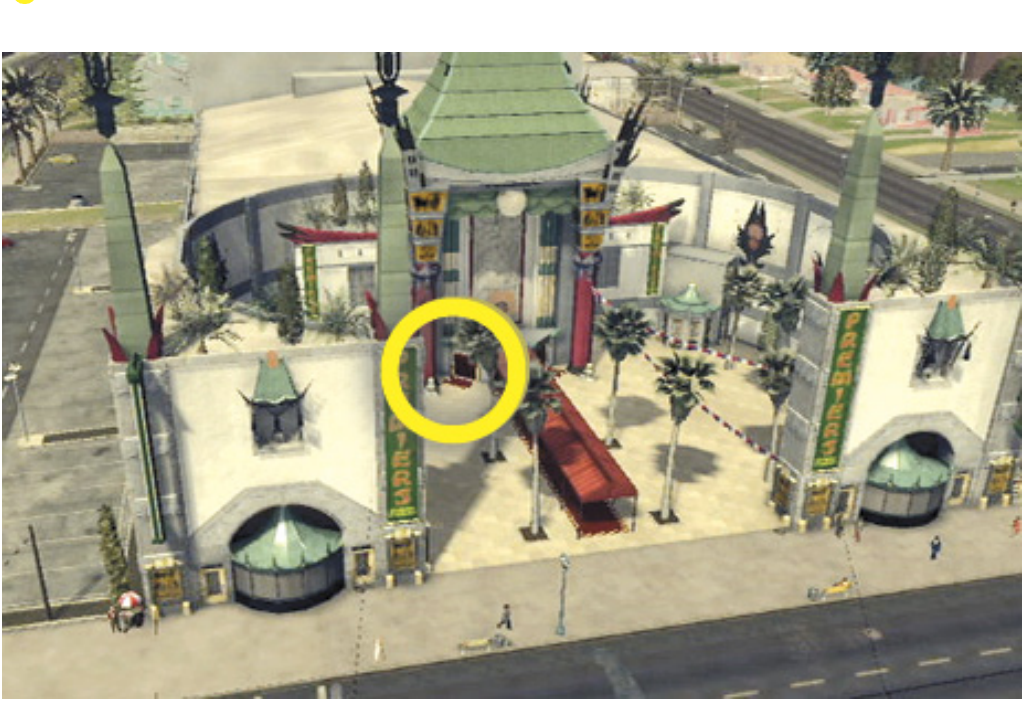
## Badge Locations

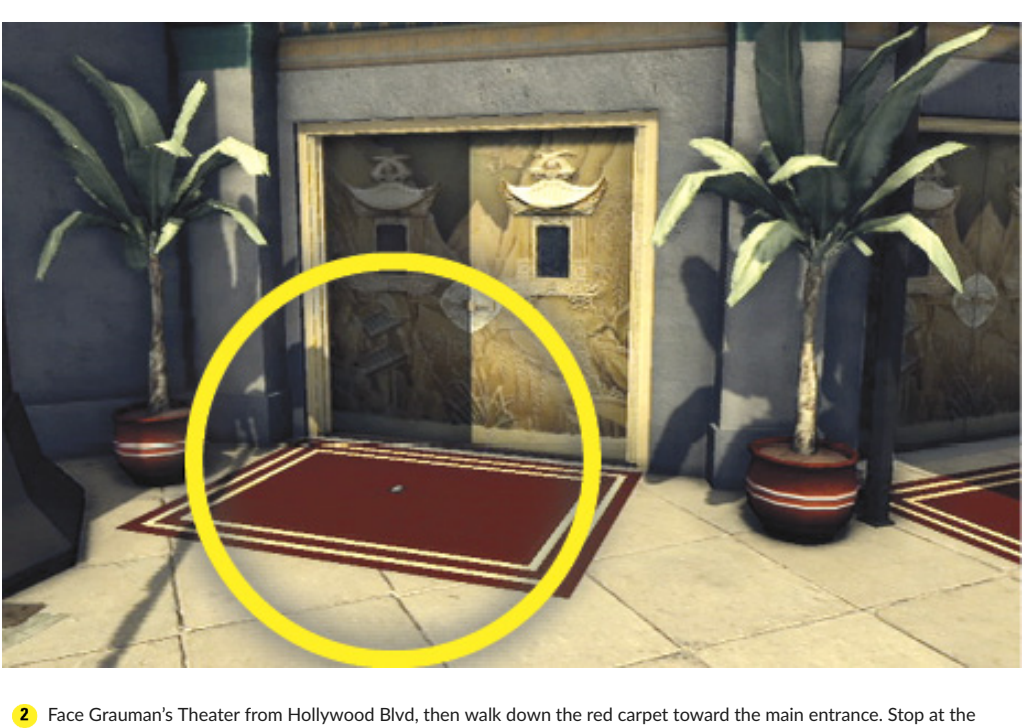




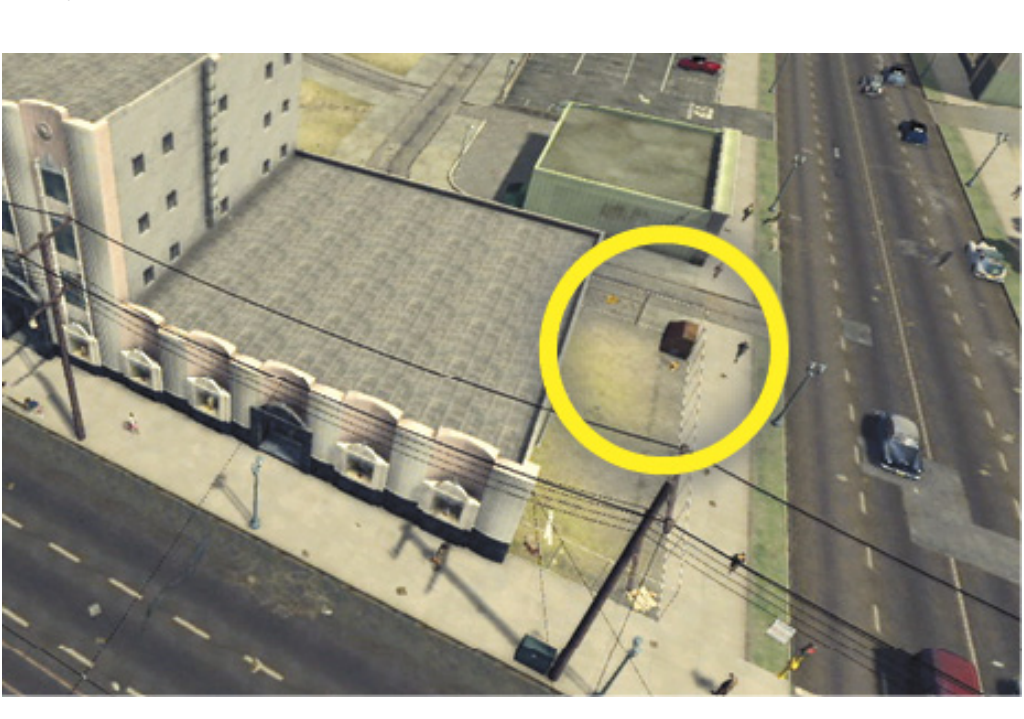


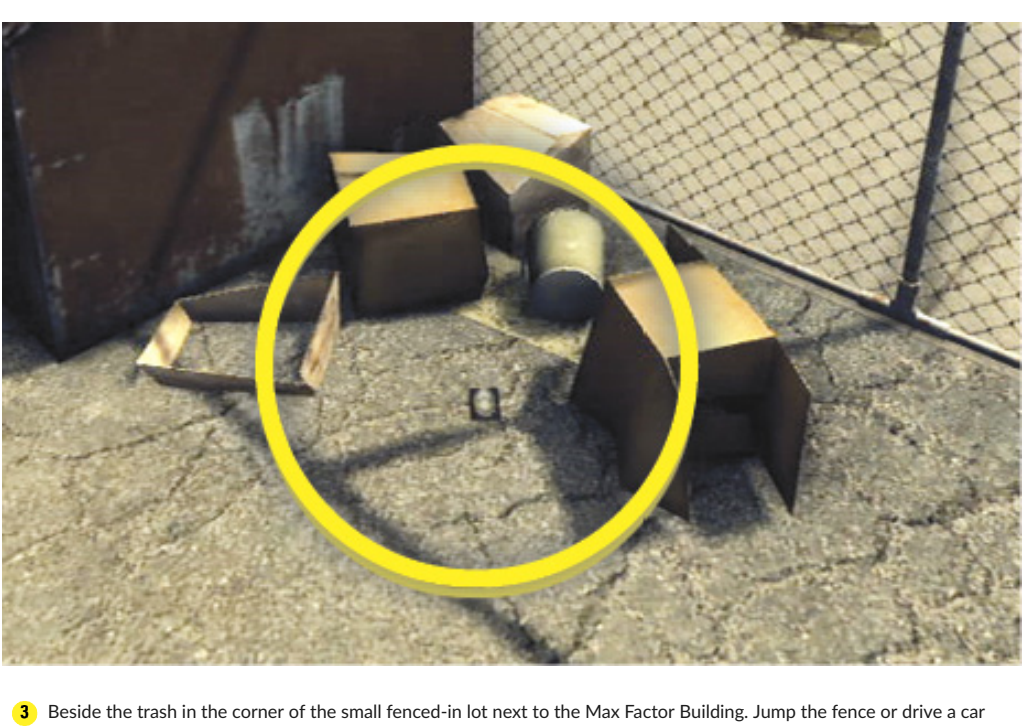
1 On the ground in front of the Hotel Roosevelt's north-facing doorway.



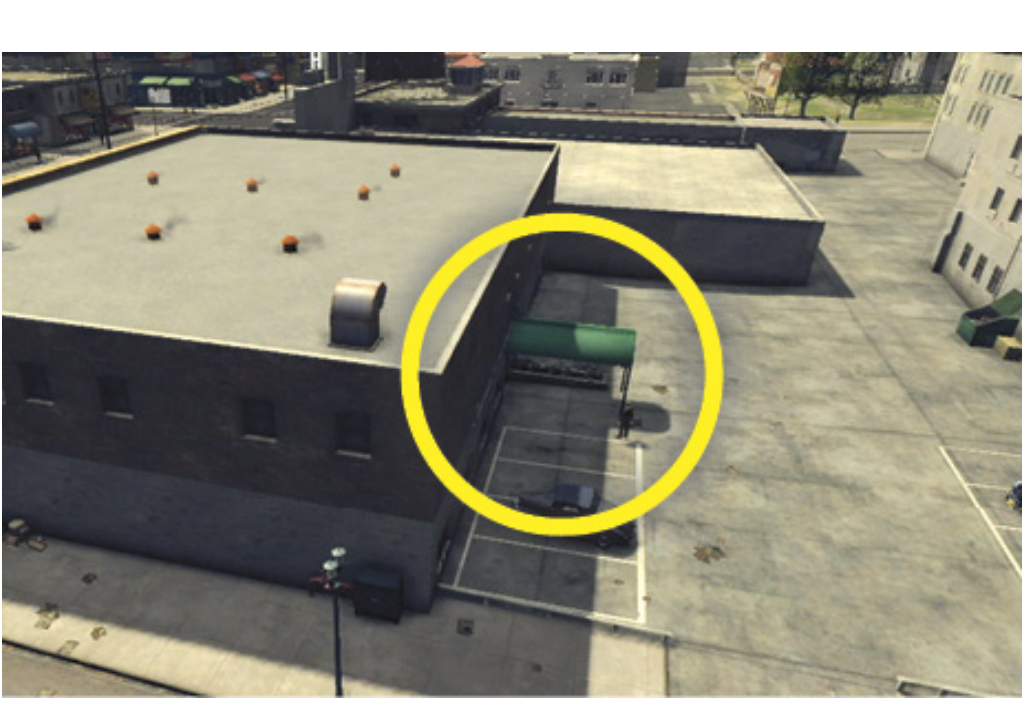


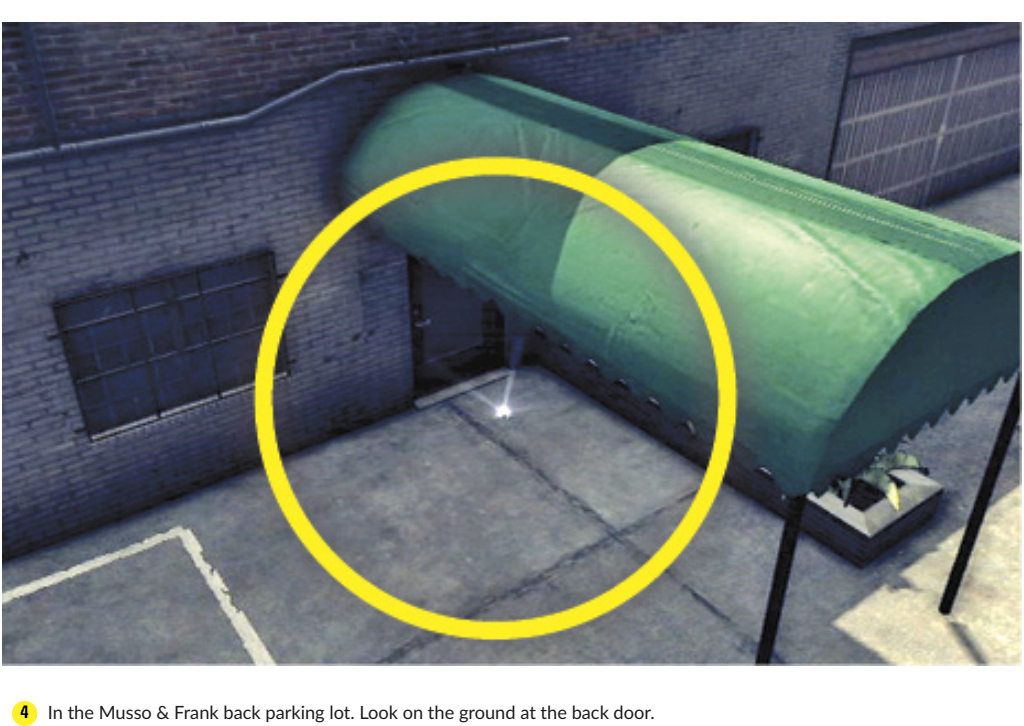
2 Face Grauman's Theater from Hollywood Blvd, then walk down the red carpet toward the main entrance. Stop at the doorway and turn left to find this shield on the doormat.



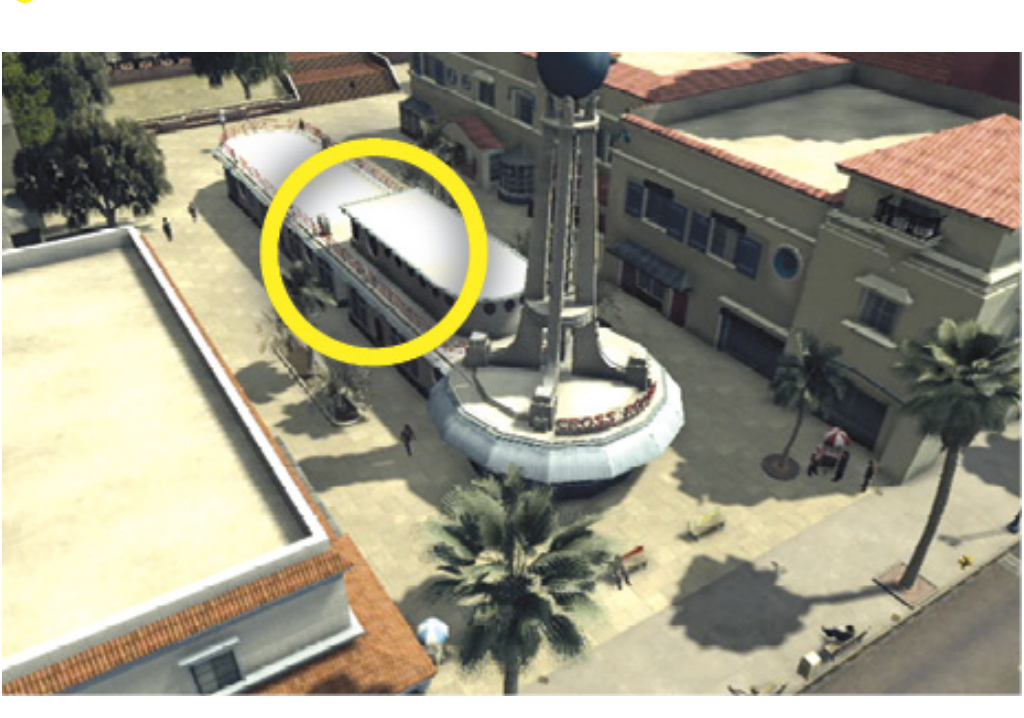


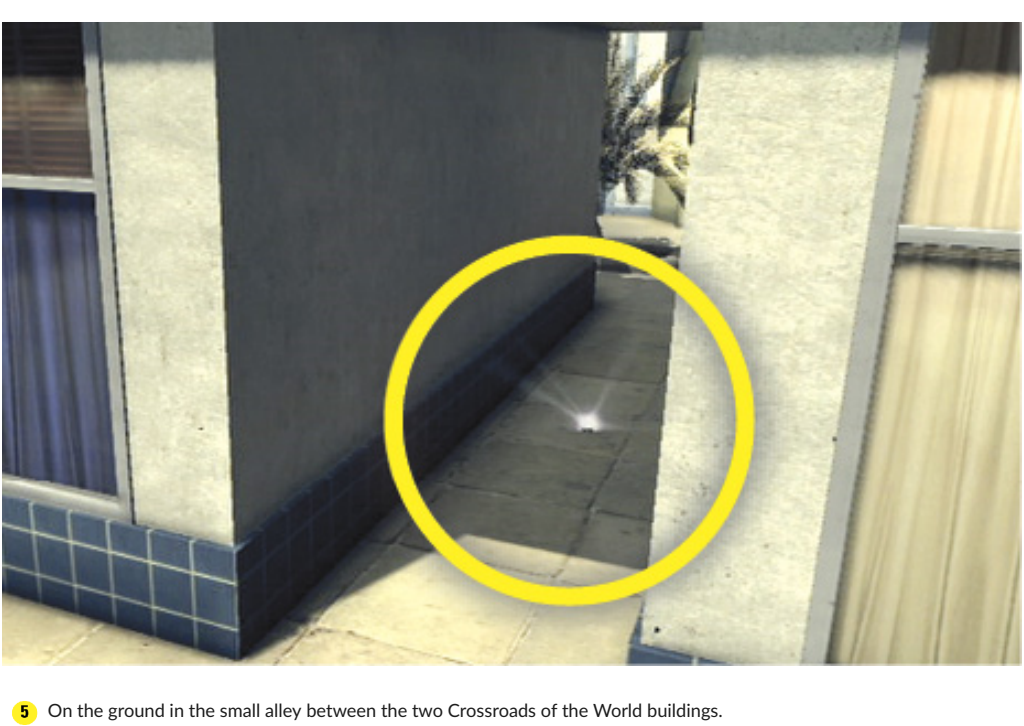
3 Beside the trash in the corner of the small fenced-in lot next to the Max Factor Building. Jump the fence or drive a car through the back gate to reach it.



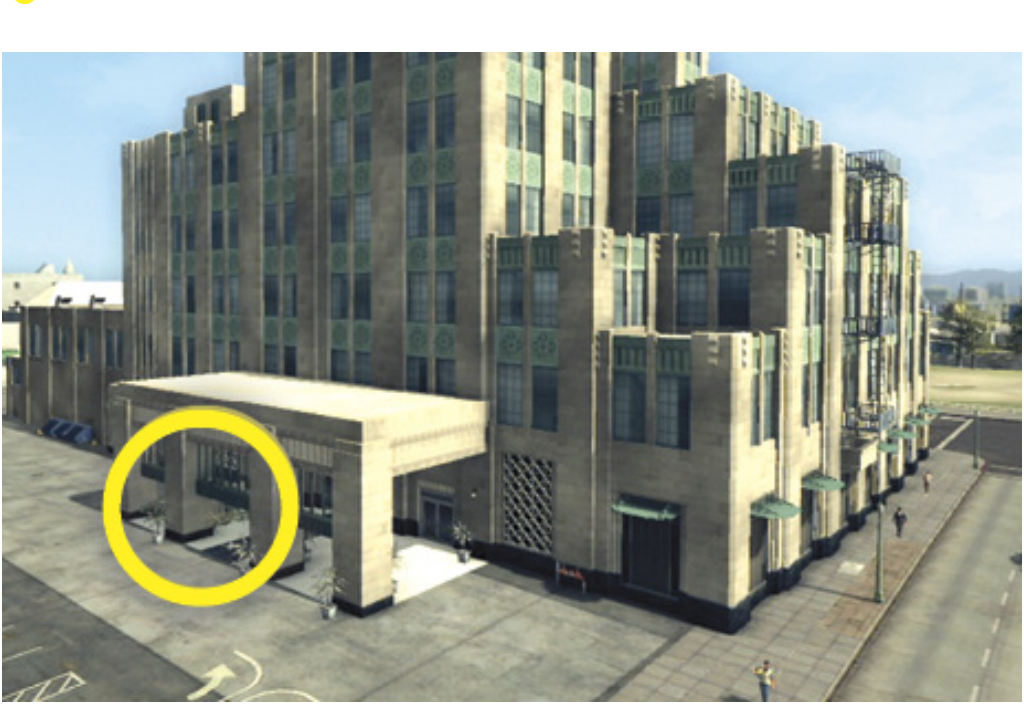


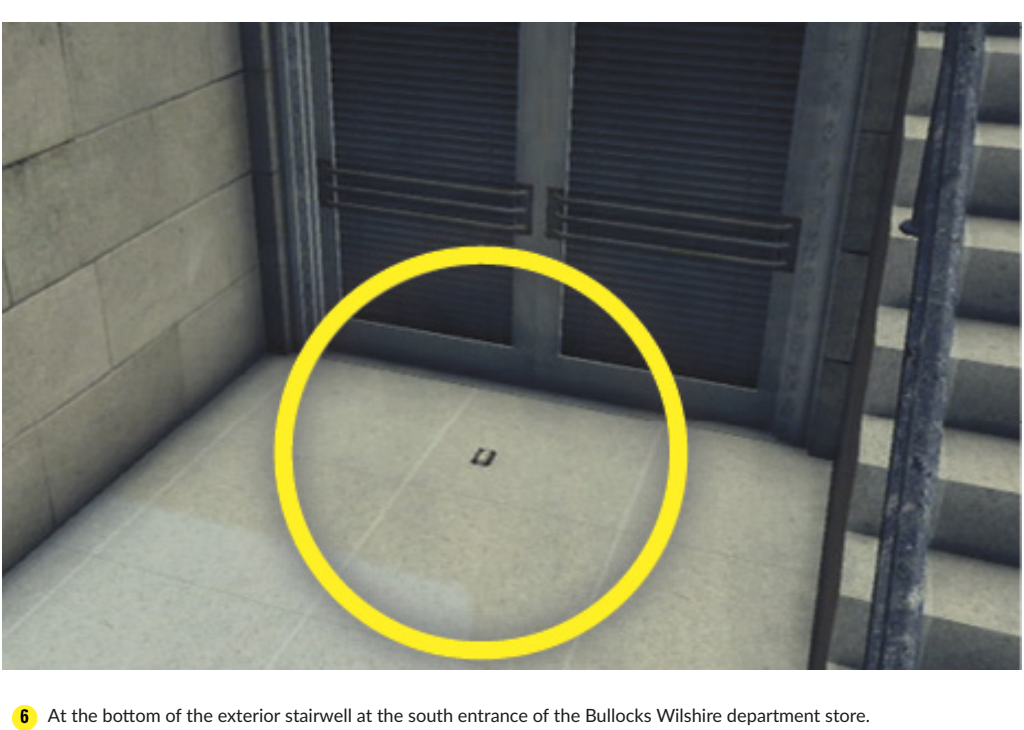
4 In the Musso & Frank back parking lot. Look on the ground at the back door.



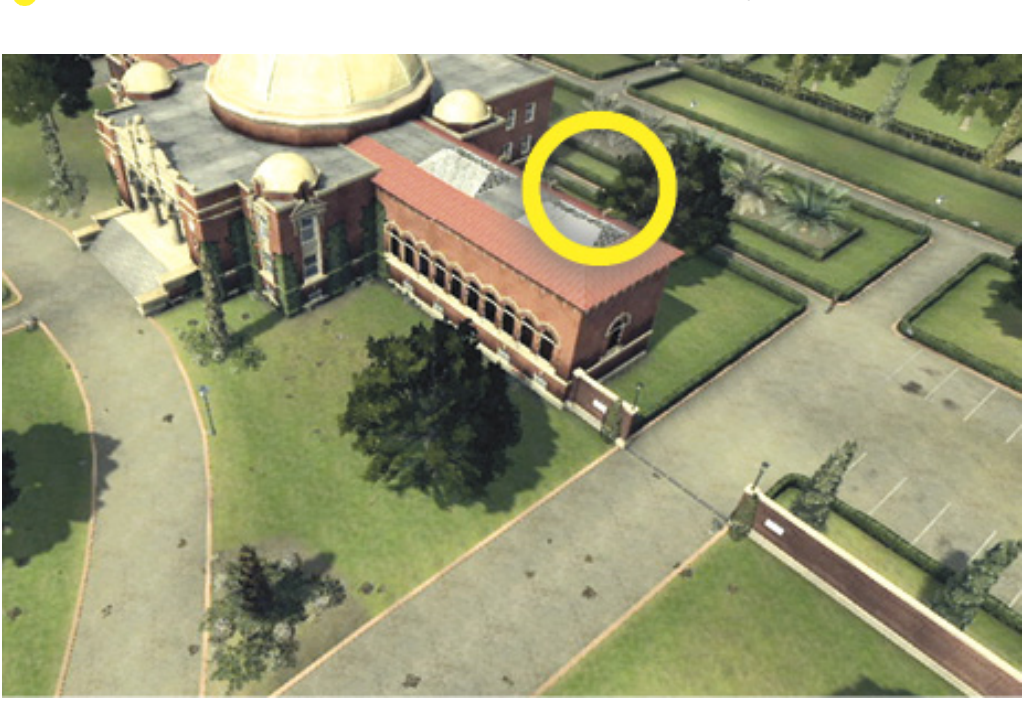


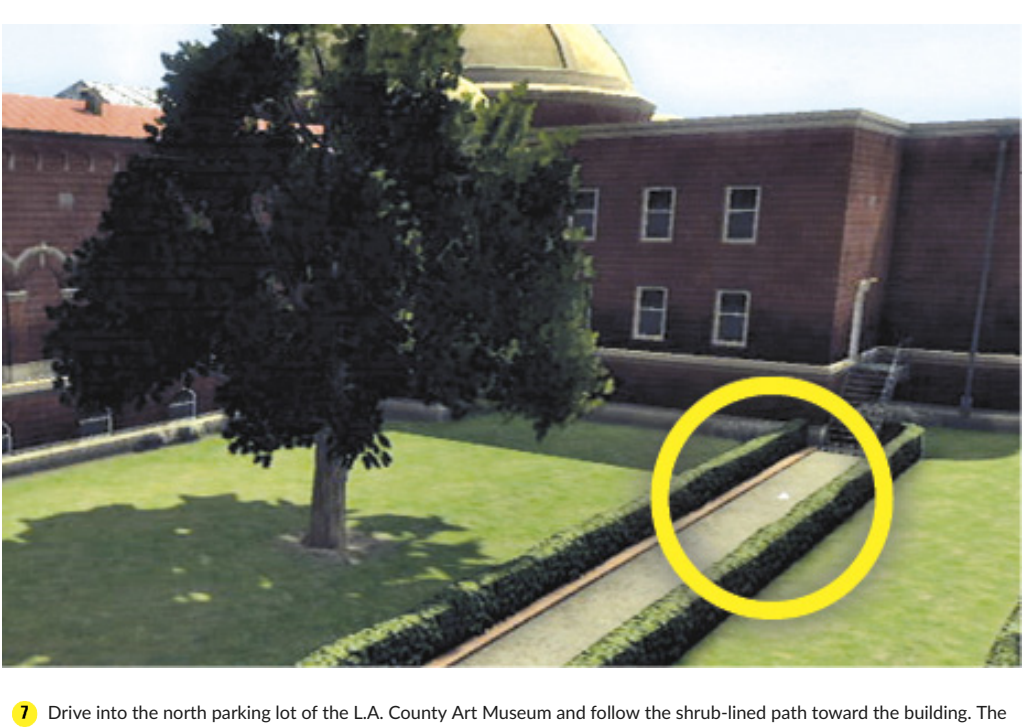
5 On the ground in the small alley between the two Crossroads of the World buildings.



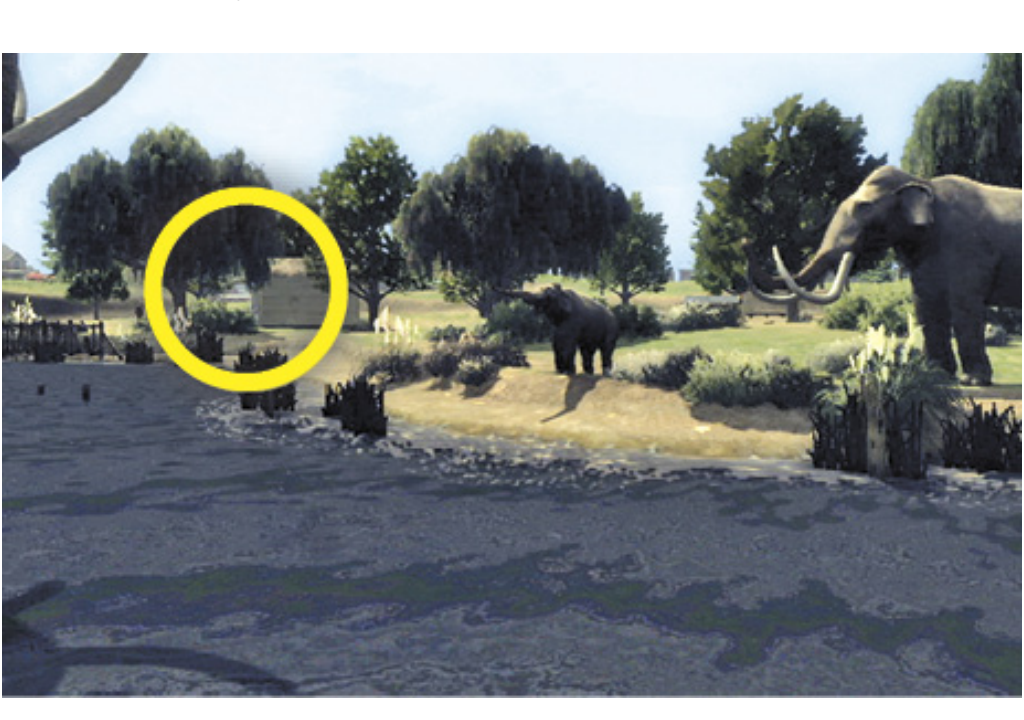


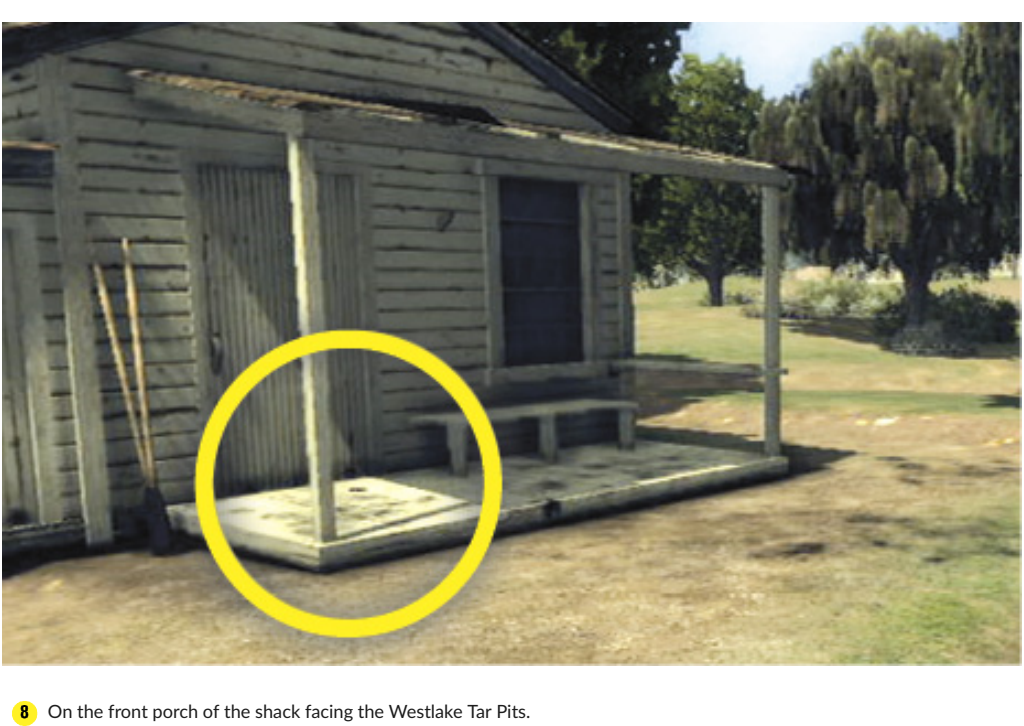
6 At the bottom of the exterior stairwell at the south entrance of the Bullocks Wilshire department store.



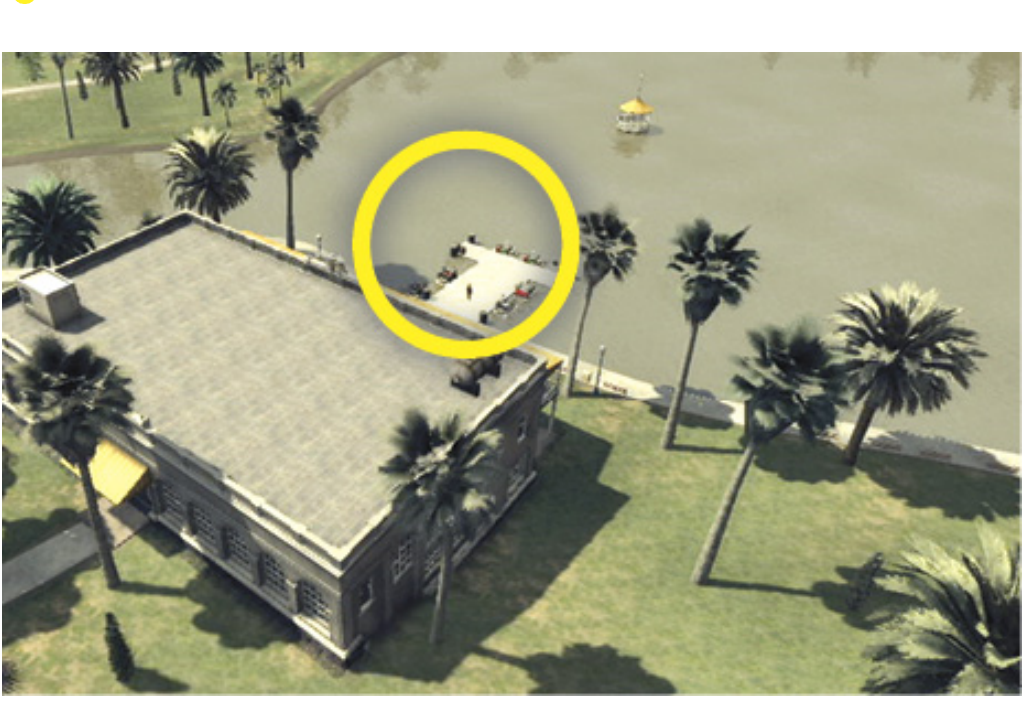


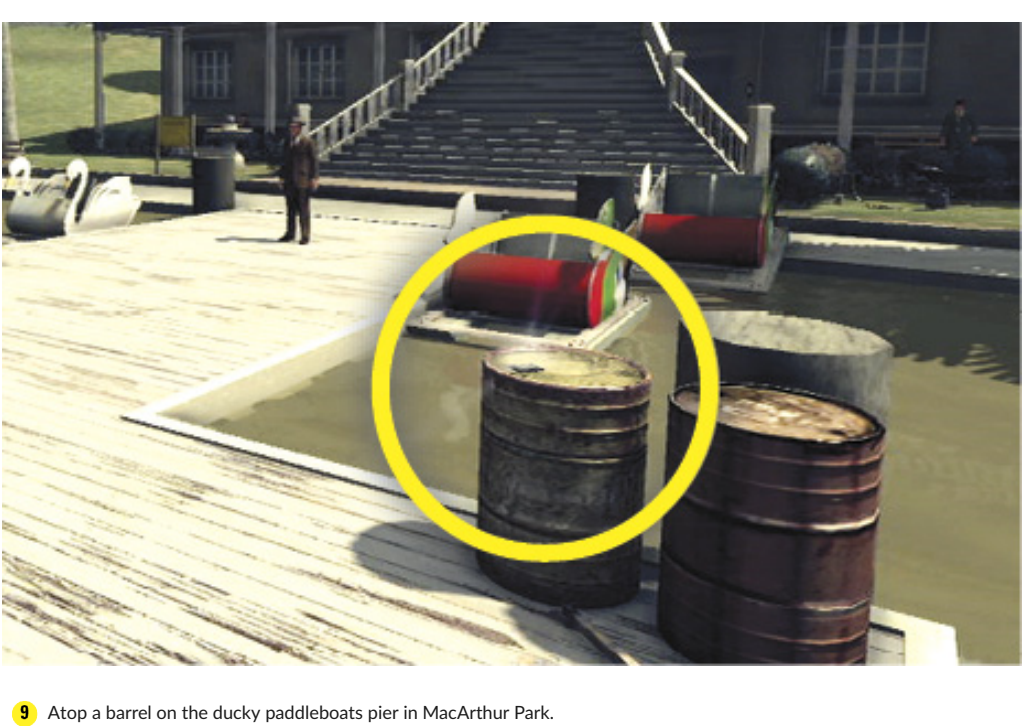
7 Drive into the north parking lot of the L.A. County Art Museum and follow the shrub-lined path toward the building. The Shield is on a narrow walkway.



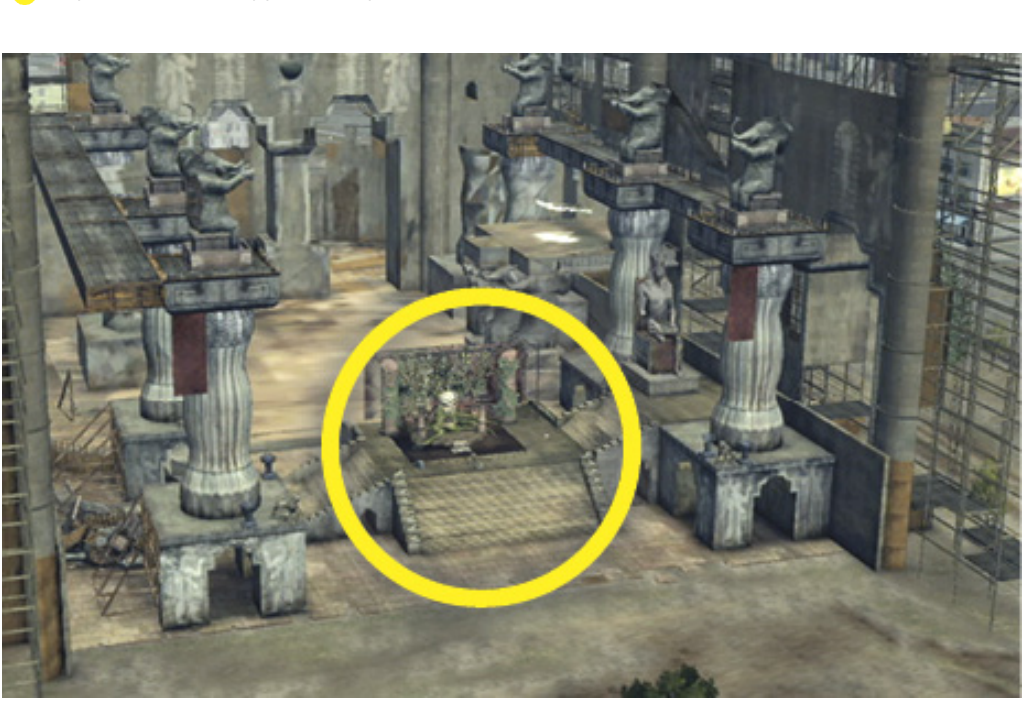


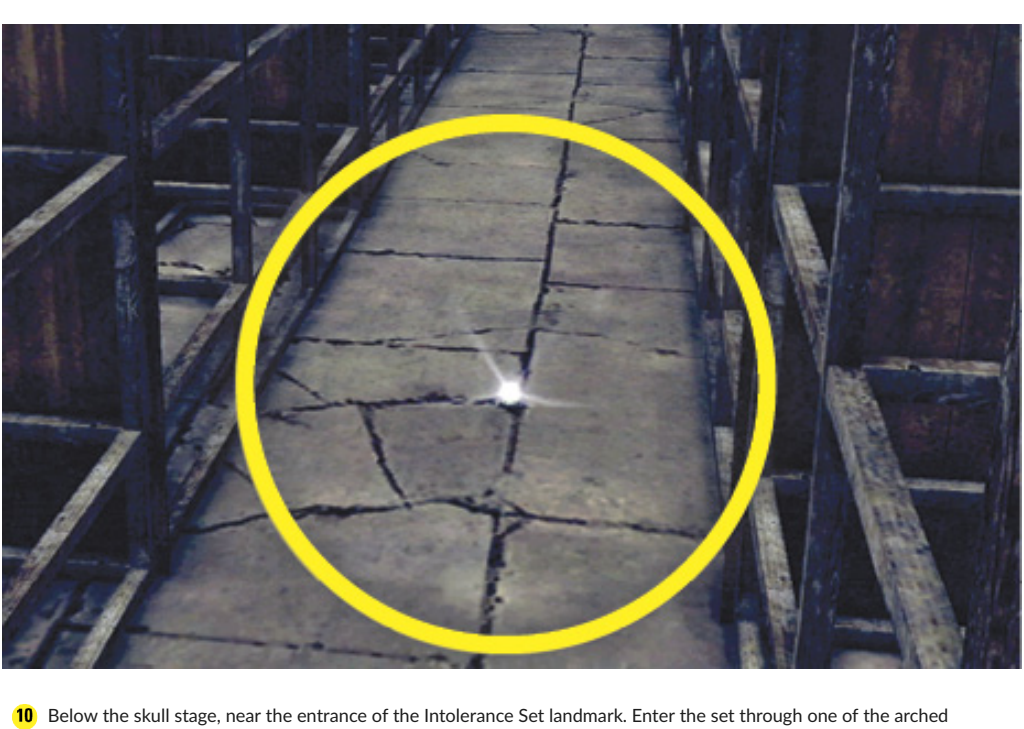
8 On the front porch of the shack facing the Westlake Tar Pits.



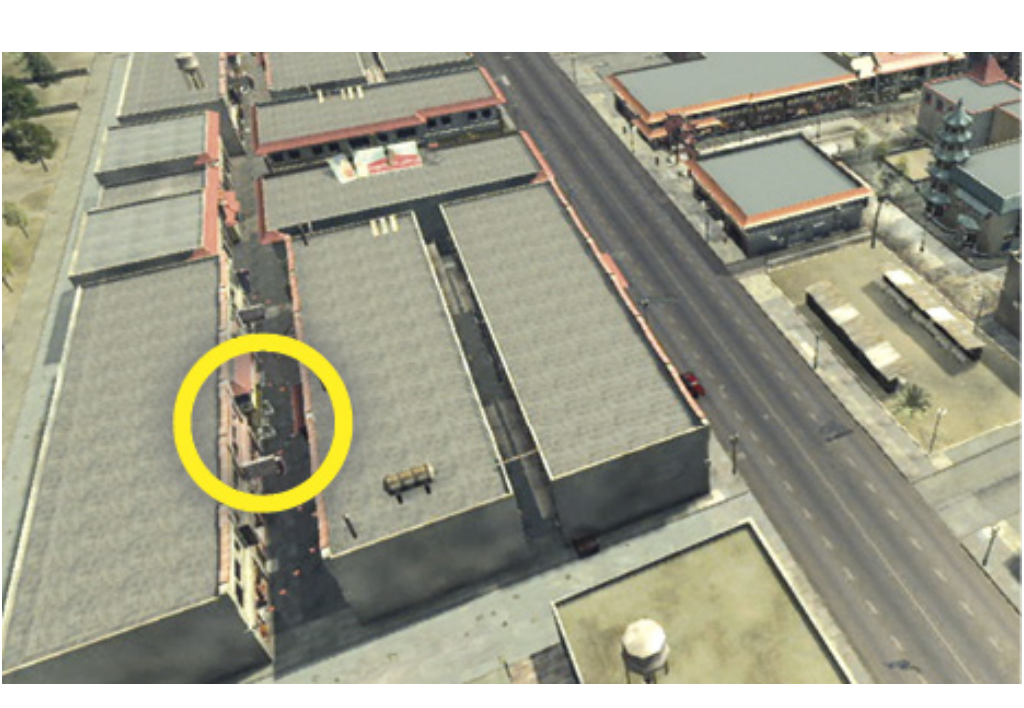


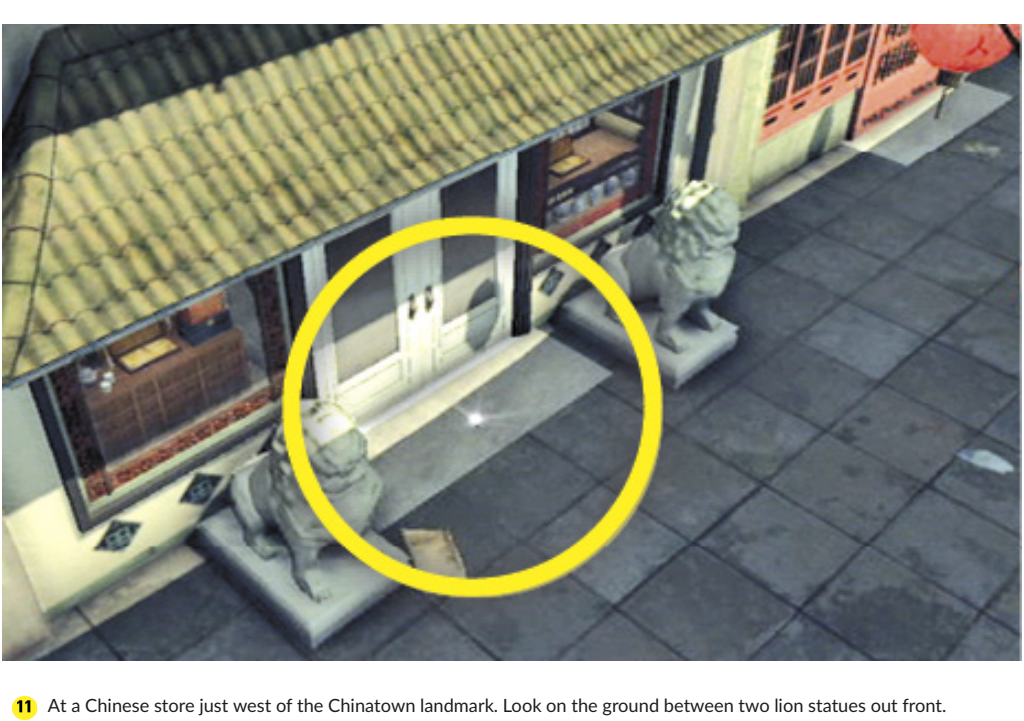
9 Atop a barrel on the ducky paddleboats pier in MacArthur Park.



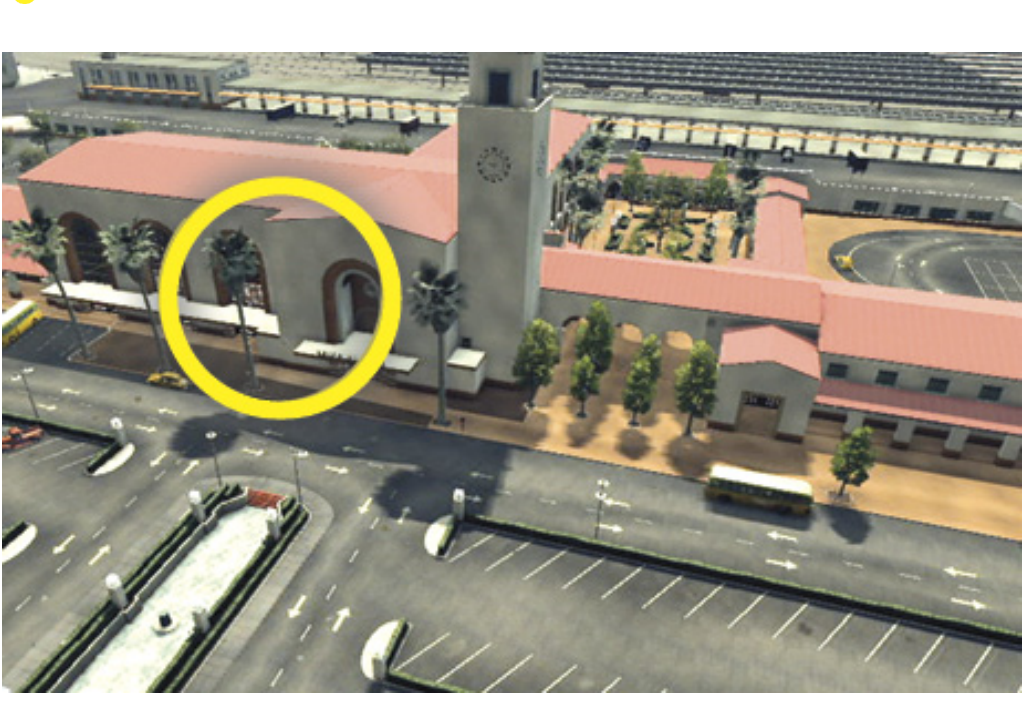


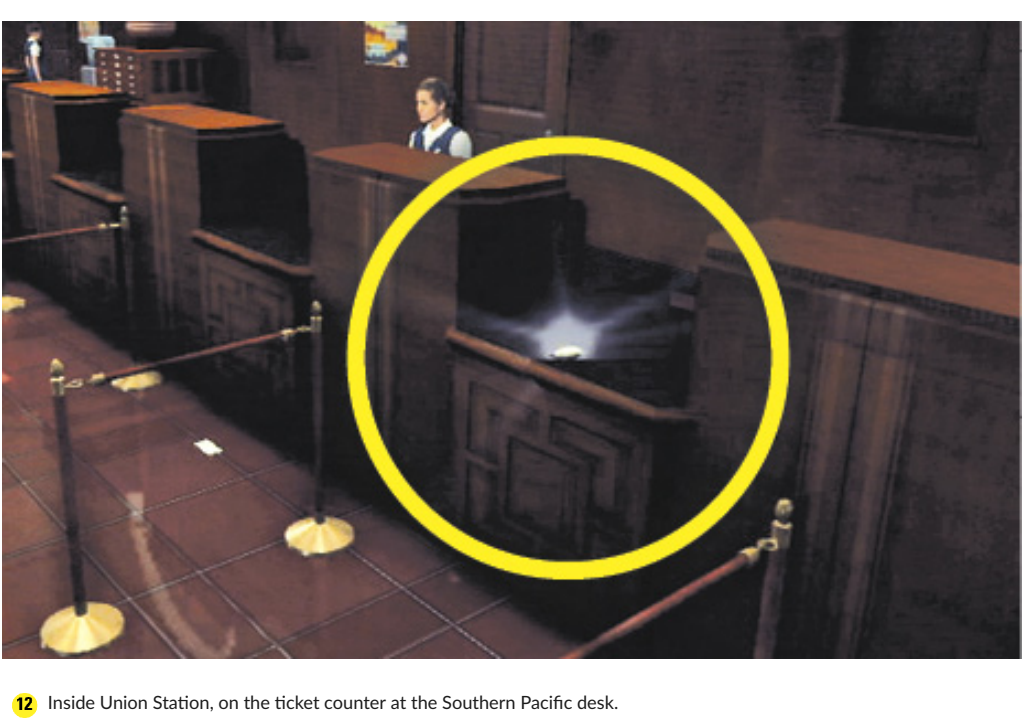
10 Below the skull stage, near the entrance of the Intolerance Set landmark. Enter the set through one of the arched doorways on either side of the stairs, then work your way around the backside of the stage to find the tunnel underneath. The Shield is in the middle of this passage, almost directly below the skull.



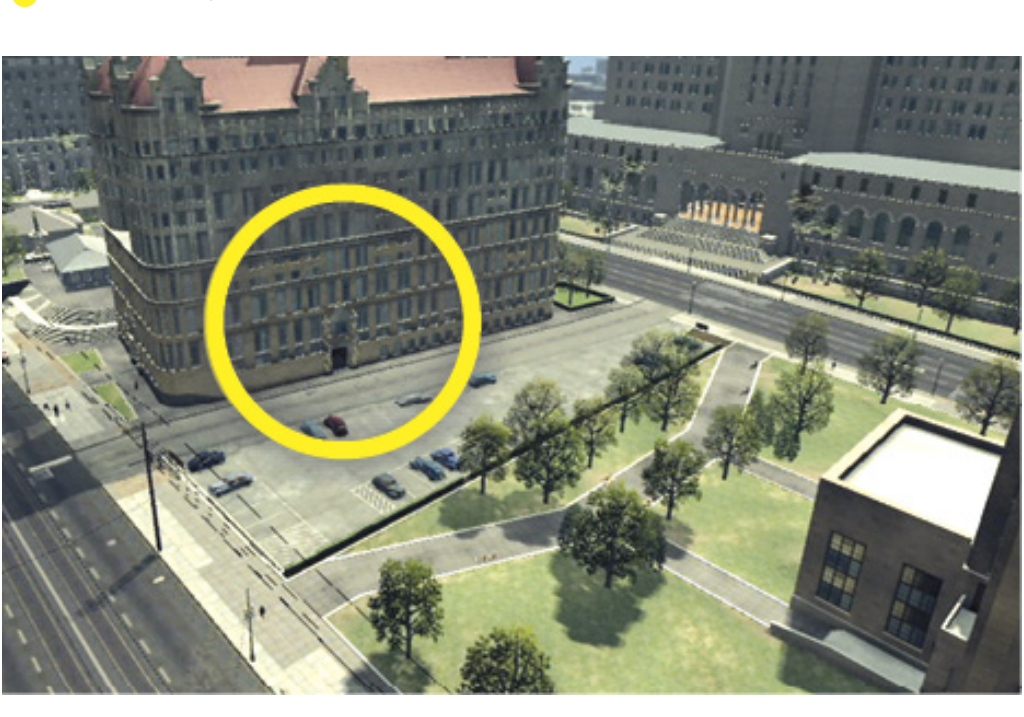


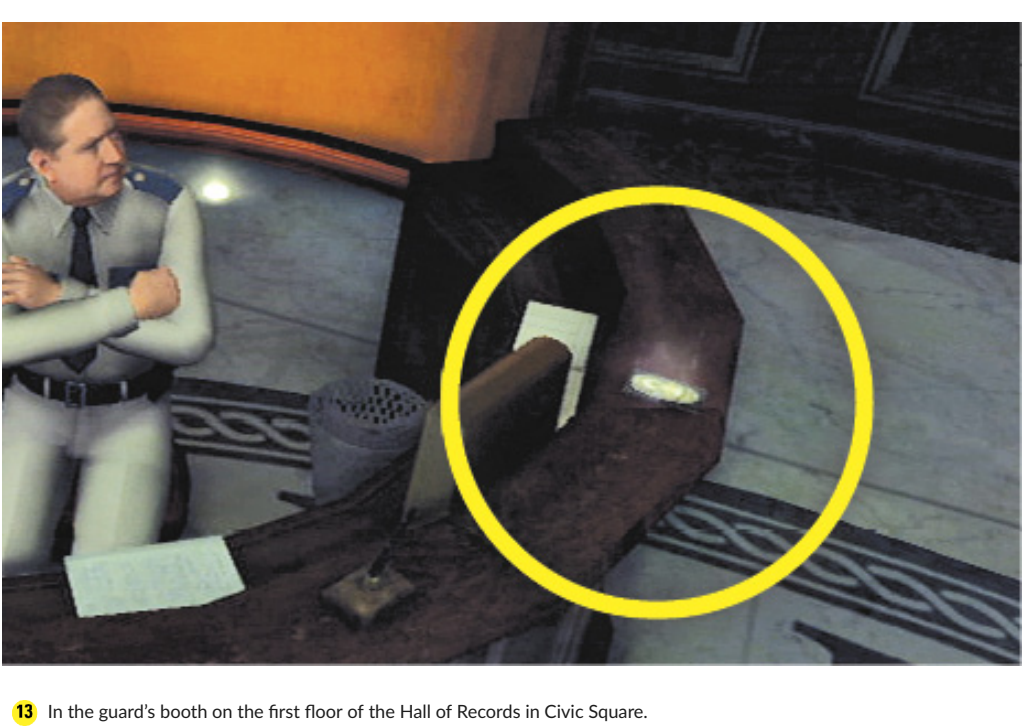
11 At a Chinese store just west of the Chinatown landmark. Look on the ground between two lion statues out front.



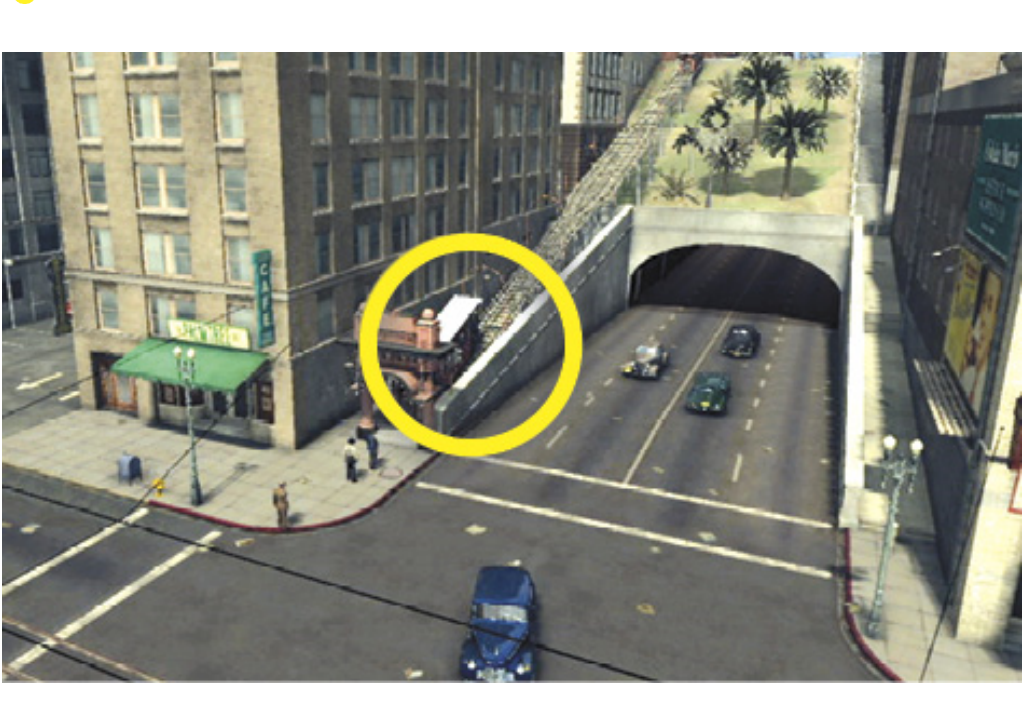


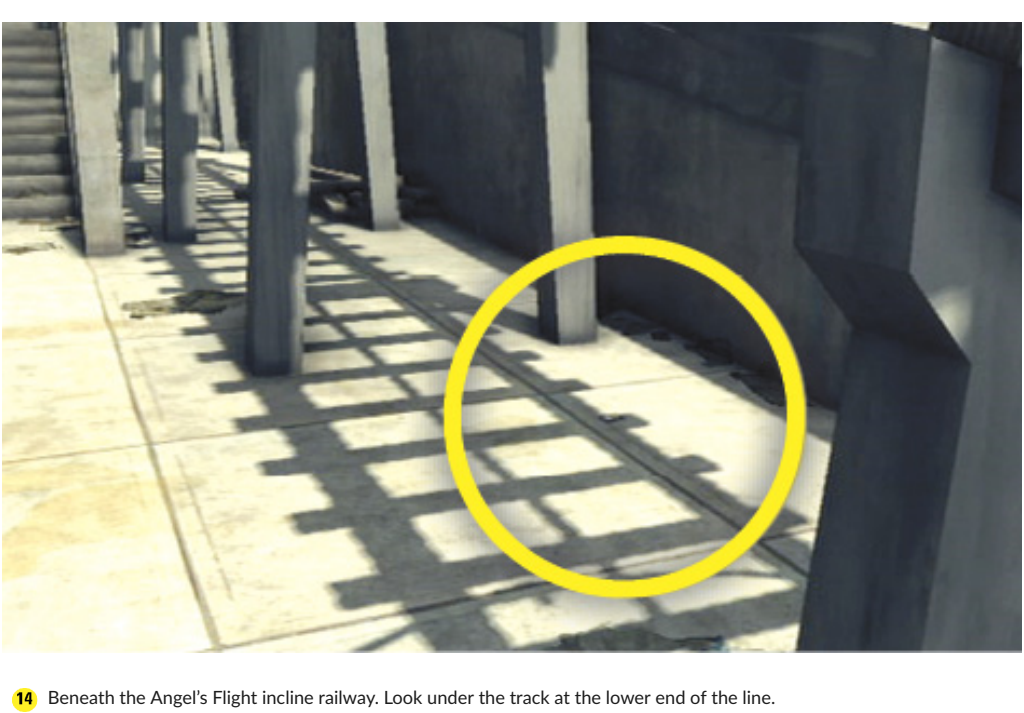
12 Inside Union Station, on the ticket counter at the Southern Pacific desk.



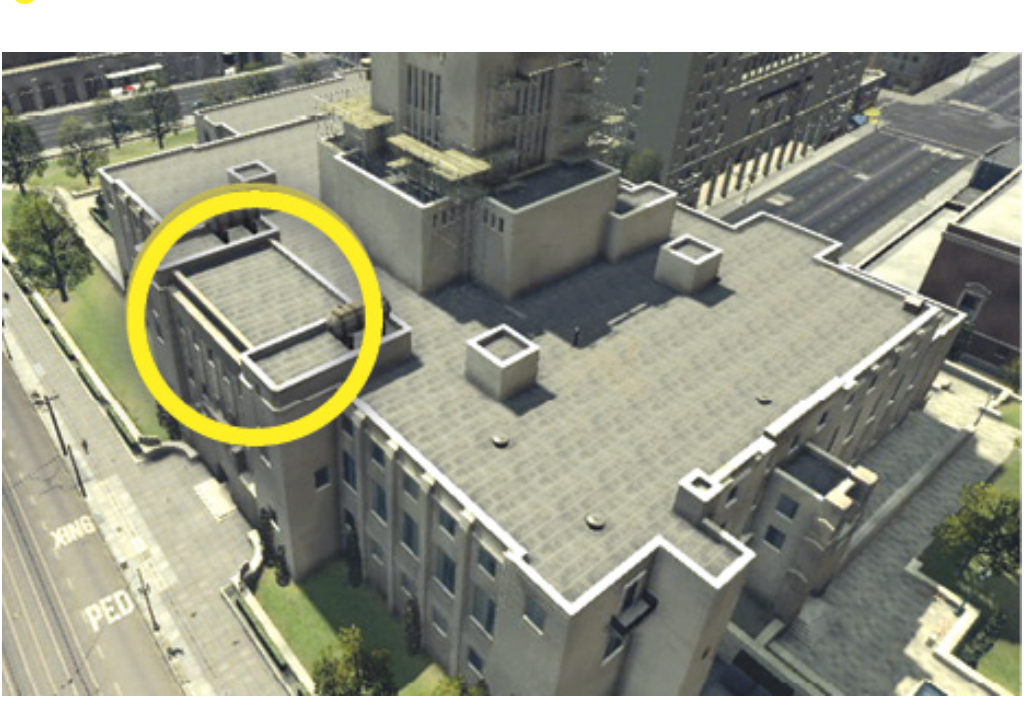


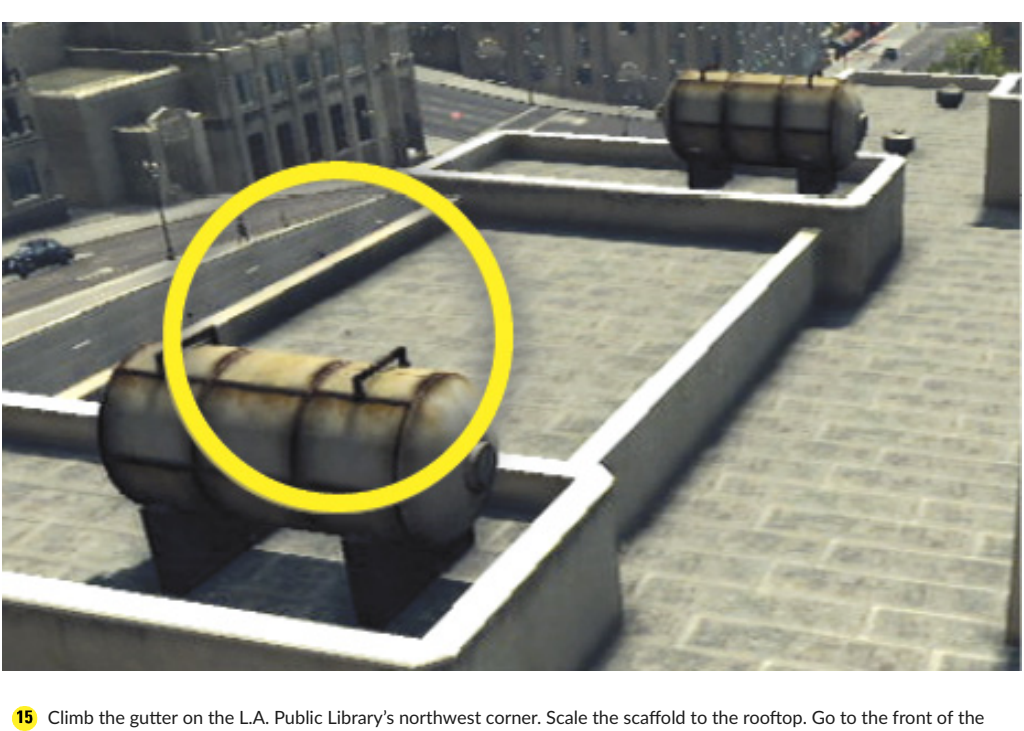
13 In the guard's booth on the first floor of the Hall of Records in Civic Square.



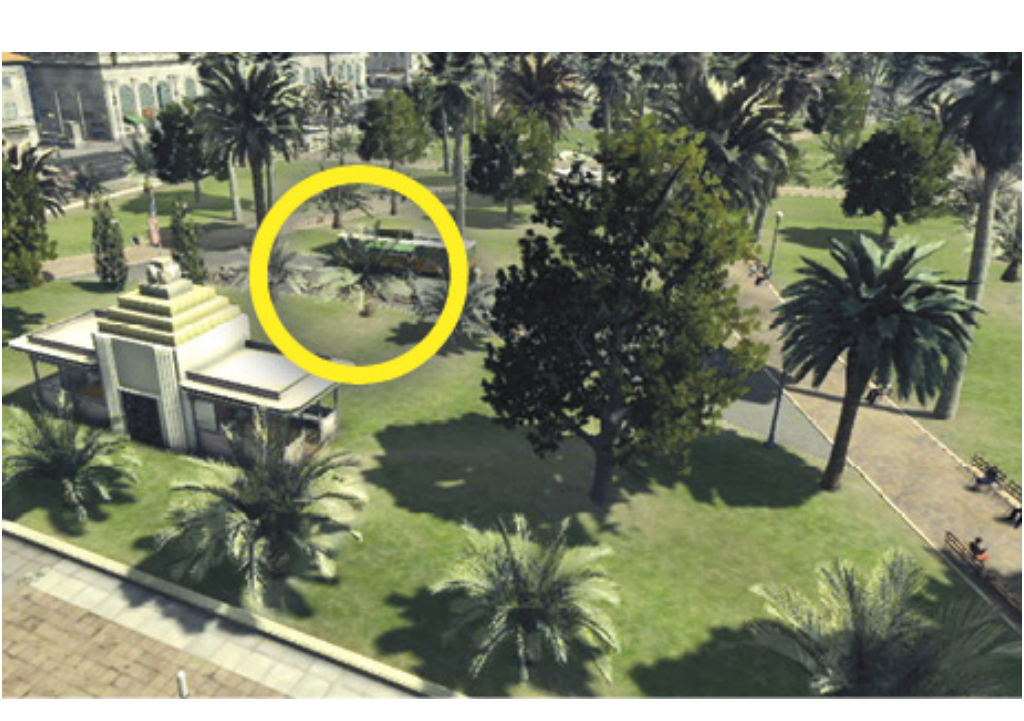


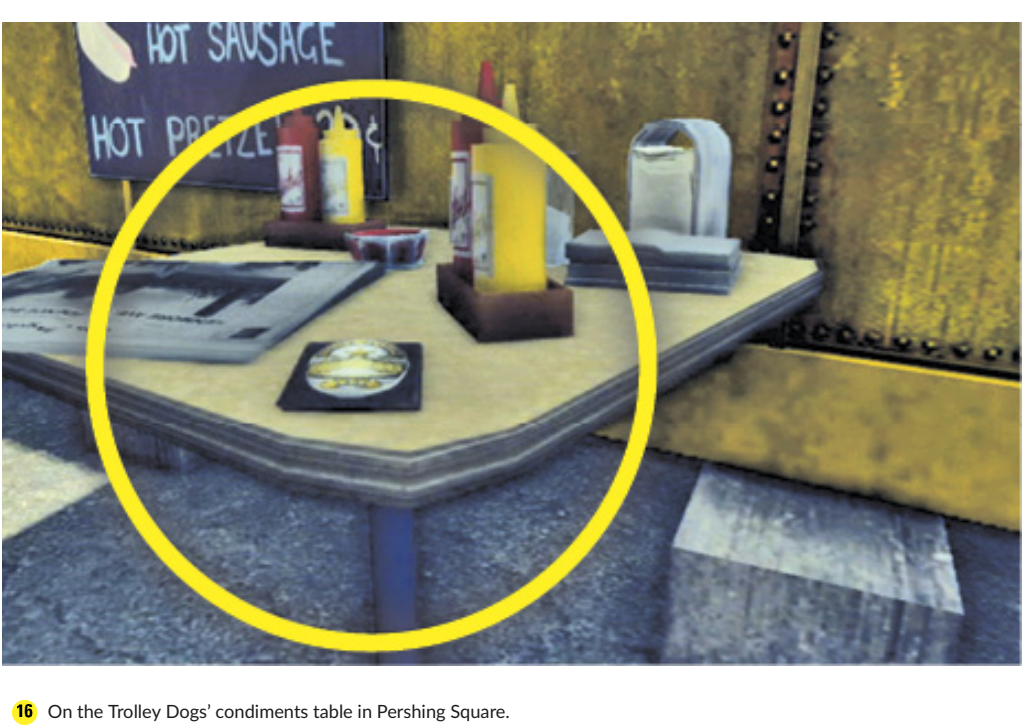
14 Beneath the Angel's Flight incline railway. Look under the track at the lower end of the line.



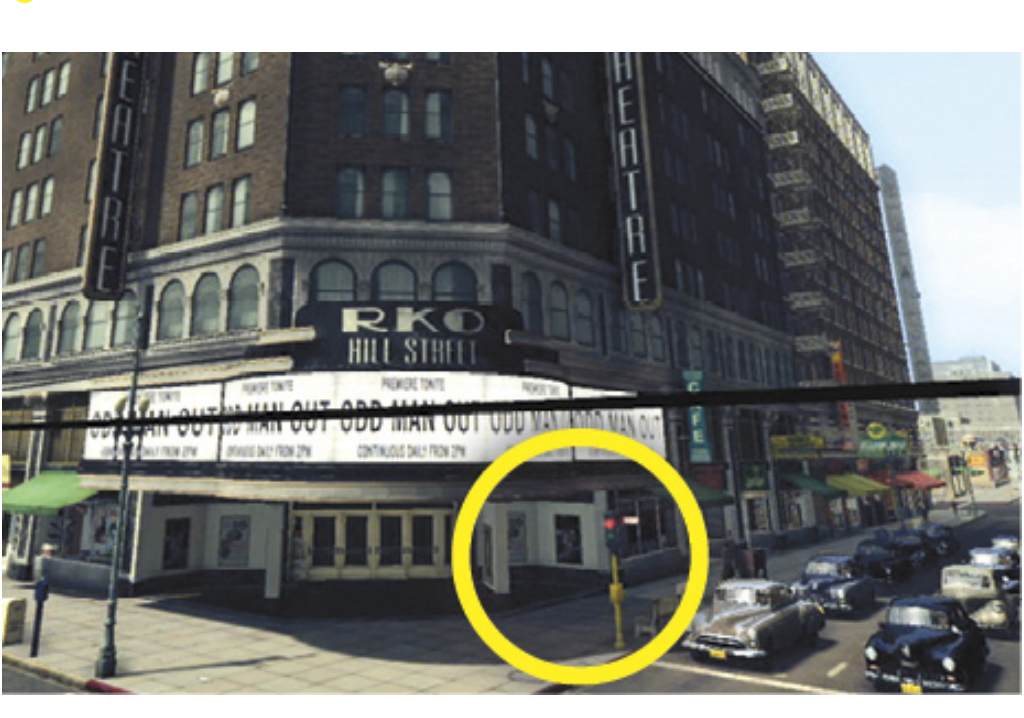


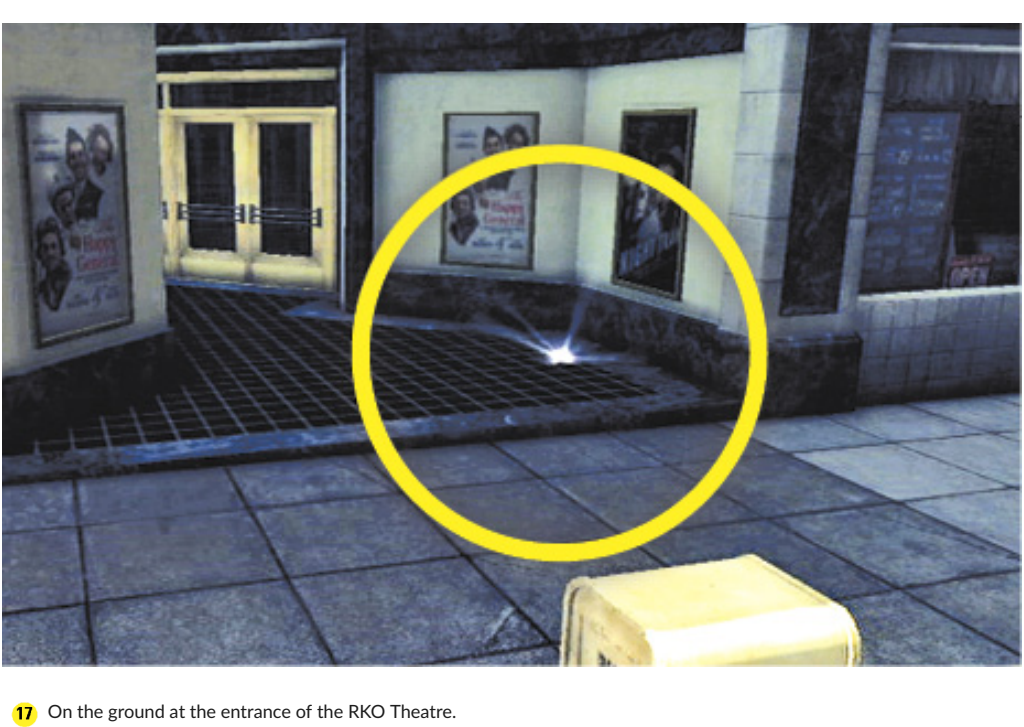
15 Climb the gutter on the L.A. Public Library's northwest corner. Scale the scaffold to the rooftop. Go to the front of the building and climb the platform between the two tanks to find the Shield near the roof's edge.



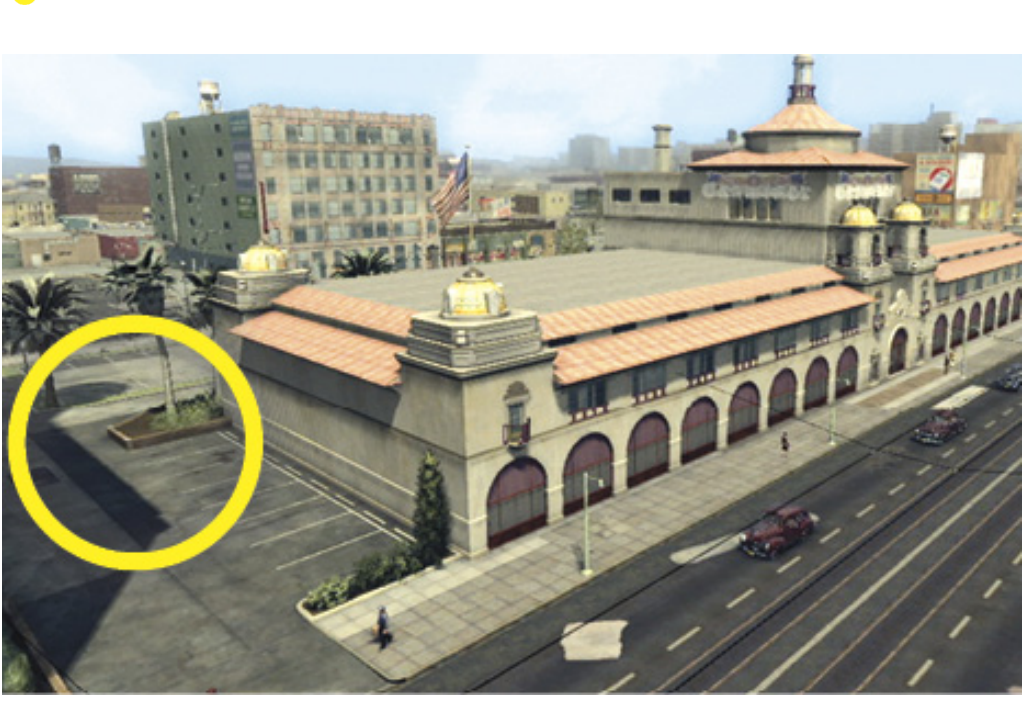


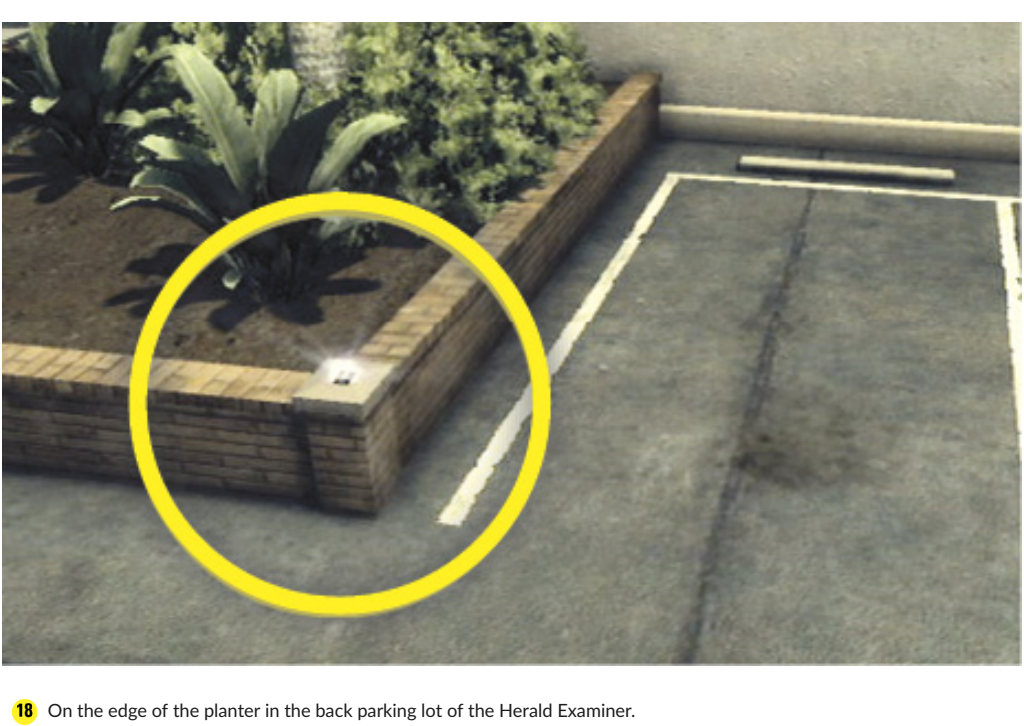
16 On the Trolley Dogs' condiments table in Pershing Square.



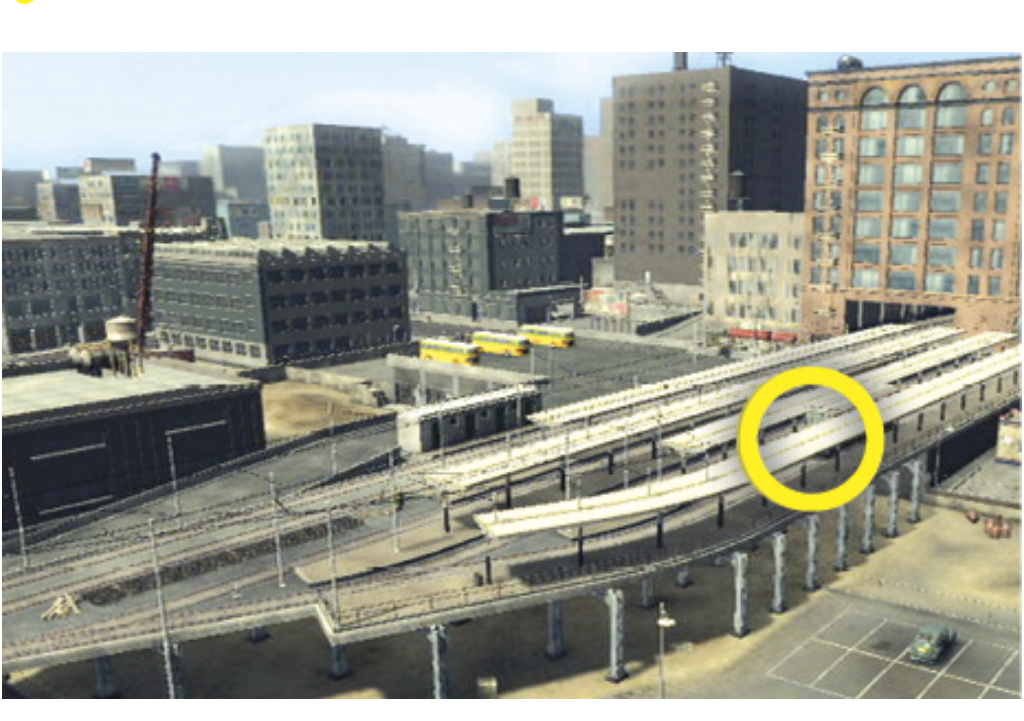


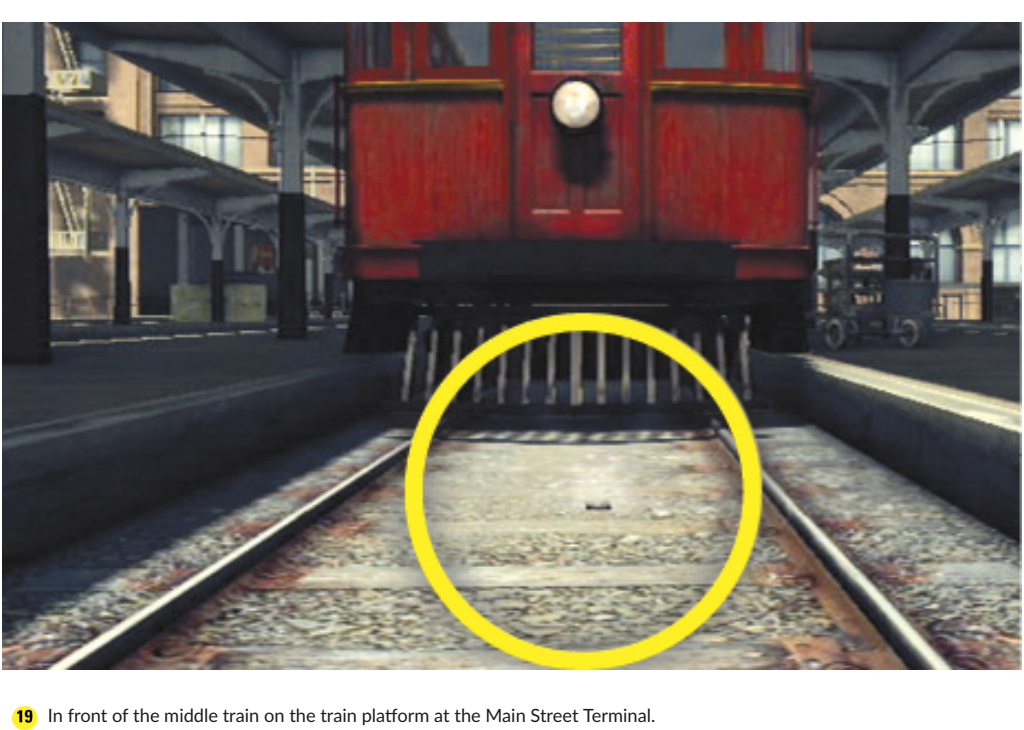
17 On the ground at the entrance of the RKO Theatre.



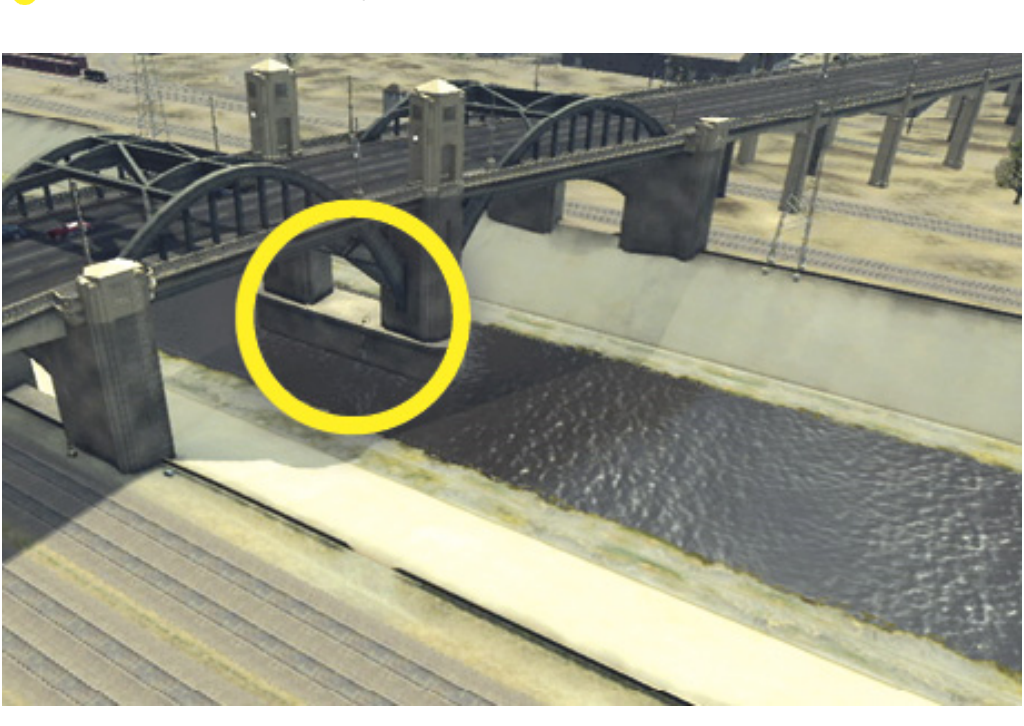


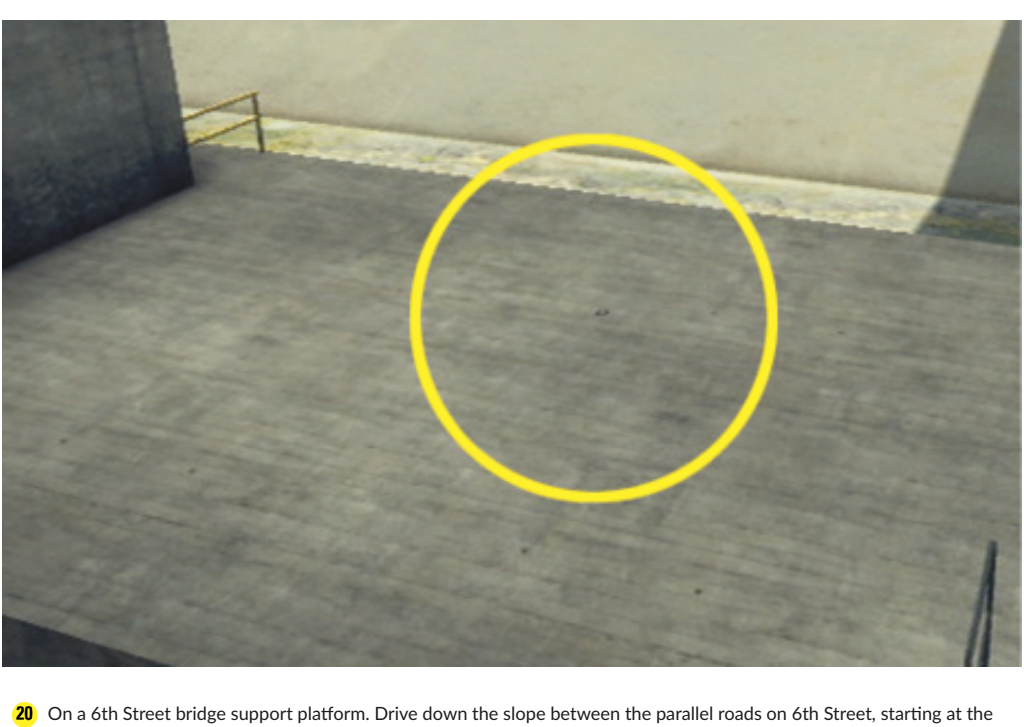
18 On the edge of the planter in the back parking lot of the Herald Examiner.





19 In front of the middle train on the train platform at the Main Street Terminal.





20 On a 6th Street bridge support platform. Drive down the slope between the parallel roads on 6th Street, starting at the Santa Fe Ave intersection. Follow the slope down to the flood control channel. Climb the ladder on the first support column as you enter the channel to find the Shield above.

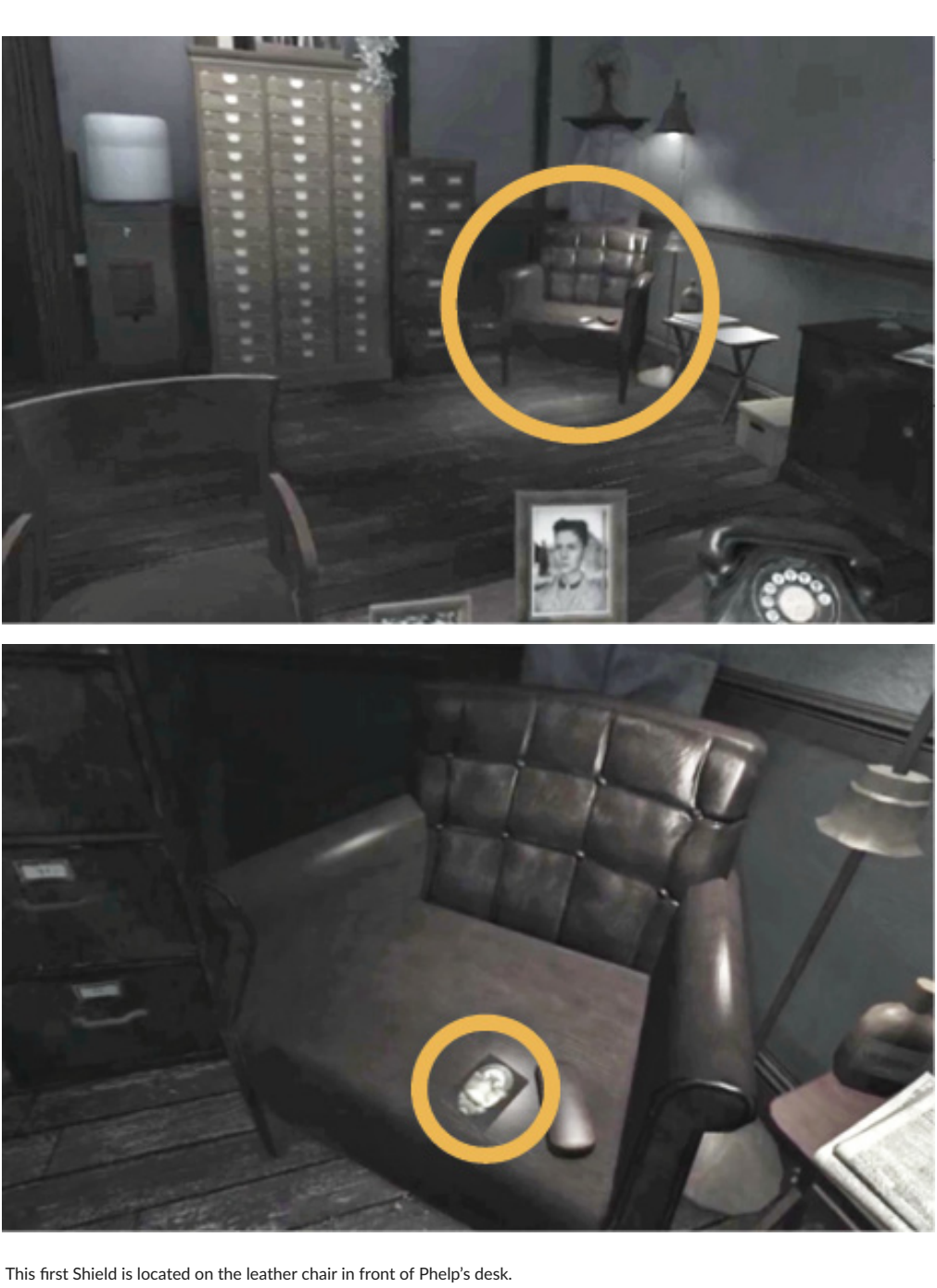
ROCKSTAR GAMES PRESENTS

L.A. NOIRE

The Badge Pursuit Challenge

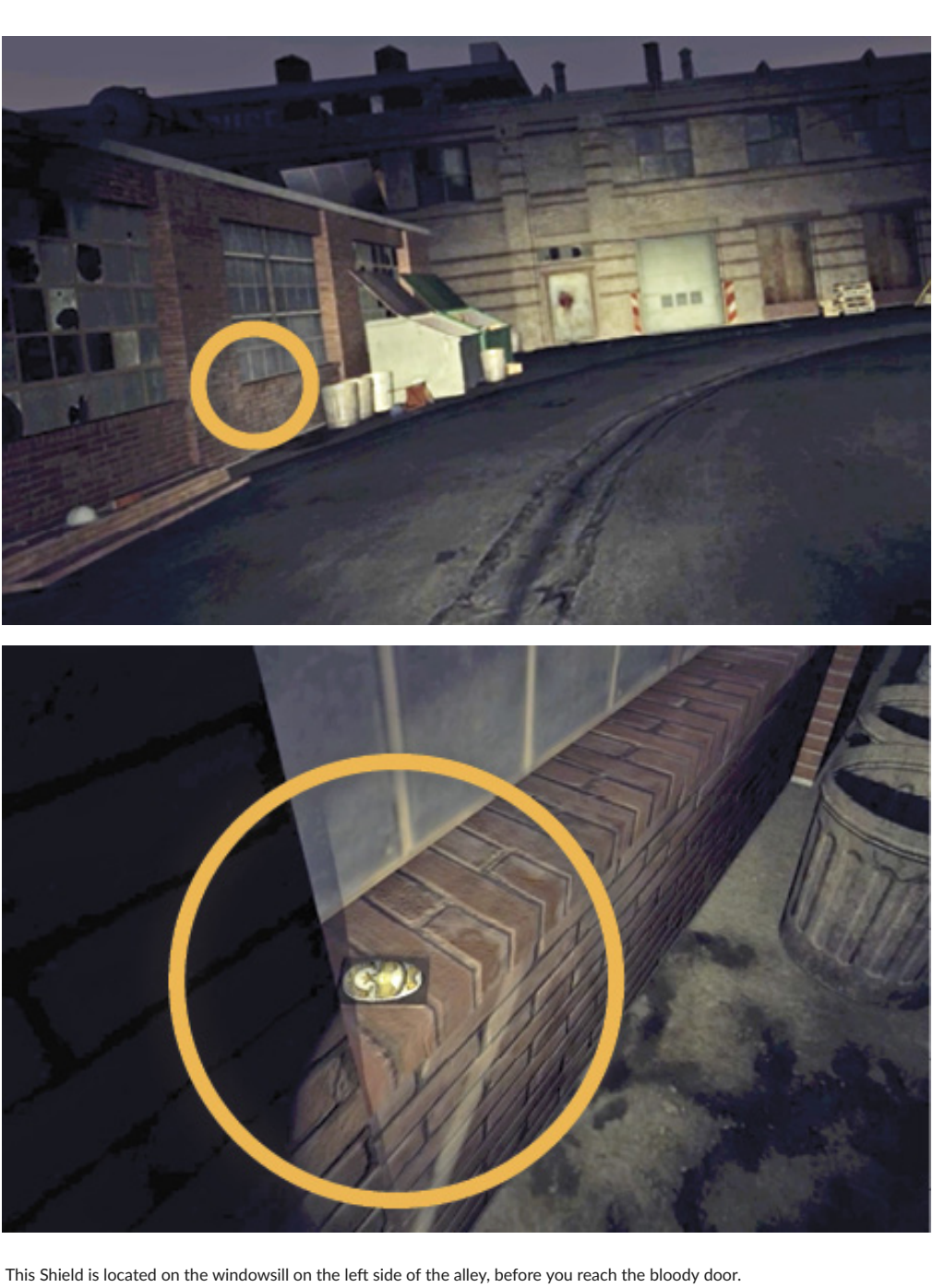
# Badge Locations (VR)

### 1 CASE OFFICE



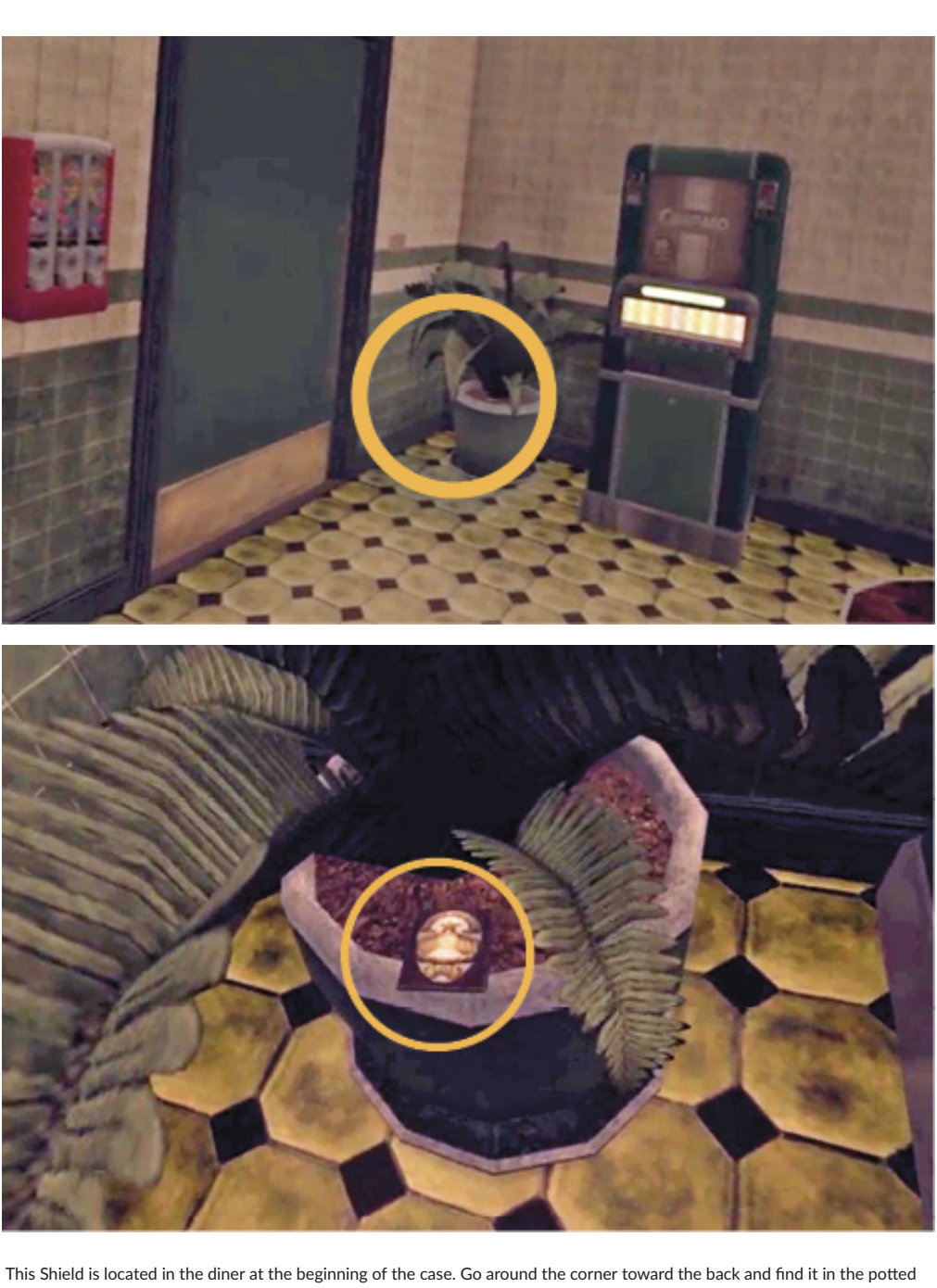
This first Shield is located on the leather chair in front of Phelp's desk.

### 2 PATROL CASE: UPON REFLECTION



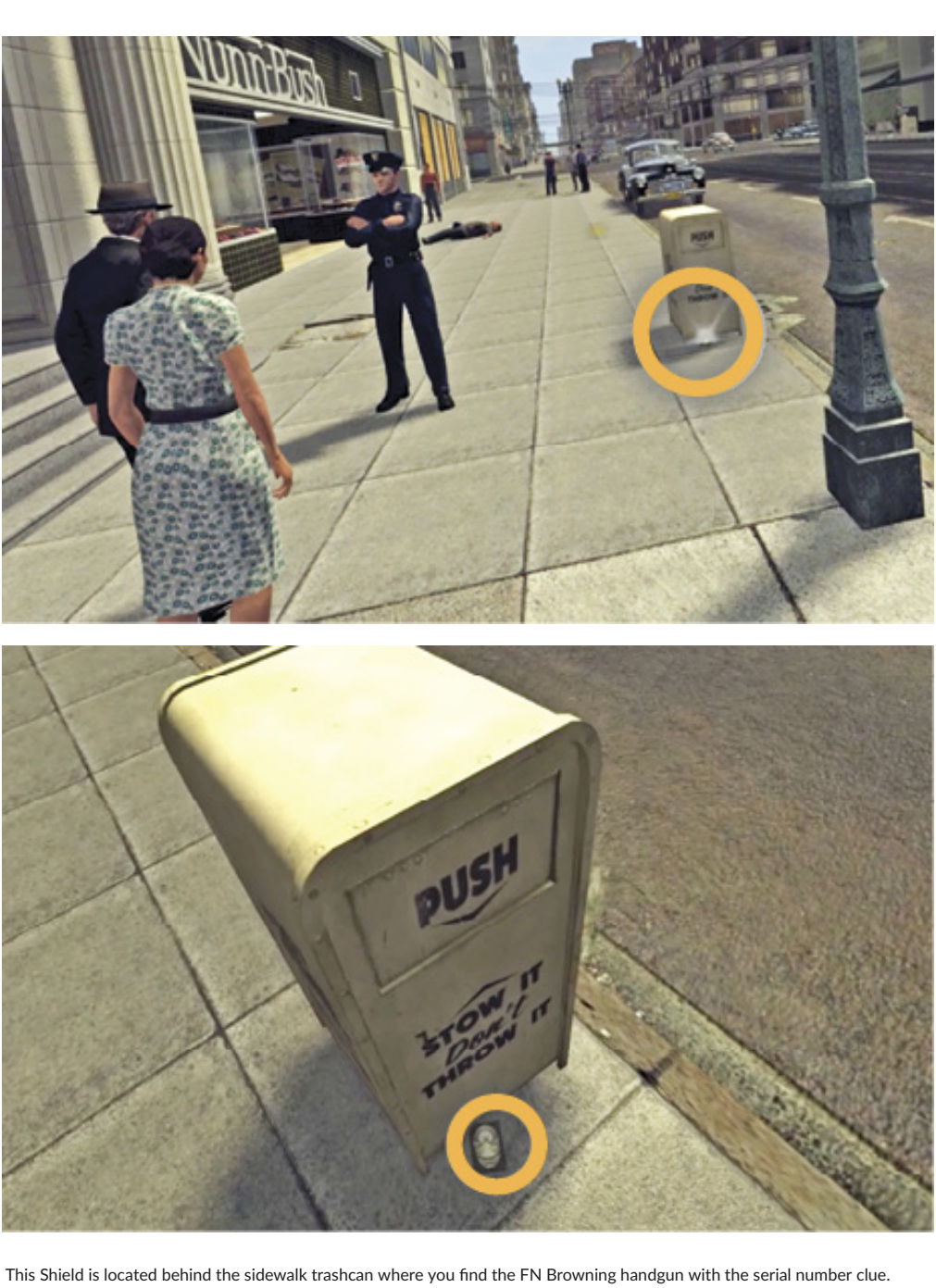
This Shield is located on the windowsill on the left side of the alley, before you reach the bloody door.

### 3 HOMICIDE CASE: THE SILK STOCKING MURDER



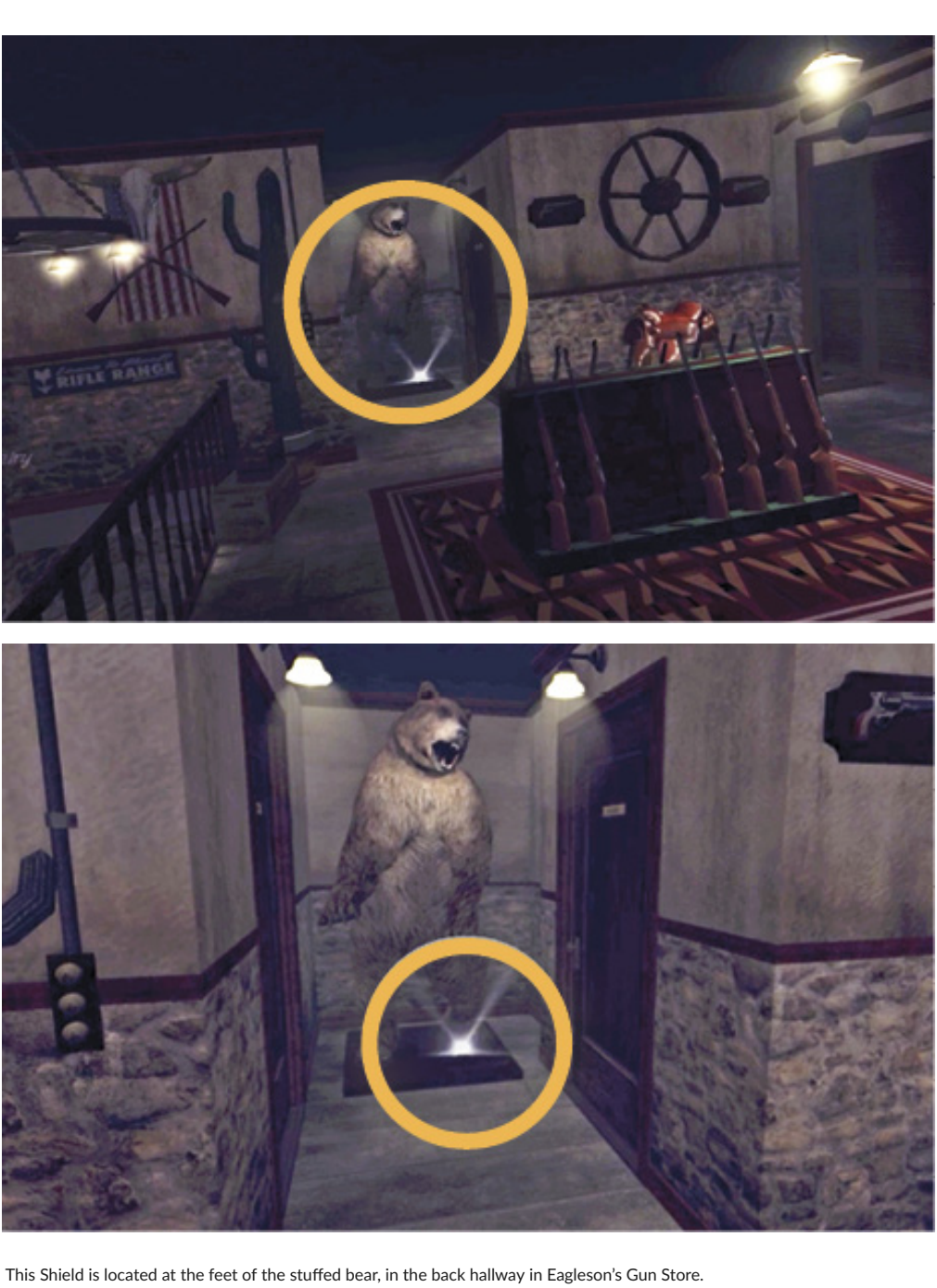
This Shield is located in the diner at the beginning of the case. Go around the corner toward the back and find it in the potted plant.

### 4 PATROL CASE: BUYER BEWARE



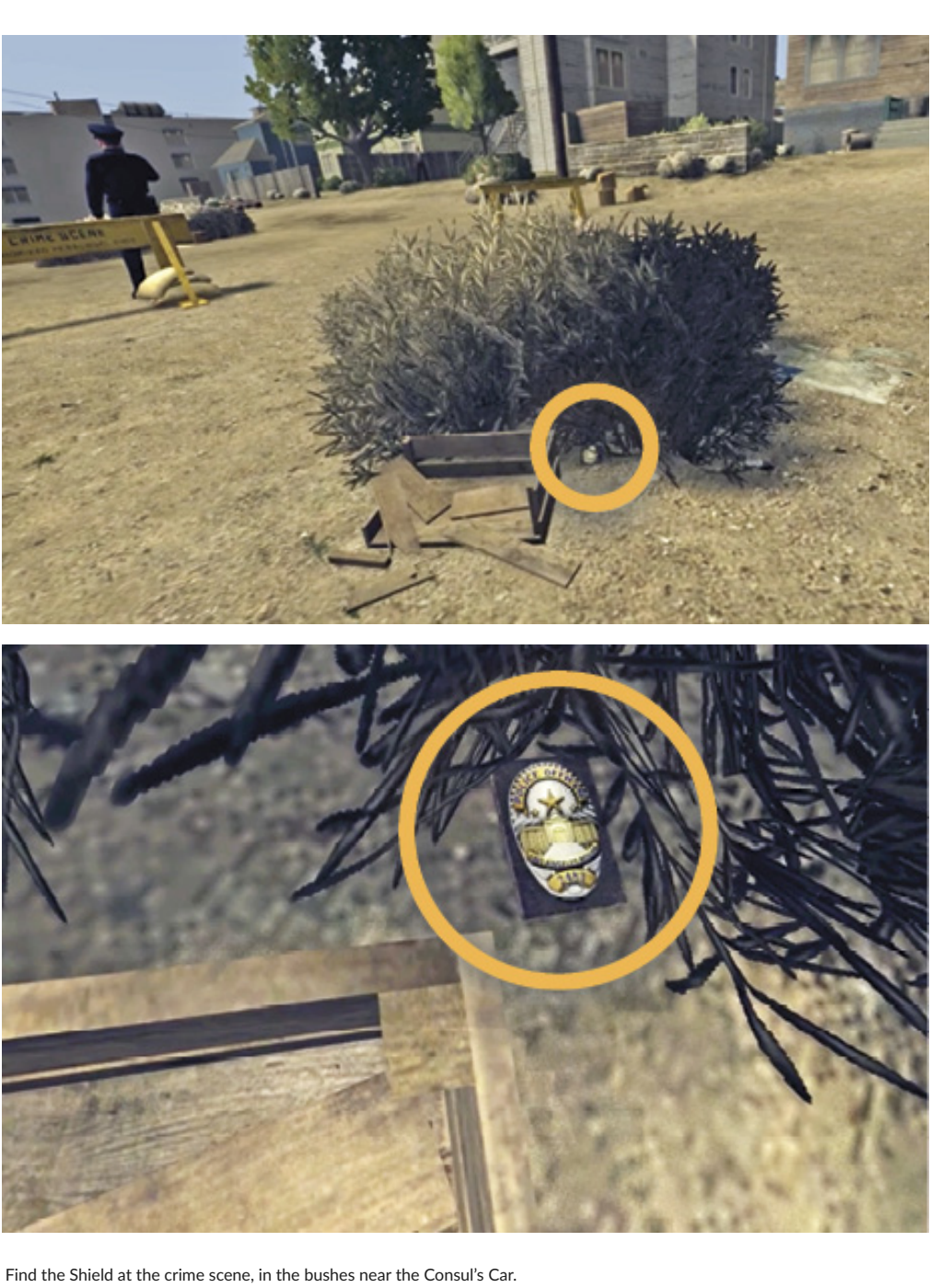
This Shield is located behind the sidewalk trashcan where you find the FN Browning handgun with the serial number clue.

### 5 PATROL CASE: BUYER BEWARE



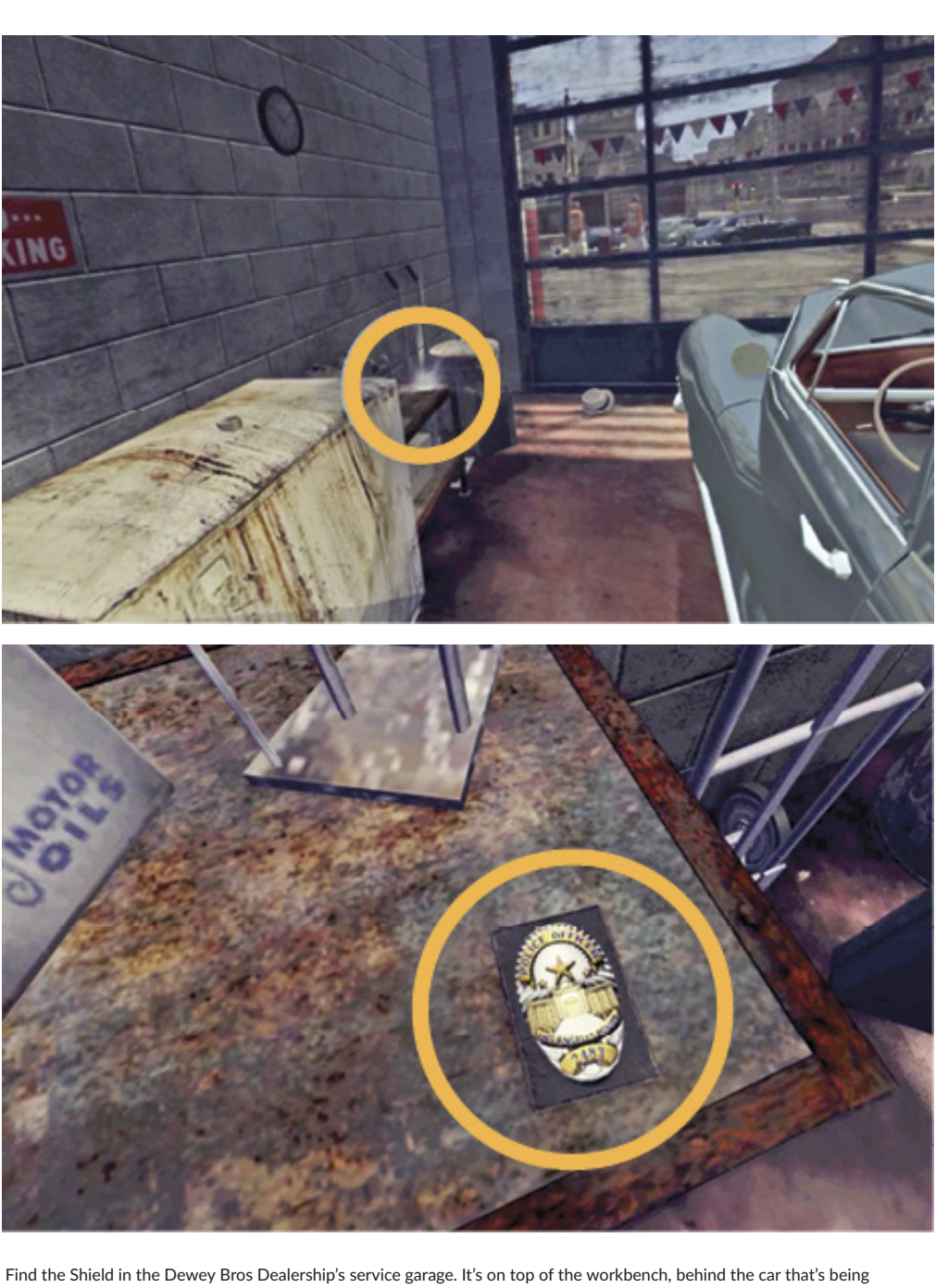
This Shield is located at the feet of the stuffed bear, in the back hallway in Eagleson's Gun Store.

### 6 TRAFFIC CASE: THE CONSUL'S CAR



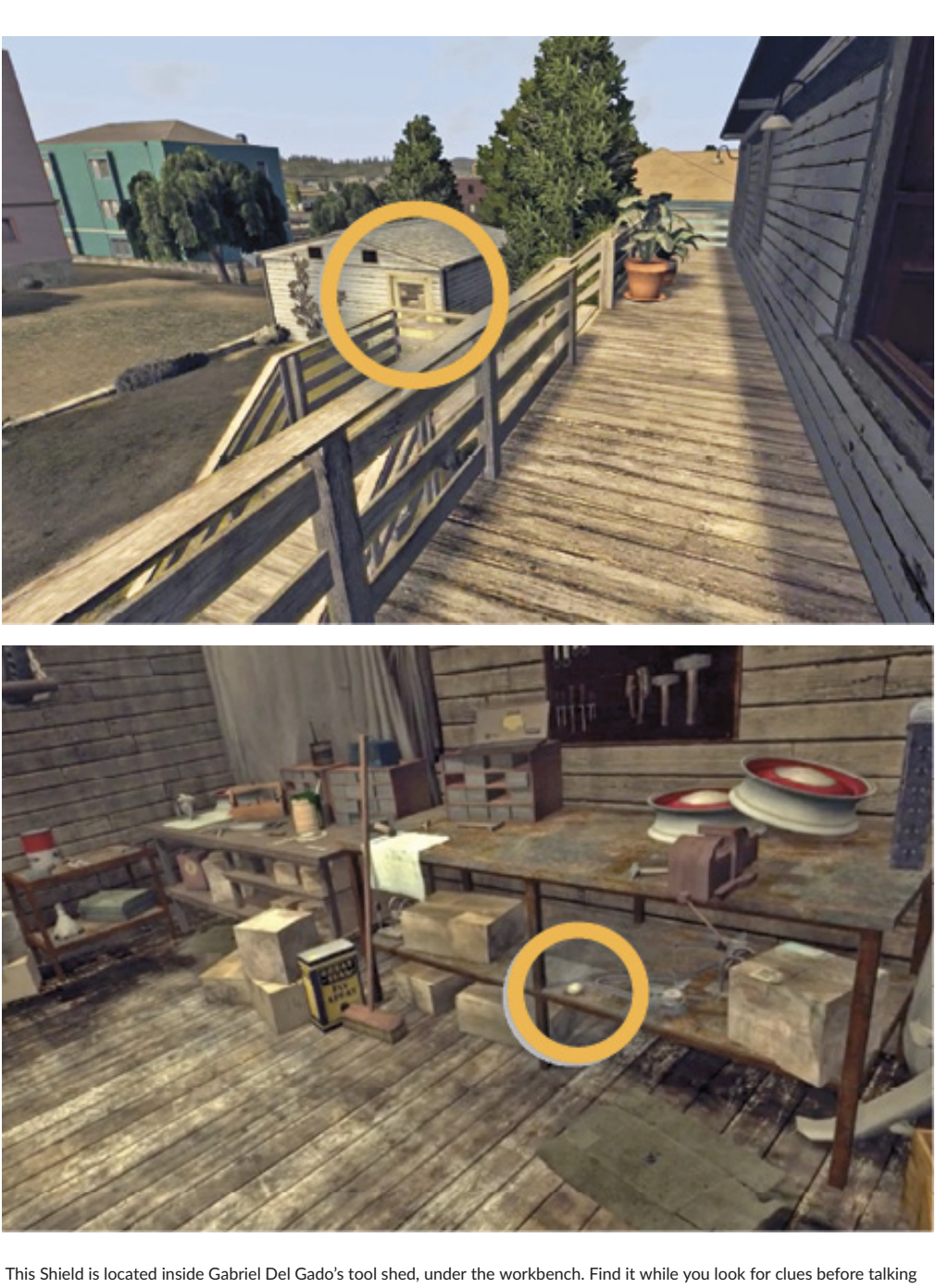
Find the Shield at the crime scene, in the bushes near the Consul's Car.

### 7 TRAFFIC CASE: THE CONSUL'S CAR



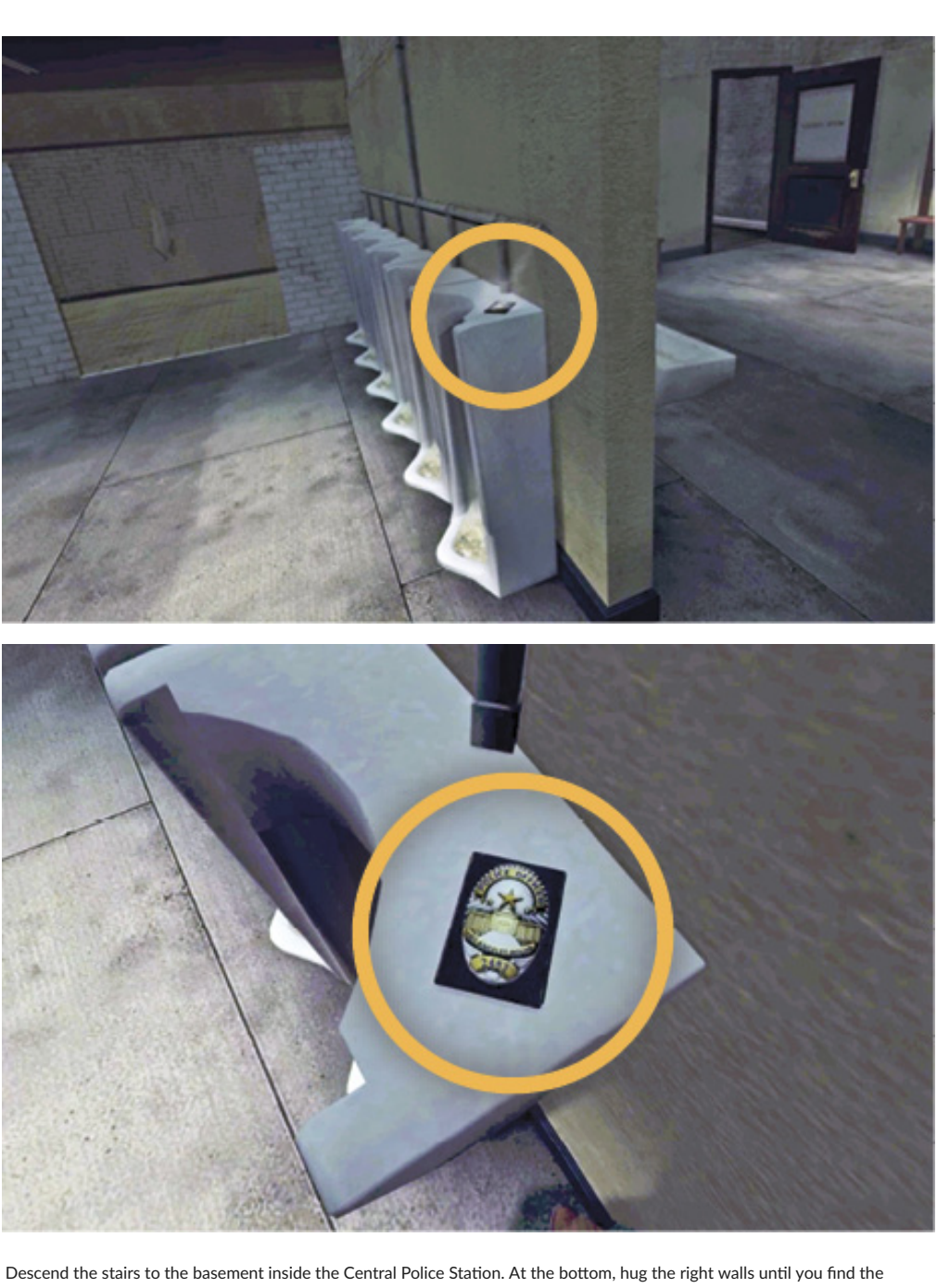
Find the Shield in the Dewey Bros Dealership's service garage. It's on top of the workbench, behind the car that's being repaired.

### 8 TRAFFIC CASE: THE CONSUL'S CAR



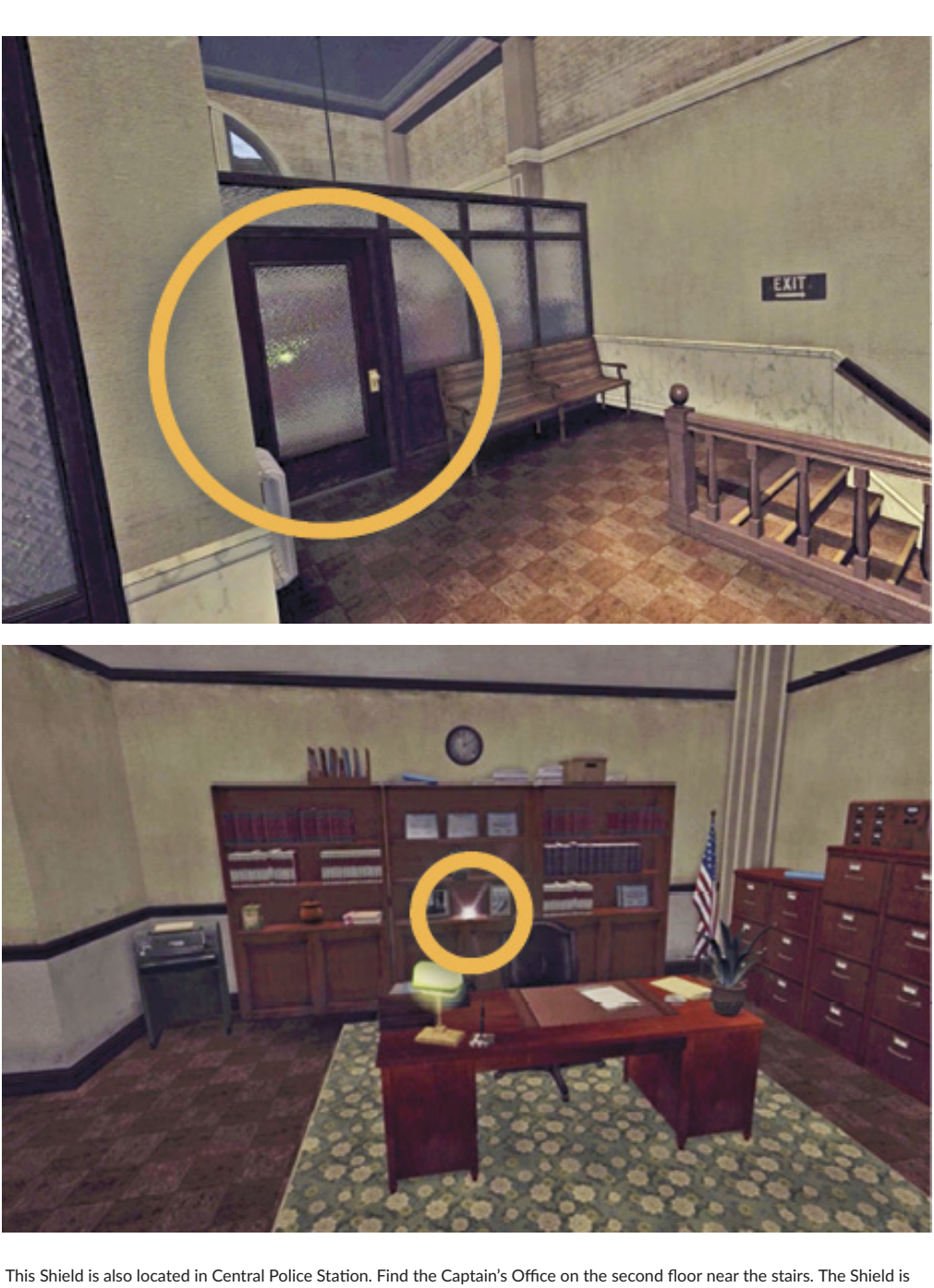
This Shield is located inside Gabriel Del Gado's tool shed, under the workbench. Find it while you look for clues before talking to his girlfriend, Anna Rodriguez.

### 9 TRAFFIC CASE: THE CONSUL'S CAR



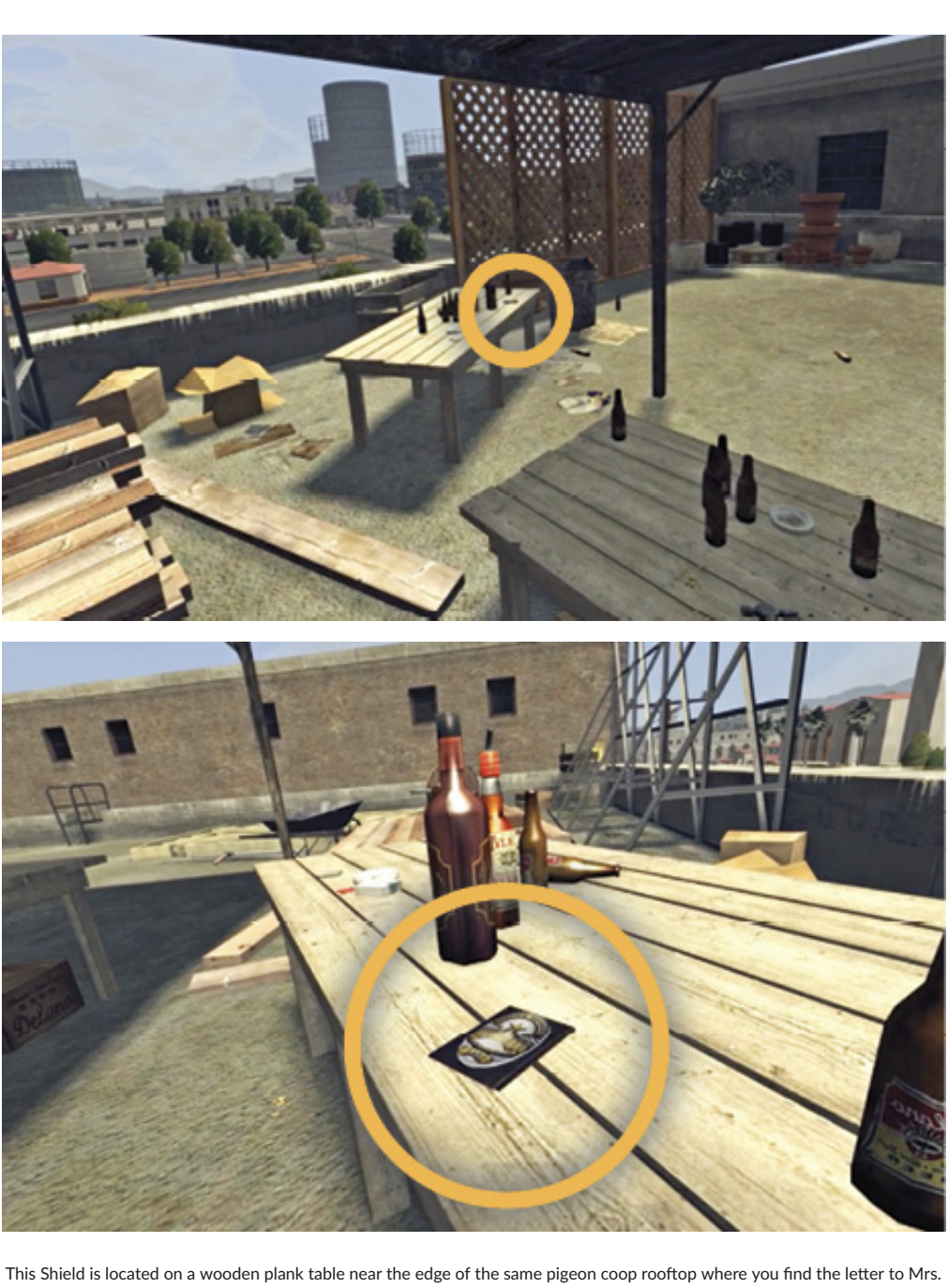
Descend the stairs to the basement inside the Central Police Station. At the bottom, hug the right walls until you find the locker room. The Shield is located on top of the urinals, in the bathroom area near the showers.

### 10 TRAFFIC CASE: THE CONSUL'S CAR



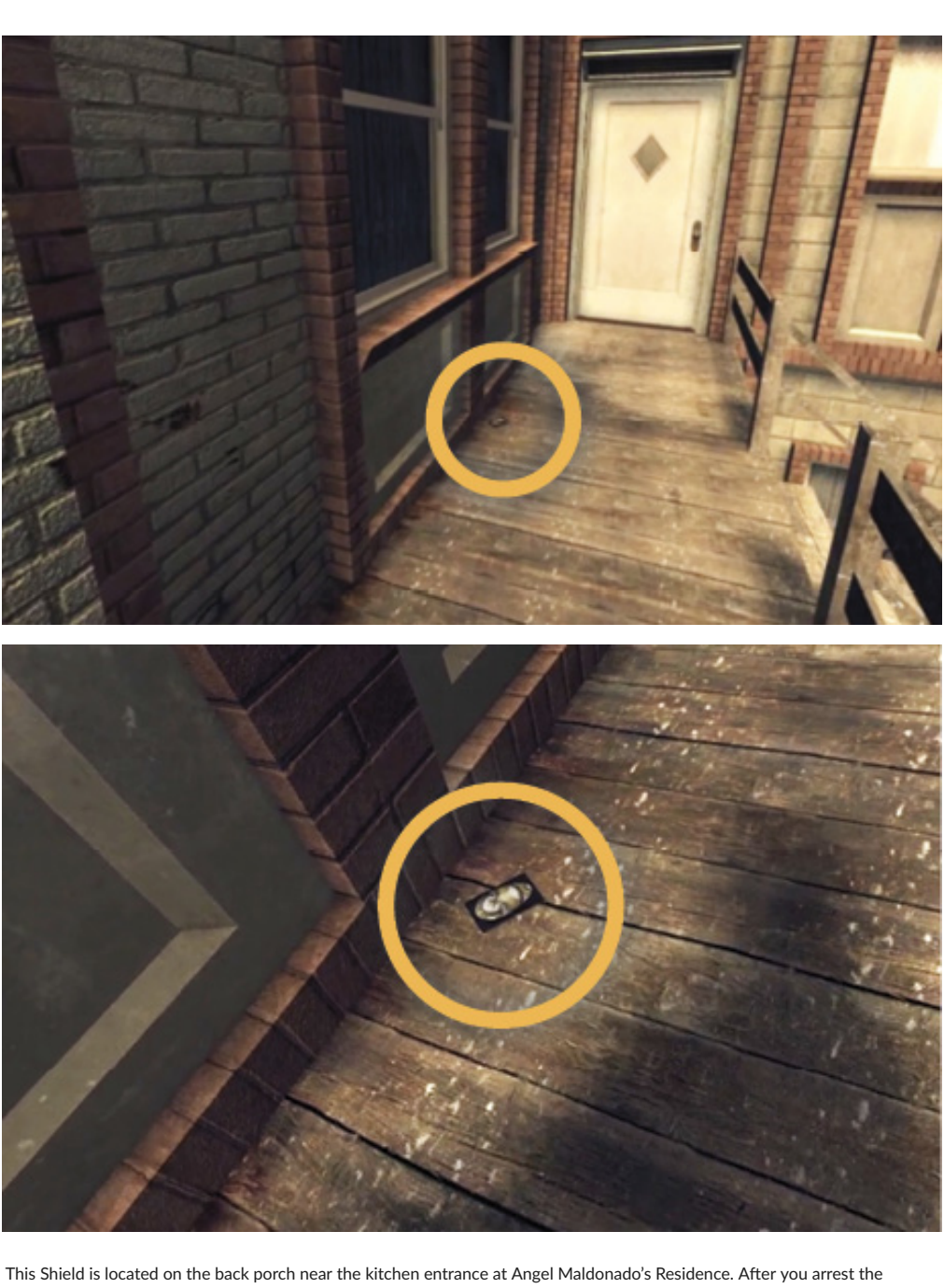
This Shield is also located in Central Police Station. Find the Captain's Office on the second floor near the stairs. The Shield is on the bookshelf behind his desk.

### 11 HOMICIDE CASE: THE SILK STOCKING MURDER



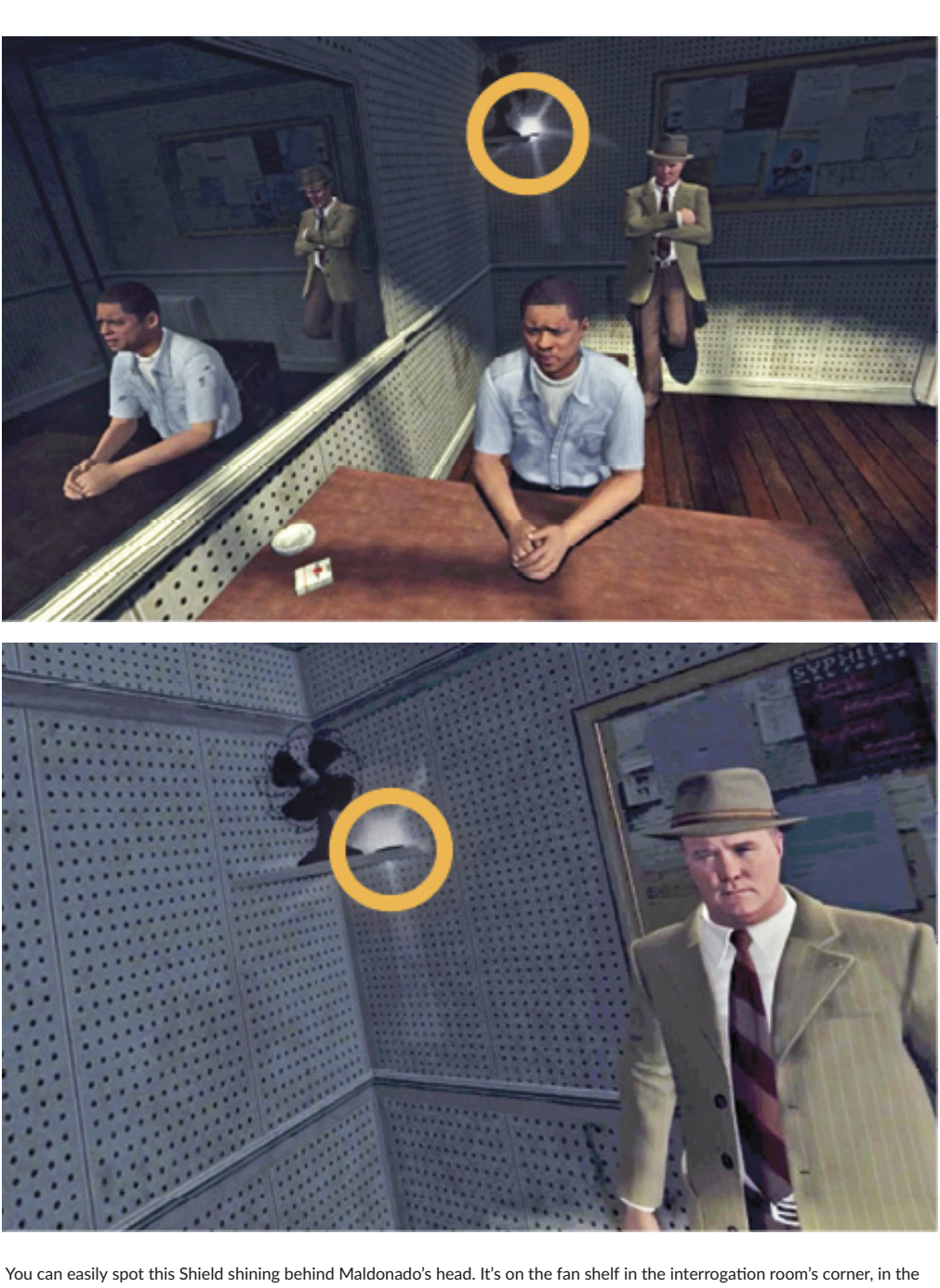
This Shield is located on a wooden plank table near the edge of the same pigeon coop rooftop where you find the letter to Mrs. A. Maldonado.

### 12 HOMICIDE CASE: THE SILK STOCKING MURDER



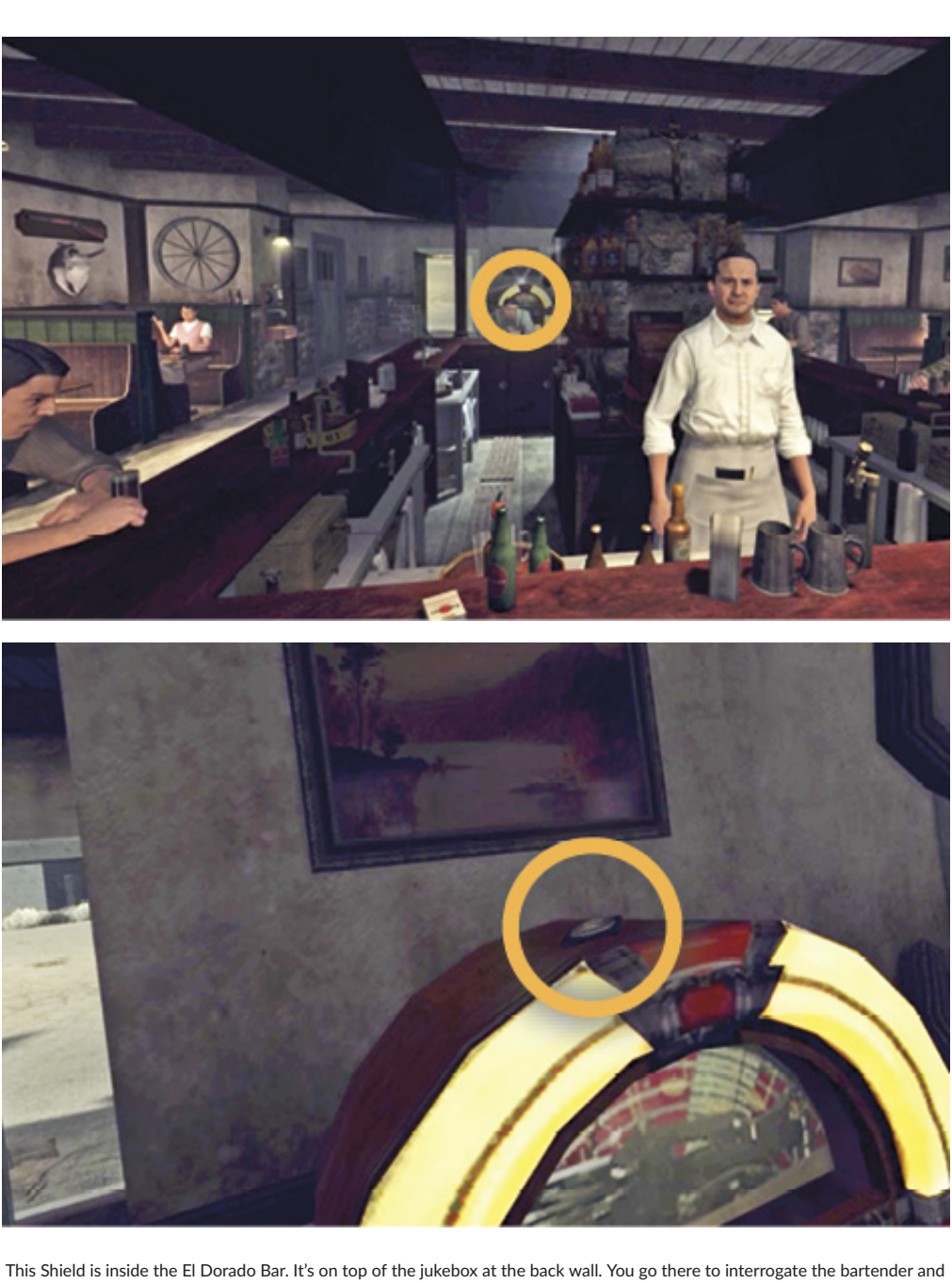
This Shield is located on the back porch near the kitchen entrance at Angel Maldonado's Residence. After you arrest the brothers inside, head outside and go around the back of the building. Climb the stairs to the second floor balcony to find the Shield.

### 13 HOMICIDE CASE: THE SILK STOCKING MURDER



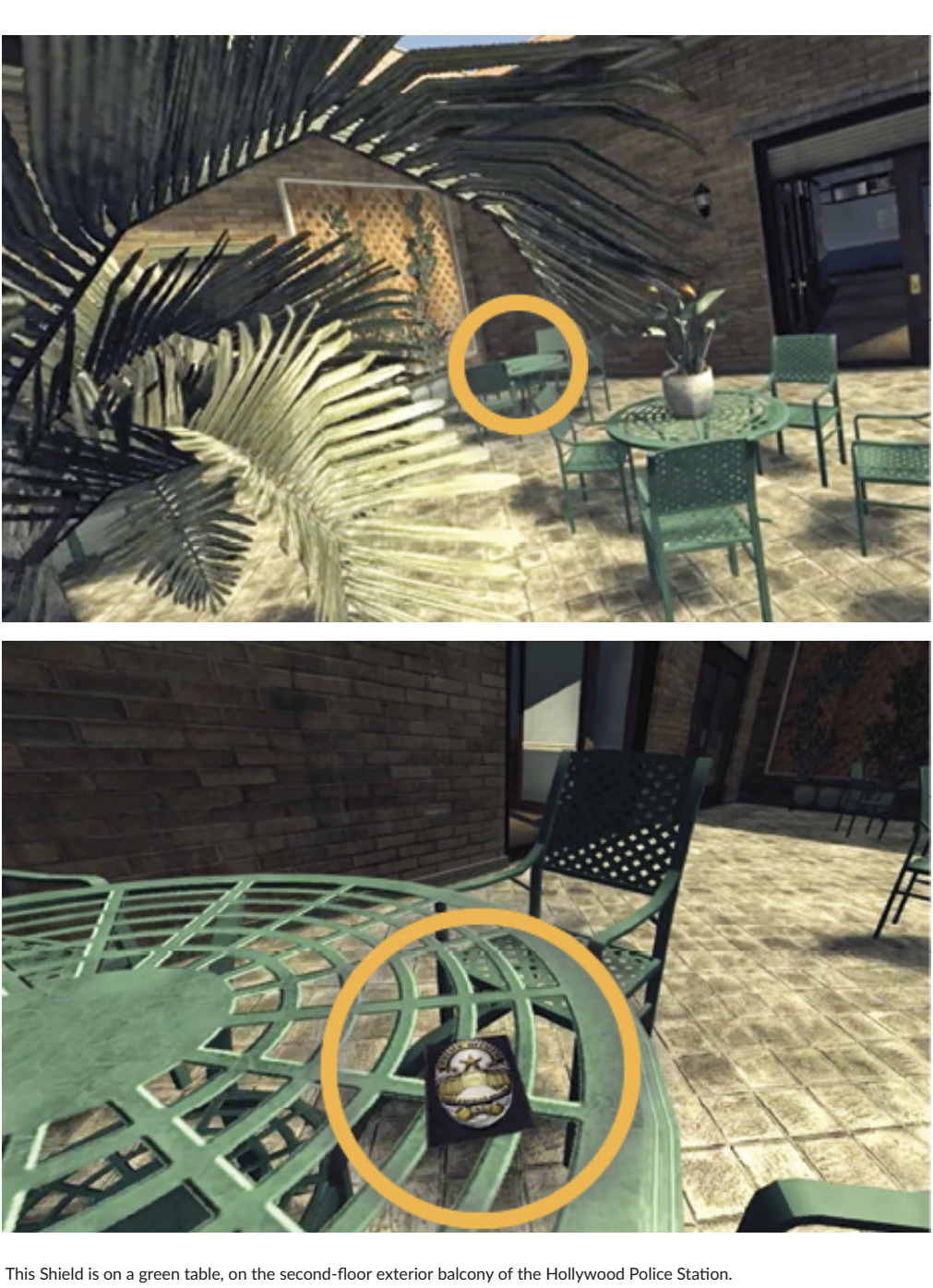
You can easily spot this Shield shining behind Maldonado's head. It's on the fan shelf in the interrogation room's corner, in the Central Police Station.

### 14 HOMICIDE CASE: THE SILK STOCKING MURDER



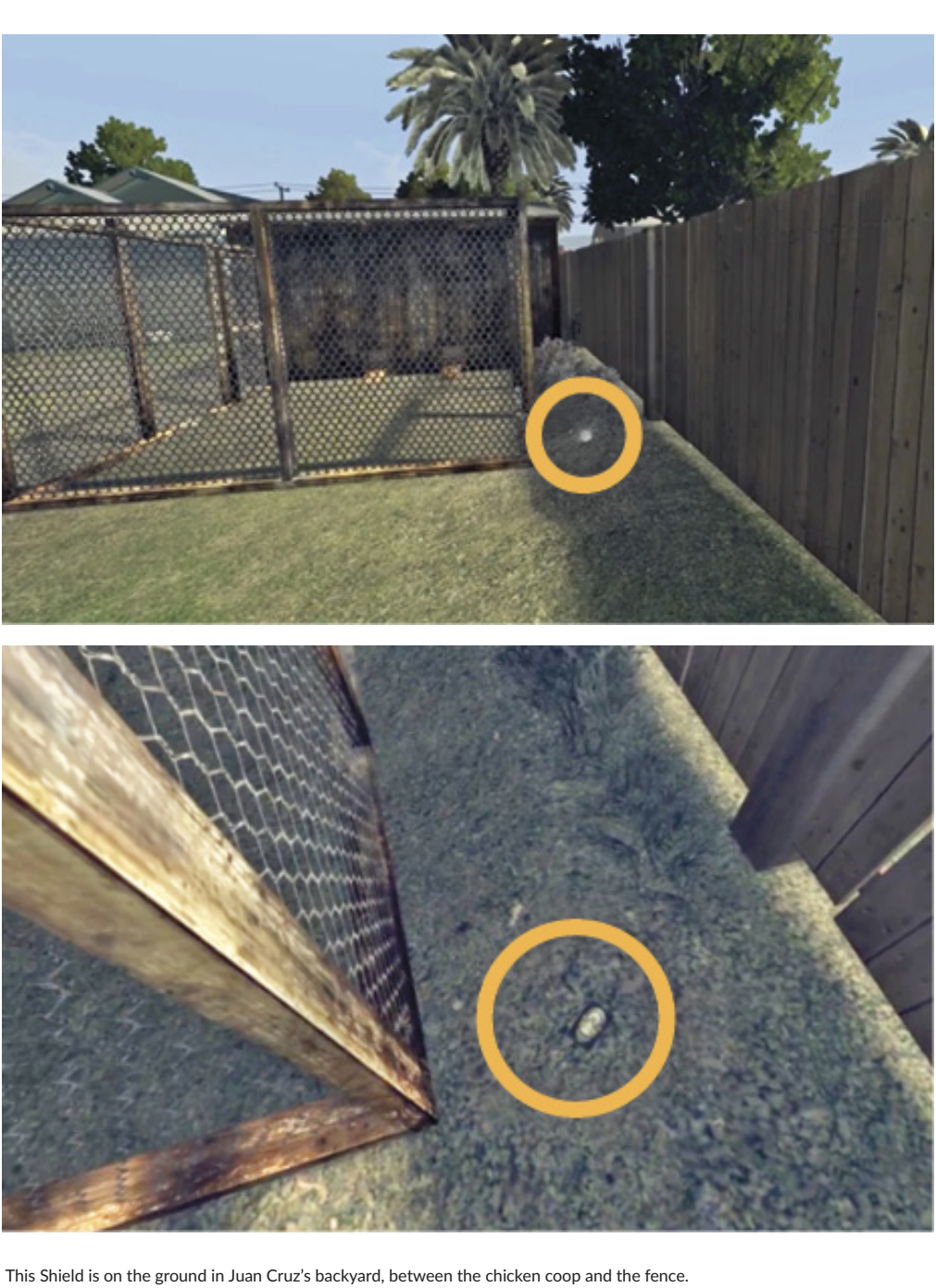
This Shield is inside the El Dorado Bar. It's on top of the jukebox at the back wall. You go there to interrogate the bartender and receive the divorce papers for the attorney's letter clue update.

### 15 VICE CASE: REEFER MADNESS



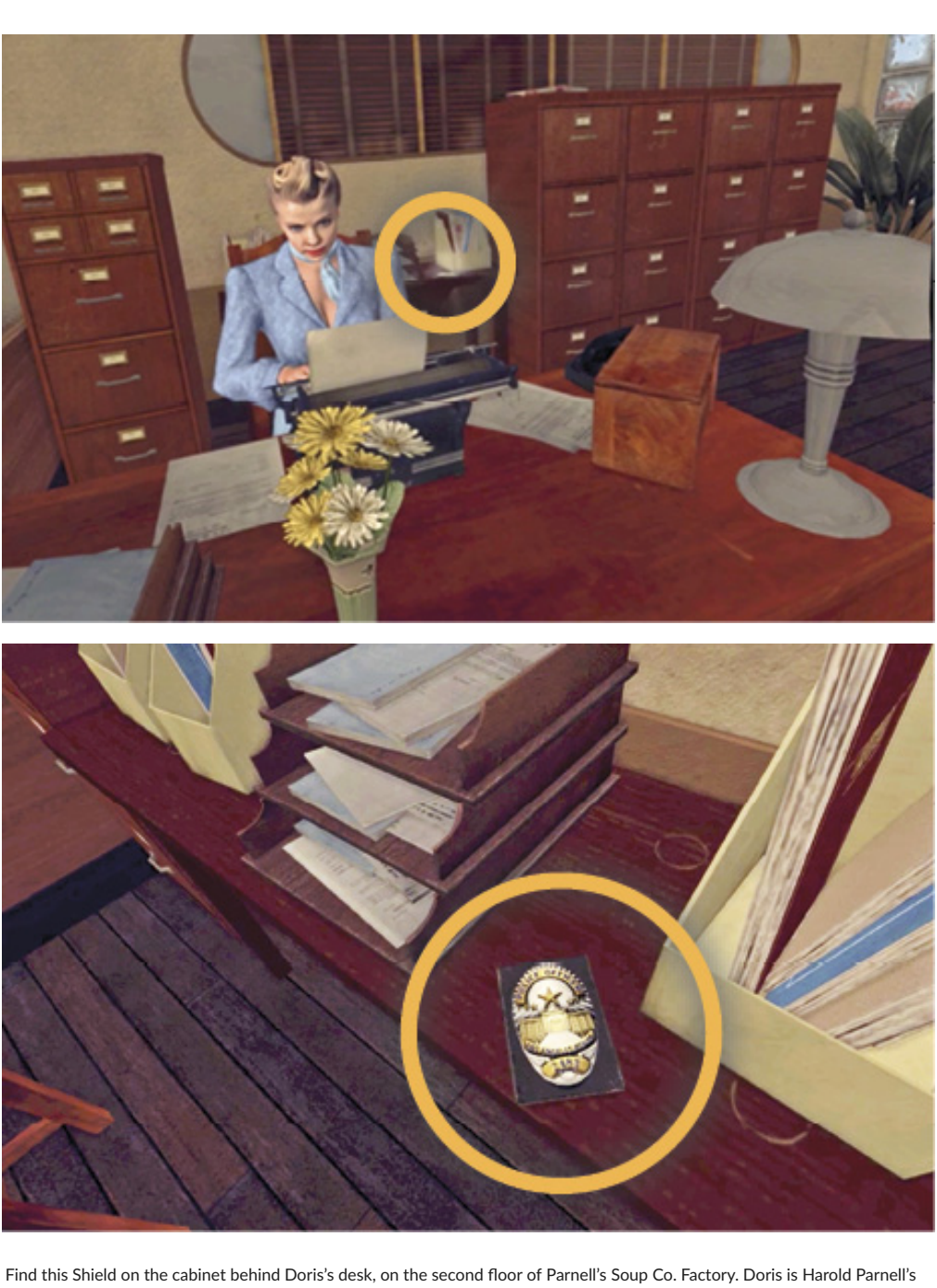
This Shield is on a green table, on the second-floor exterior balcony of the Hollywood Police Station.

### 16 VICE CASE: REEFER MADNESS



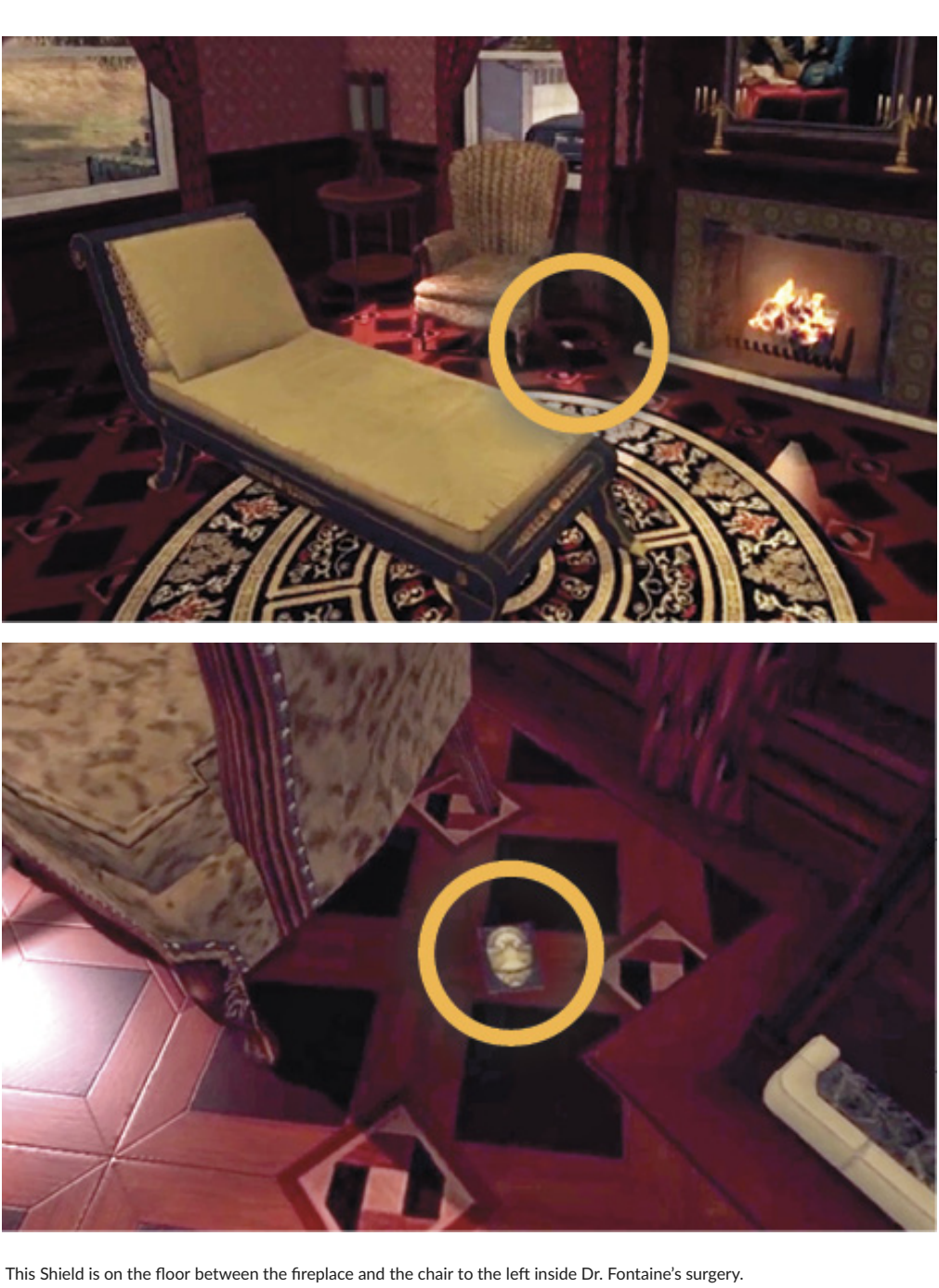
This Shield is on the ground in Juan Cruz's backyard, between the chicken coop and the fence.

### 17 VICE CASE: REEFER MADNESS



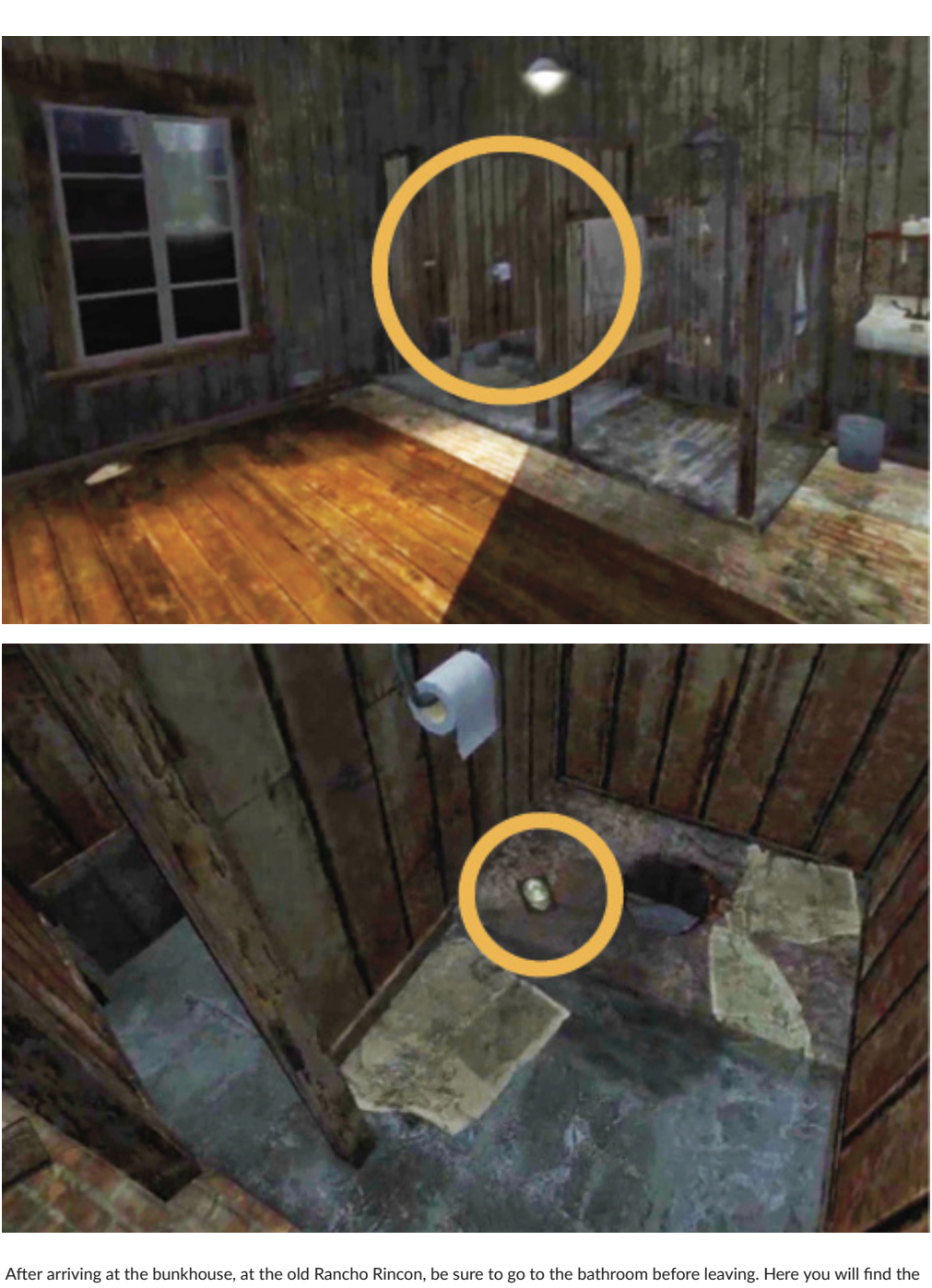
Find this Shield on the cabinet behind Doris's desk, on the second floor of Parnell's Soup Co. Factory. Doris is Harold Parnell's personal secretary.

### 18 ARSON CASE: A DIFFERENT KIND OF WAR



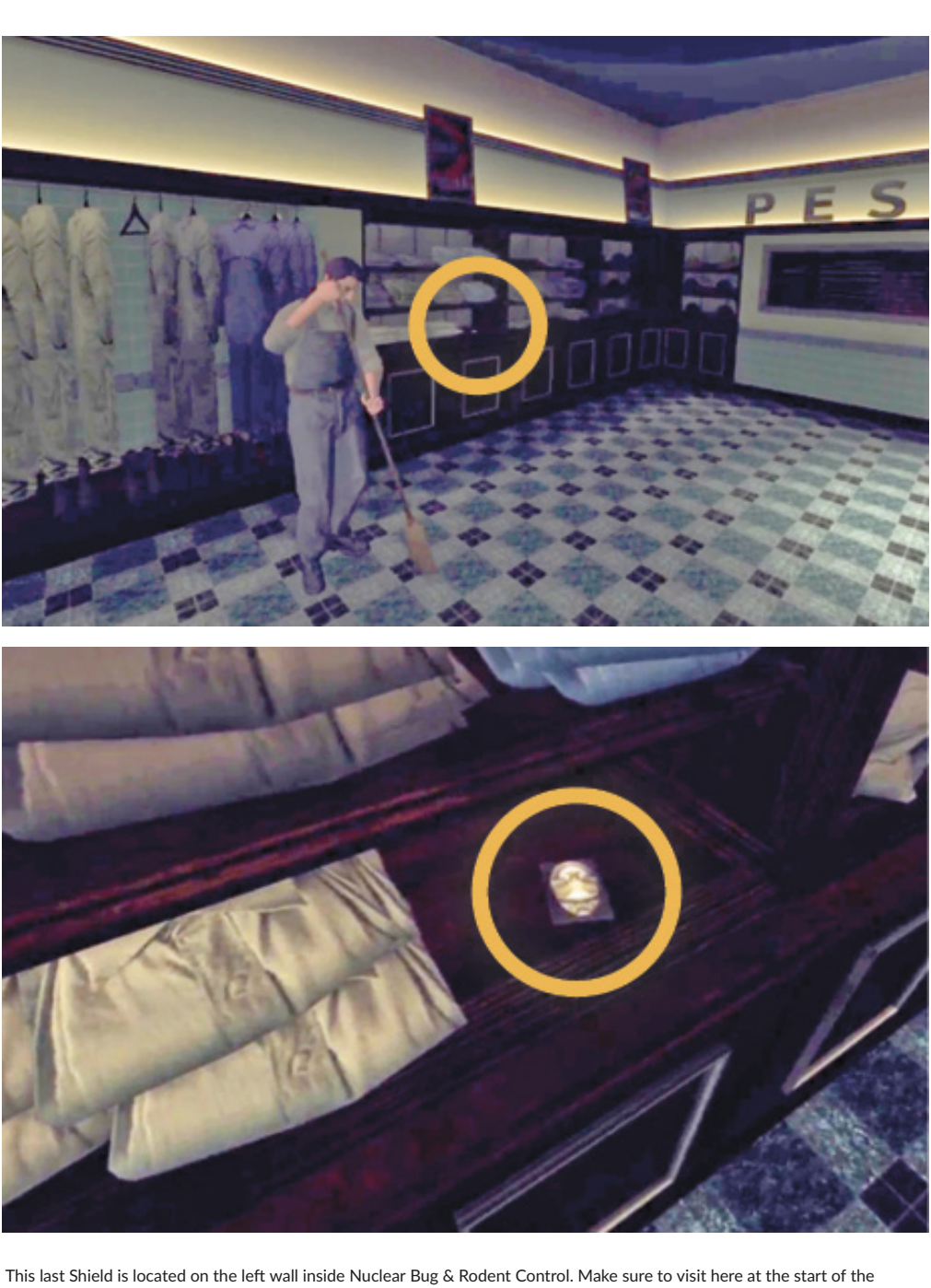
This Shield is on the floor between the fireplace and the chair to the left inside Dr. Fontaine's surgery.

### 19 ARSON CASE: A DIFFERENT KIND OF WAR



After arriving at the bunkhouse, at the old Rancho Rincon, be sure to go to the bathroom before leaving. Here you will find the Shield in the middle stall.

### 20 ARSON CASE: A DIFFERENT KIND OF WAR



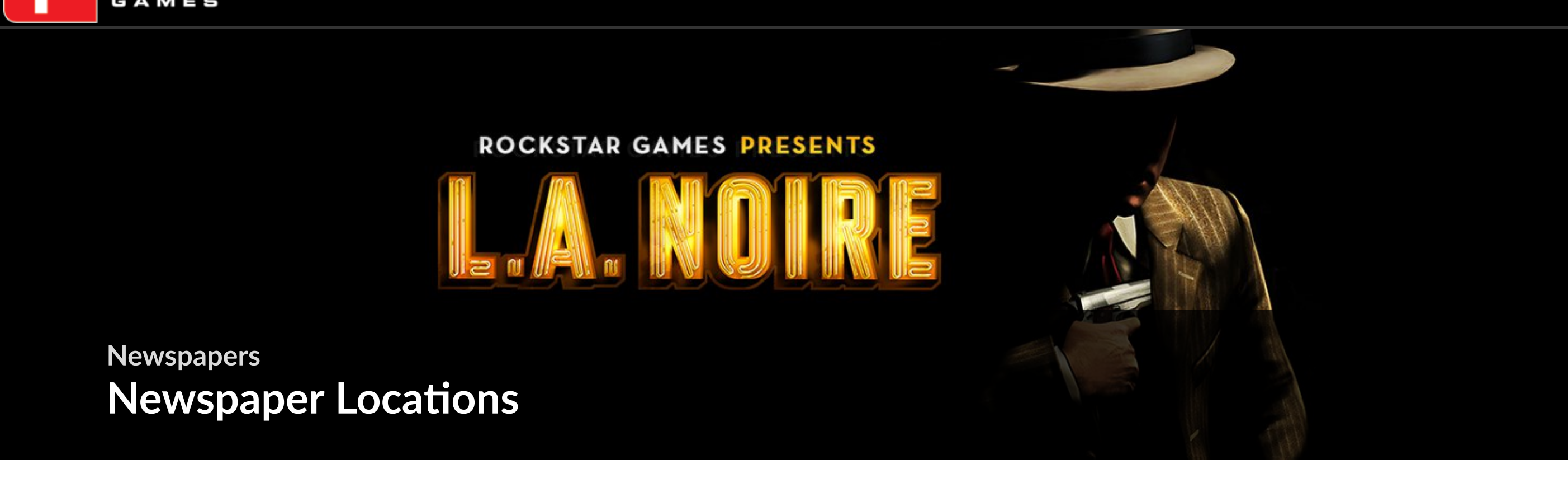
This last Shield is located on the left wall inside Nuclear Bug & Rodent Control. Make sure to visit here at the start of the case.

ROCKSTAR GAMES PRESENTS
L.A. NOIRE

## Newspapers

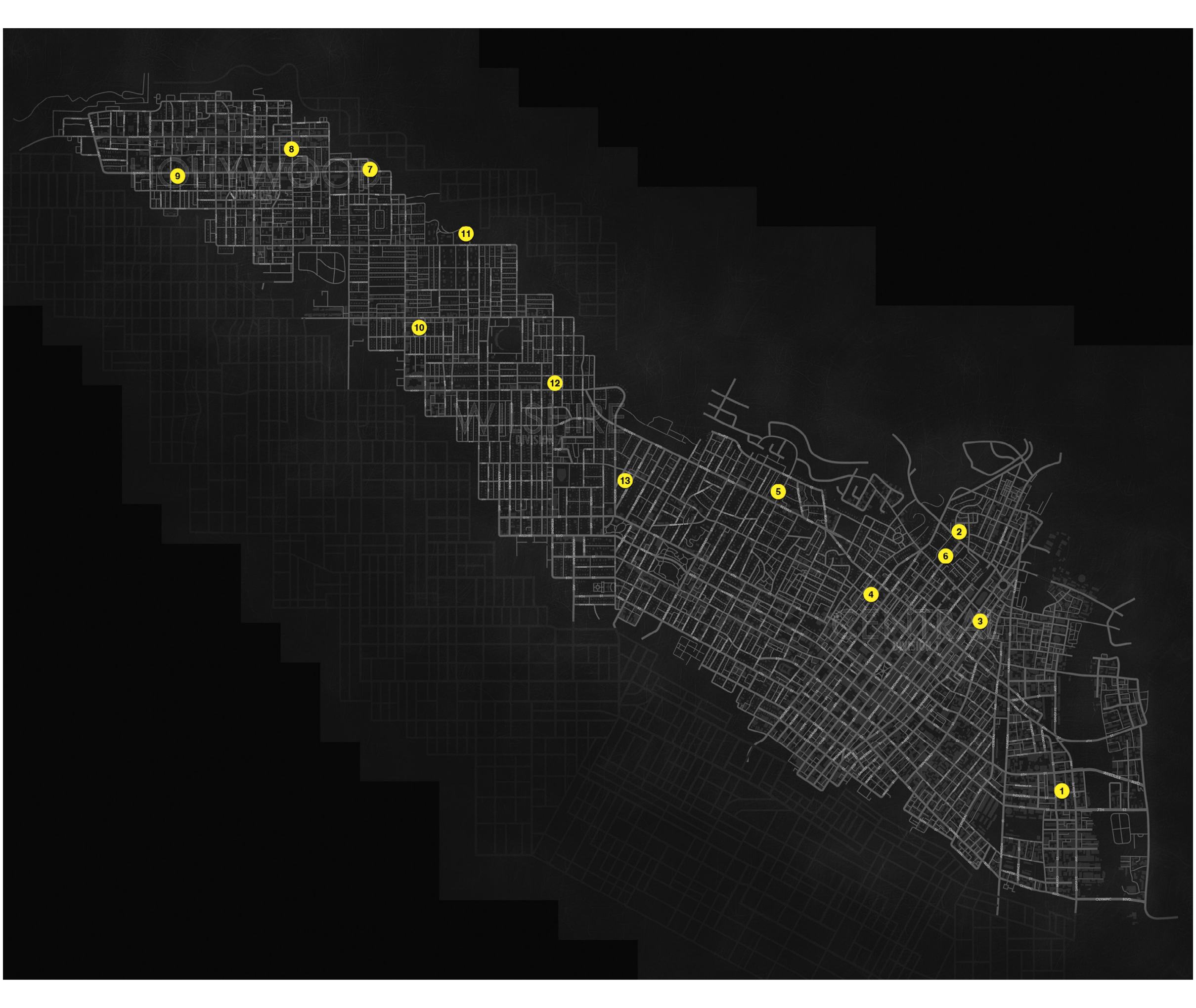
# Overview

You can find 13 newspapers in crime scene areas around LA. Each one also reveals another segment of “the story behind the headlines” that adds detail to the unraveling mystery. Collected newspapers are tracked in the case logs on the desk in the Cases menu, where you replay past missions or enter Free Roam mode.


ROCKSTAR GAMES PRESENTS
L.A. NOIRE

Newspapers

# Newspaper Locations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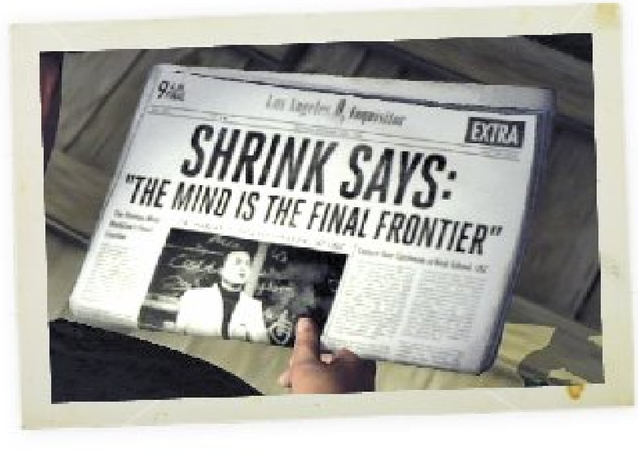
HOLLYWOOD
WILSHIRE
CENTRAL


SHRINK SAYS: "THE MIND IS THE FINAL FRONTIER"

## NEWSPAPER 1 VR

**Headline:** SHRINK SAYS: “The Mind Is The Final Frontier”

**Desk:** Patrol

**Case:** “Upon Reflection”

### DESCRIPTION

In the alley of the first crime scene, on a crate along the right wall before you reach the bloody door. Pick up the paper and press the button indicated onscreen to trigger a cinematic sequence that reveals more story details.

ALIENIST FONTAINE PROVIDES HELP TO TROUBLED VETS

## NEWSPAPER 2

**Headline:** ALIENIST FONTAINE. Provides Help To Troubled Vets

**Desk:** Traffic

**Case**: “The Driver’s Seat”

### DESCRIPTION

On the Black’s Residence dining room table in “The Driver’s Seat.” Headline provides another important piece of background information.

SHRINK TO THE STARS PROMISES MENTAL BREAKTHROUGH

## NEWSPAPER 3

**Headline:** SHRINK TO THE STARS. Promises Mental Breakthrough

**Desk:** Traffic

**Case:** “A Marriage Made In Heaven”

### DESCRIPTION

In Ray’s Café, on the bar in front of Dudley Lynch. Once again, you get a snippet of interaction between Dr. Harlan J. Fontaine and Courtney Sheldon, the USC medical student.

DOPE FLOODS STREETS COPS CHASE WAR SURPLUS CONTRABAND

## NEWSPAPER 4

**Headline:** DOPE FLOODS STREETS. Cops Chase War Surplus Contraband

**Desk:** Traffic

**Case:** “The Fallen Idol”

### DESCRIPTION

On the workbench in the storage alley of Silver Screen Props. Examining the story behind the headline triggers the scene of a meeting between Courtney Sheldon, the young medical student at USC, and the infamous mob boss Mickey Cohen.

FAMILY BURNT TO DEATH COPS SAY HOUSE FIRE DEATHS ARE SUSPICIOUS

## NEWSPAPER 5

**Headline:** FAMILY BURNT TO DEATH. Cops Say House Fire Deaths Are Suspicious

**Desk**: Homicide

**Case**: “The Red Lipstick Murder”

### DESCRIPTION

Just inside the front door of the Henry Residence, on the floor. Once again Harlan Fontaine plays a prominent role as he discusses a house fire with a very disturbed man calling from a payphone.

MISSING MORPHINE COPS SAY: GOONS FIGHTING DOPE WAR

## NEWSPAPER 6

**Headline**: MISSING MORPHINE. Cops Say: Goons Fighting Dope War

**Desk**: Homicide

**Case**: “The White Shoe Slaying”

### DESCRIPTION

Inside Stuart Ackerman’s shack at the Hobo Camp. In the cinematic, Courtney Sheldon, the medical student we’ve seen earlier, pleads for help from Jack Kelso, his platoon sergeant during the war and now an insurance investigator.

MICKEY COHEN HEIR APPARENT TO BUGSY SIEGEL

## NEWSPAPER 7

**Headline**: MICKEY COHEN. Heir Apparent To Bugsy Siegel

**Desk**: Vice

**Case**: “The Black Caesar”

### DESCRIPTION

On the desk directly across from the one with the ledger in the Ramez Removals warehouse. The story behind the headlines fills in another important part of the backstory.

ALIENIST FONTAINE WORKING SELFLESSLY TO HELP THE INFIRM

## NEWSPAPER 8

**Headline**: ALIENIST FONTAINE. Working Selflessly To Help The Infirm

**Desk**: Vice

**Case**: “The Set Up”

### DESCRIPTION

On the training table in the American Legion Stadium. Cinematic shows another meeting between Dr. Fontaine and Courtney Sheldon, the medical student at USC.

LAPD VICE SCANDAL COULD GO ALL THE WAY TO THE TOP

## NEWSPAPER 9

**Headline**: L.A.P.D. VICE SCANDAL. Could Go All The Way To The Top

**Desk**: Vice

**Case**: “Manifest Destiny”

### DESCRIPTION

In the shootout alley at Haskell’s Finest Men’s Wear, near the first fallen shooter. It triggers a peek behind the scenes at some of the city’s most powerful men, including the mayor, the district attorney, and the police chief. The Vice squad’s Chief Detective also makes an appearance.

HOUSING DEVELOPMENT BURNS EX SERVICEMEN IRATE AS GI HOUSES RAZED

## NEWSPAPER 10

**Headline**: HOUSING DEVELOPMENT BURNS. Ex Servicemen Irate As G.I. Houses Razed

**Desk**: Arson

**Case**: “A Walk in Elysian Fields”

### DESCRIPTION

At the Morelli house fire, in the right corner of the front lawn, near the end of the privacy fence. You learn a little more about the persons responsible for these fires.

SUBURBAN REDEVELOPMENT FUND PROMISES 10,000 NEW HOMES

## NEWSPAPER 11

**Headline**: SUBURBAN REDEVELOPMENT. Fund Promises 10,000 New Homes

**Desk**: Arson

**Case**: “A Polite Invitation”

### DESCRIPTION

On Leland Monroe’s desk when you raid his mansion and have him on the floor bleeding. Headline reveals an argument between Sheldon and Fontaine that ends in murder.

'CRUSADE AGAINST CORRUPTION' PETERSEN PLEDGES TO CLEAN UP LAPD

## NEWSPAPER 12 VR

**Headline**: CRUSADE AGAINST CORRUPTION. Petersen Pledges To Clean Up L.A.P.D.

**Desk**: Arson

**Case**: “A Different Kind of War”

### DESCRIPTION

At Rapid Exterminators. It’s on the front counter in “A Different Kind of War.” The cinematic reveals the event when Cole loses an old war buddy.

"THE FACE OF PROGRESS" SAYS MAYOR OF DEVELOPER LELAND MONROE

## NEWSPAPER 13 VR

**Headline**: “THE FACE OF PROGRESS” Says Mayor Of Developer Leland Monroe

**Desk**: Arson

**Case**: “A Different Kind of War”

### DESCRIPTION

On Harlan Fontaine’s desk at the crime scene in Dr. Fontaine’s Surgery center. Important story details are revealed in a conversation between Fontaine and Monroe.

ROCKSTAR GAMES PRESENTS
L.A. NOIRE

Novels

# Overview

There are eight Novels hidden throughout the city—this is a unique addition to this version of the game. Many of the Novels are in locations you'll visit during your course through the game, but a few are in areas you might normally never visit. In *L.A. Noire: The VR Case Files*, these collectibles are found in unique locations, which are also covered in this chapter. This section of the guide provides precise locations for all eight of the Novels.

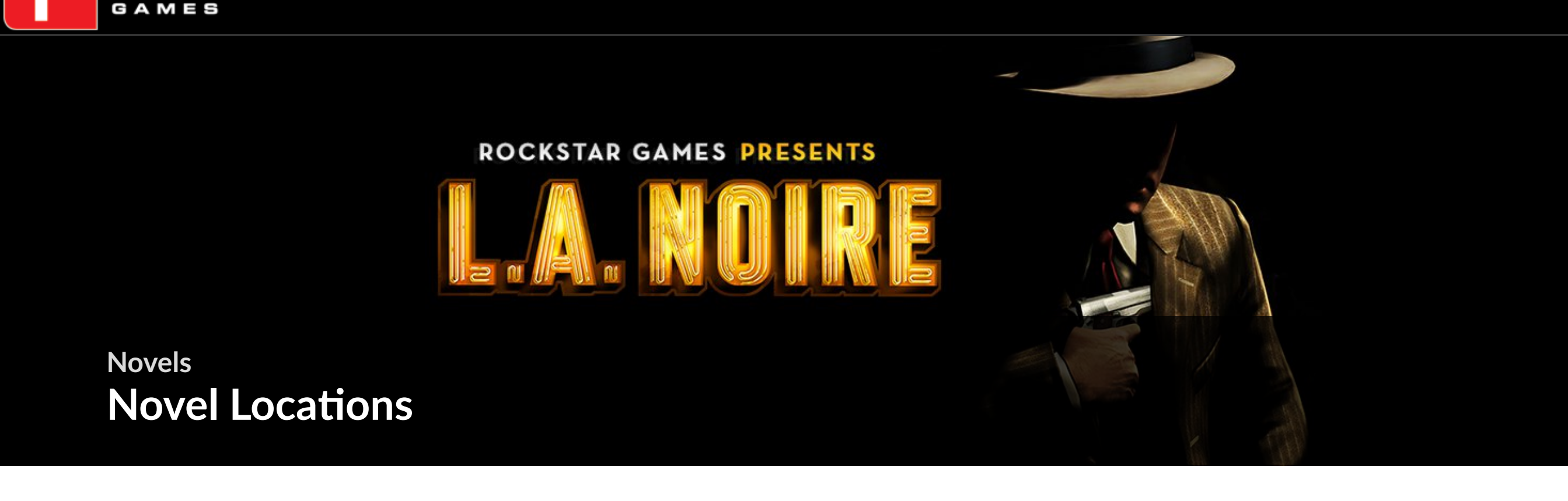
## Achievement/Trophy & Outfit

Finding all eight Novels also earns you the Well Read Individual Achievement/Trophy and the Hard Boiled Detective outfit, which removes one wrong answer when questioning a witness.

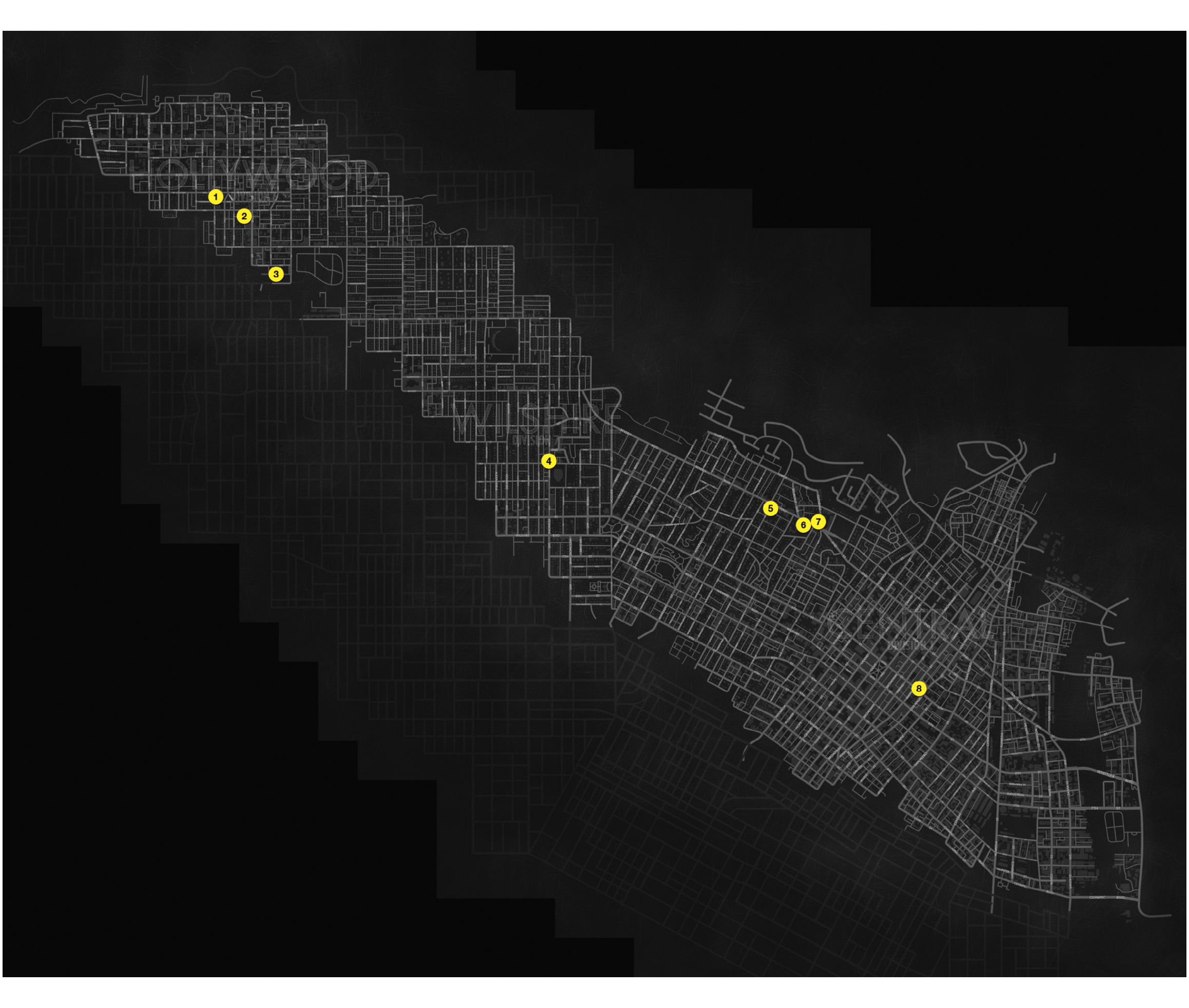
On Nintendo Switch, you can access Social Club Accomplishments when you are connected online to your Social Club account.

## Switch, Xbox One, and PlayStation 4

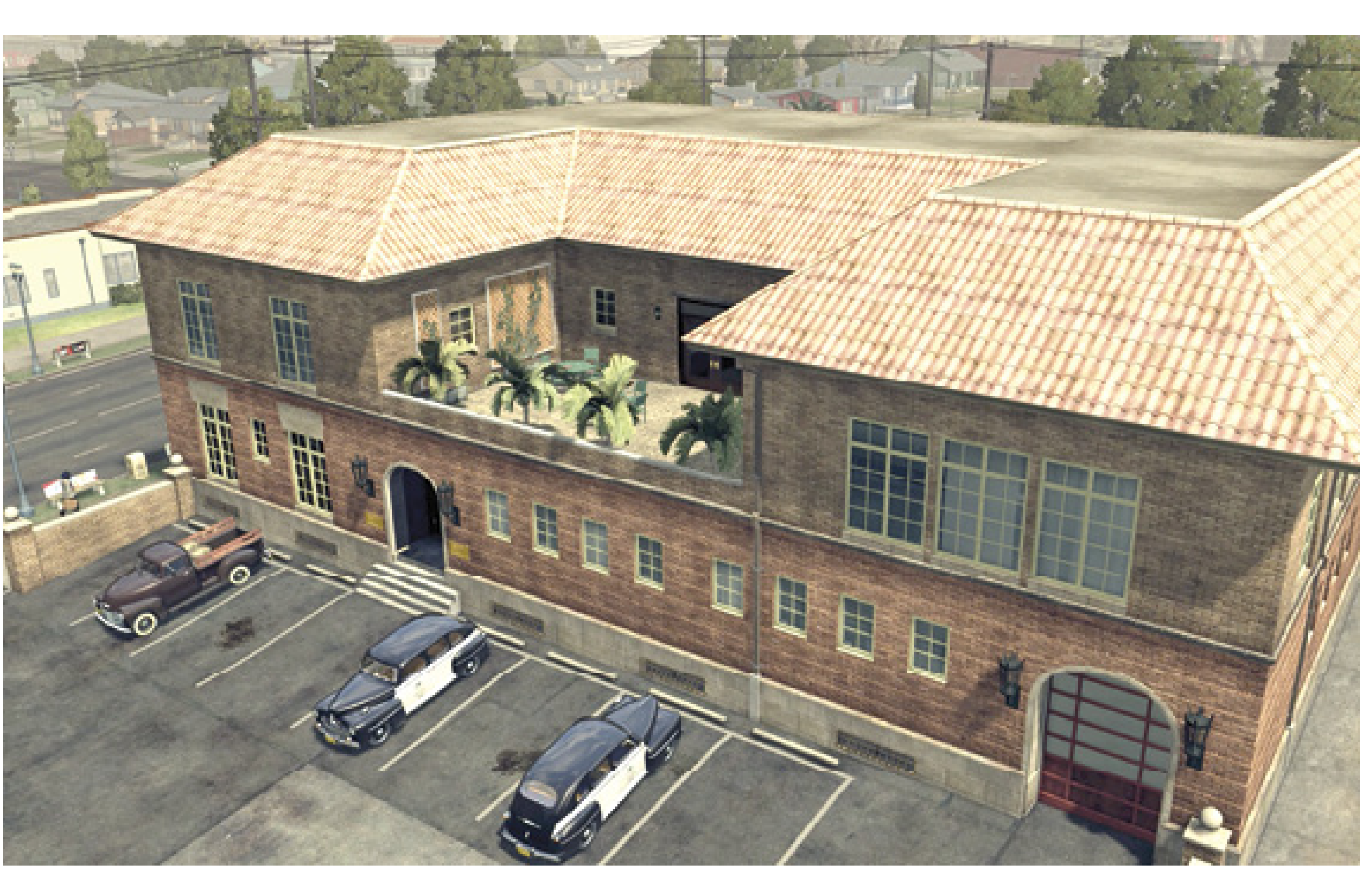
Note that the new collectible types (Novels and Golden Records) are not available on Xbox 360, PlayStation 3, or PC versions of L.A. Noire.

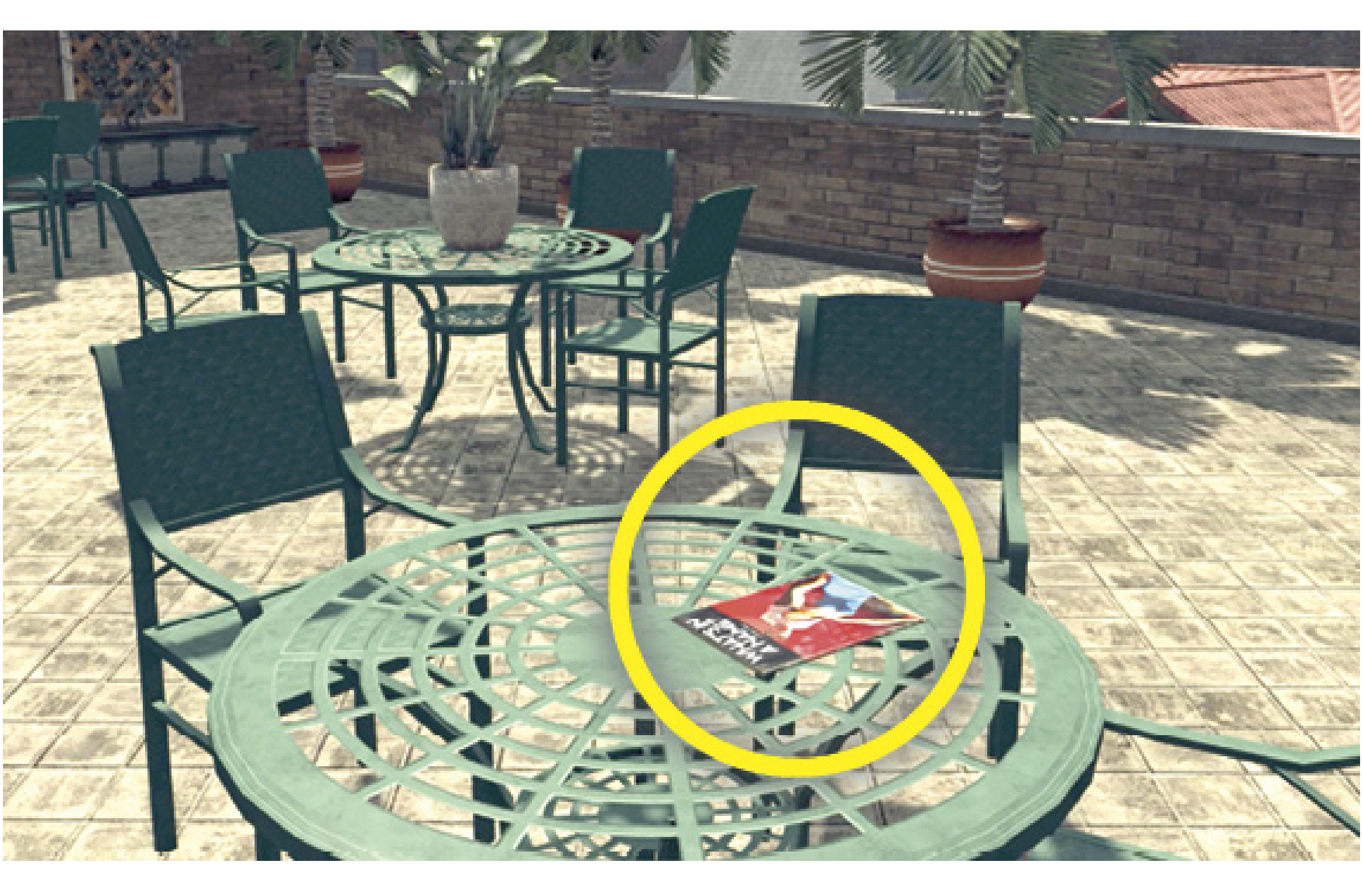

ROCKSTAR GAMES PRESENTS
L.A. NOIRE

# Novel Locations


HOLLYWOOD
1
2
3
WILSHIRE
4
5
6
7
CENTRAL
8

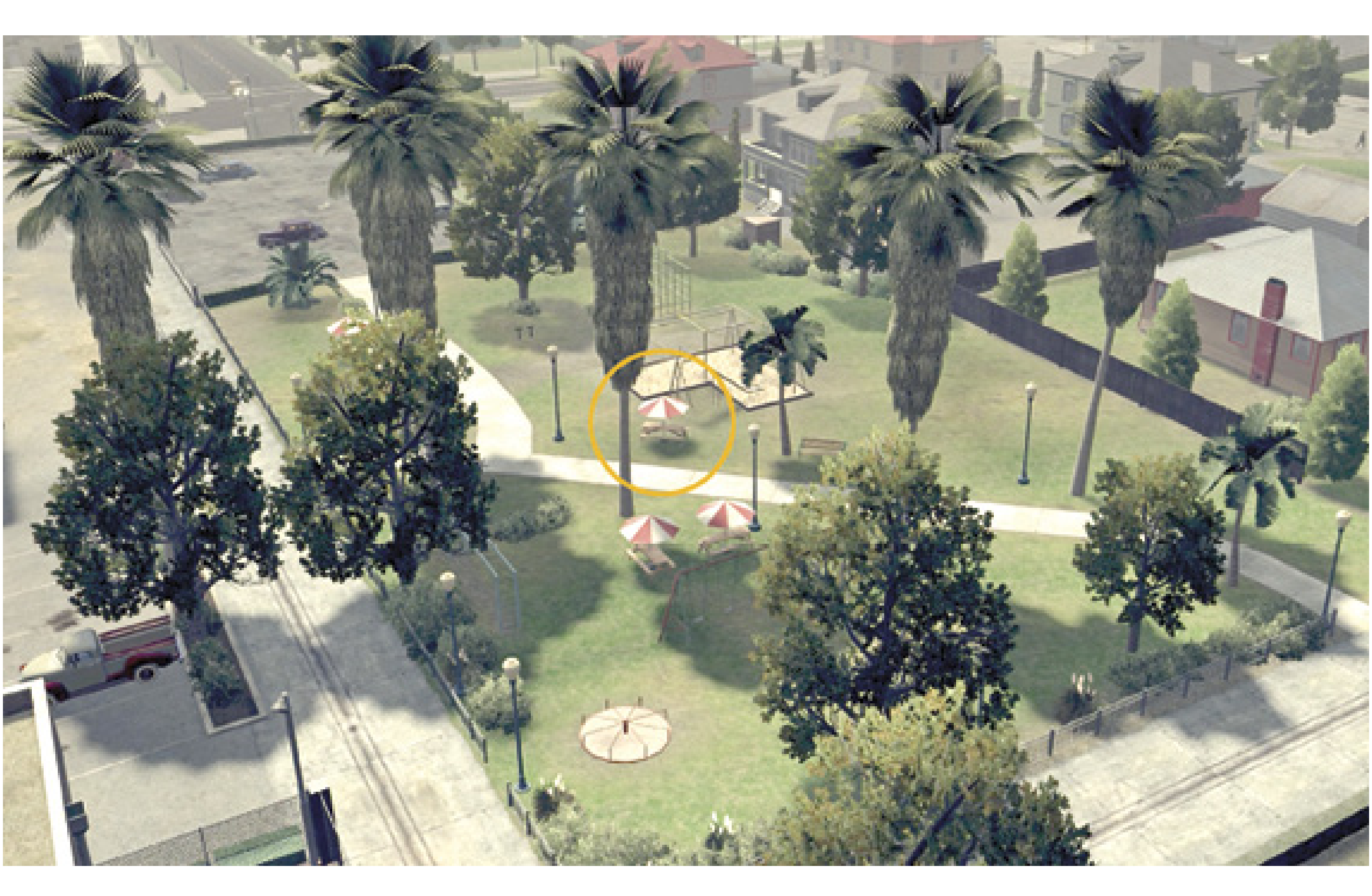
## 1 WHAT'S IN A NAME

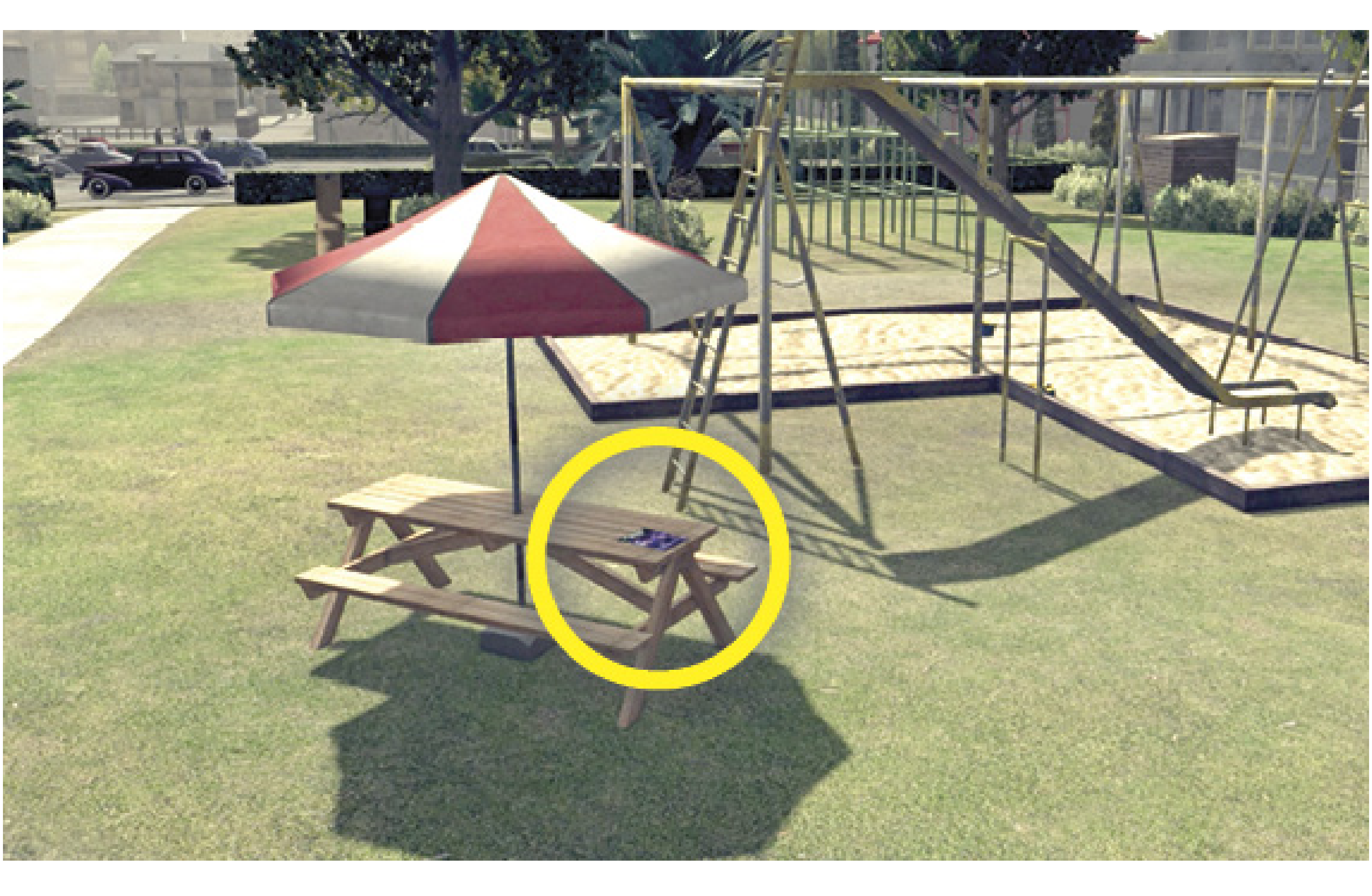




This Novel sits on an outdoor table, on the second-floor balcony of the Hollywood Police Station located at the corner of De Longpre Ave and Wilcox Blvd.

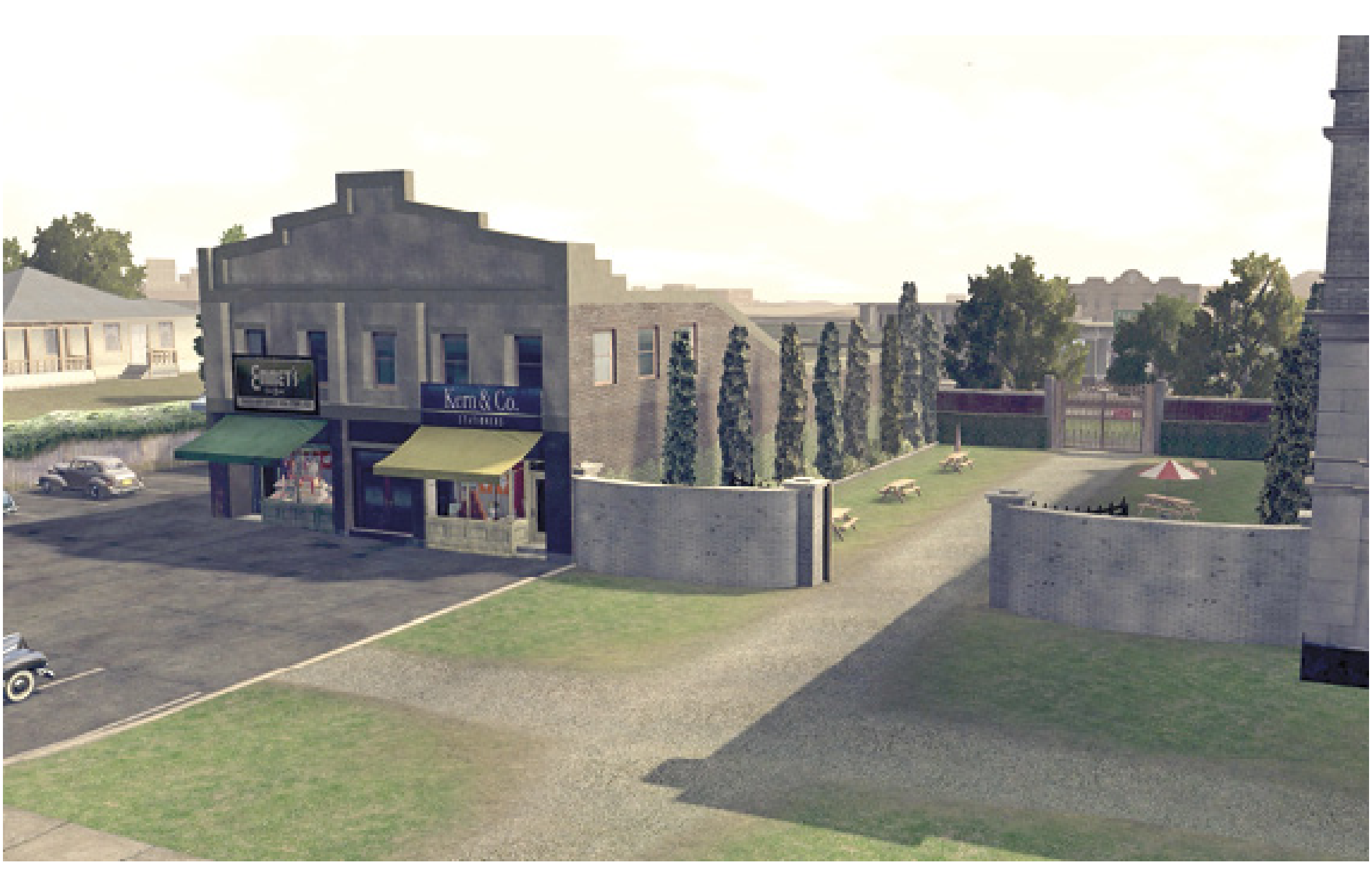
## 2 POST-WAR BOOM

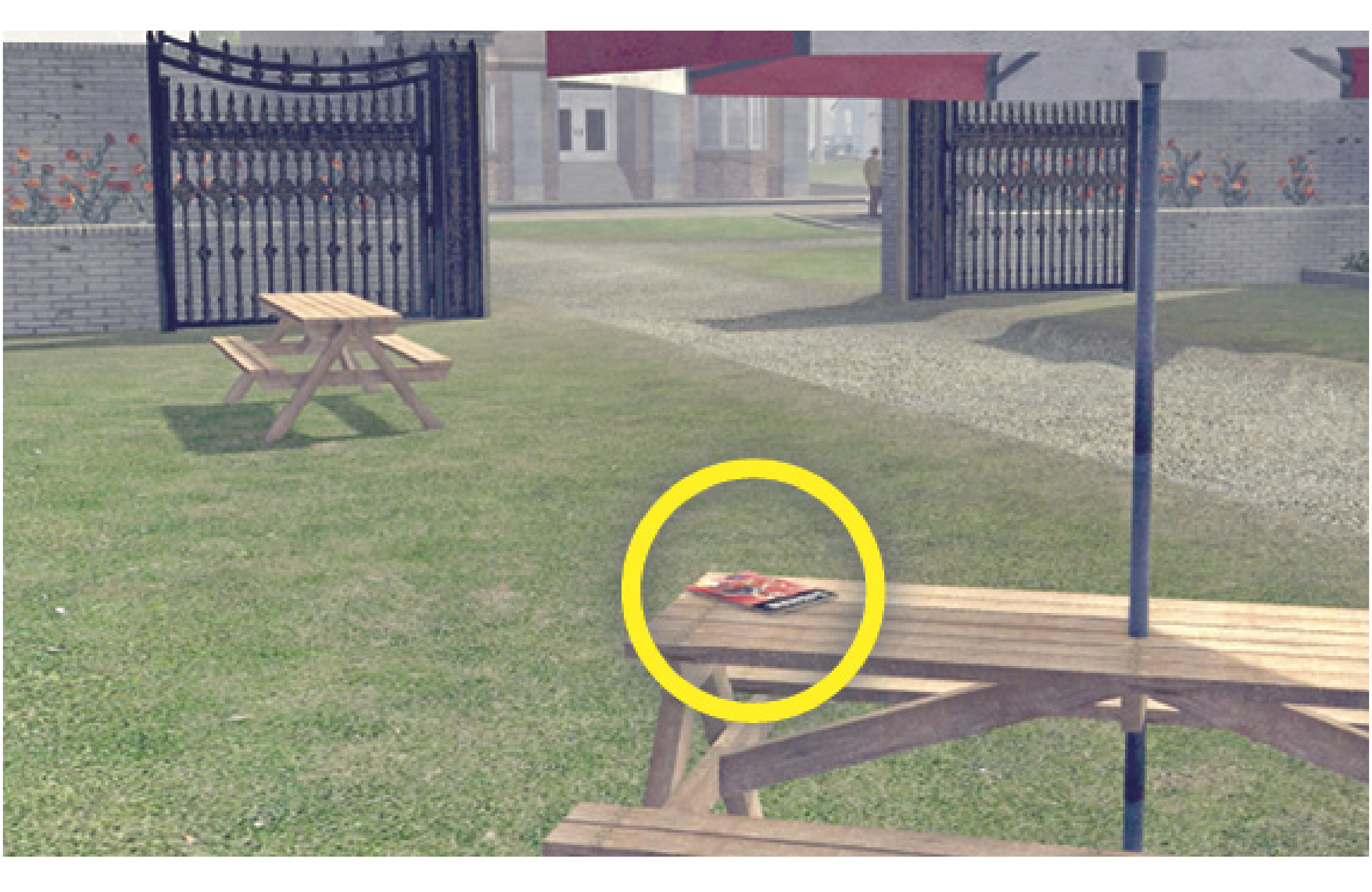




At the playground in Hollywood Division 6, on top of the picnic table nearest the swings.

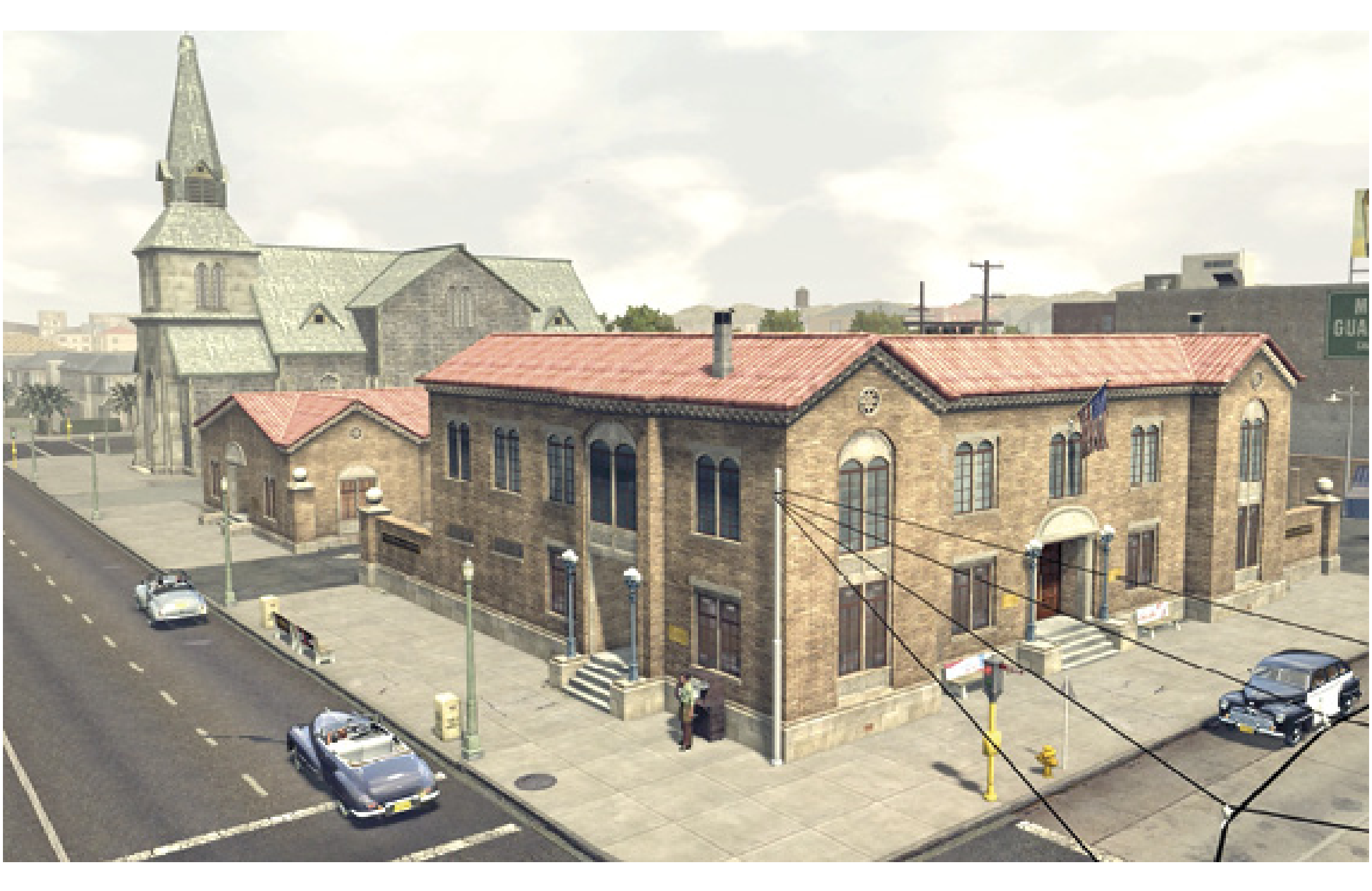
## 3 BLACK DAHLIA & WHITE ROSE

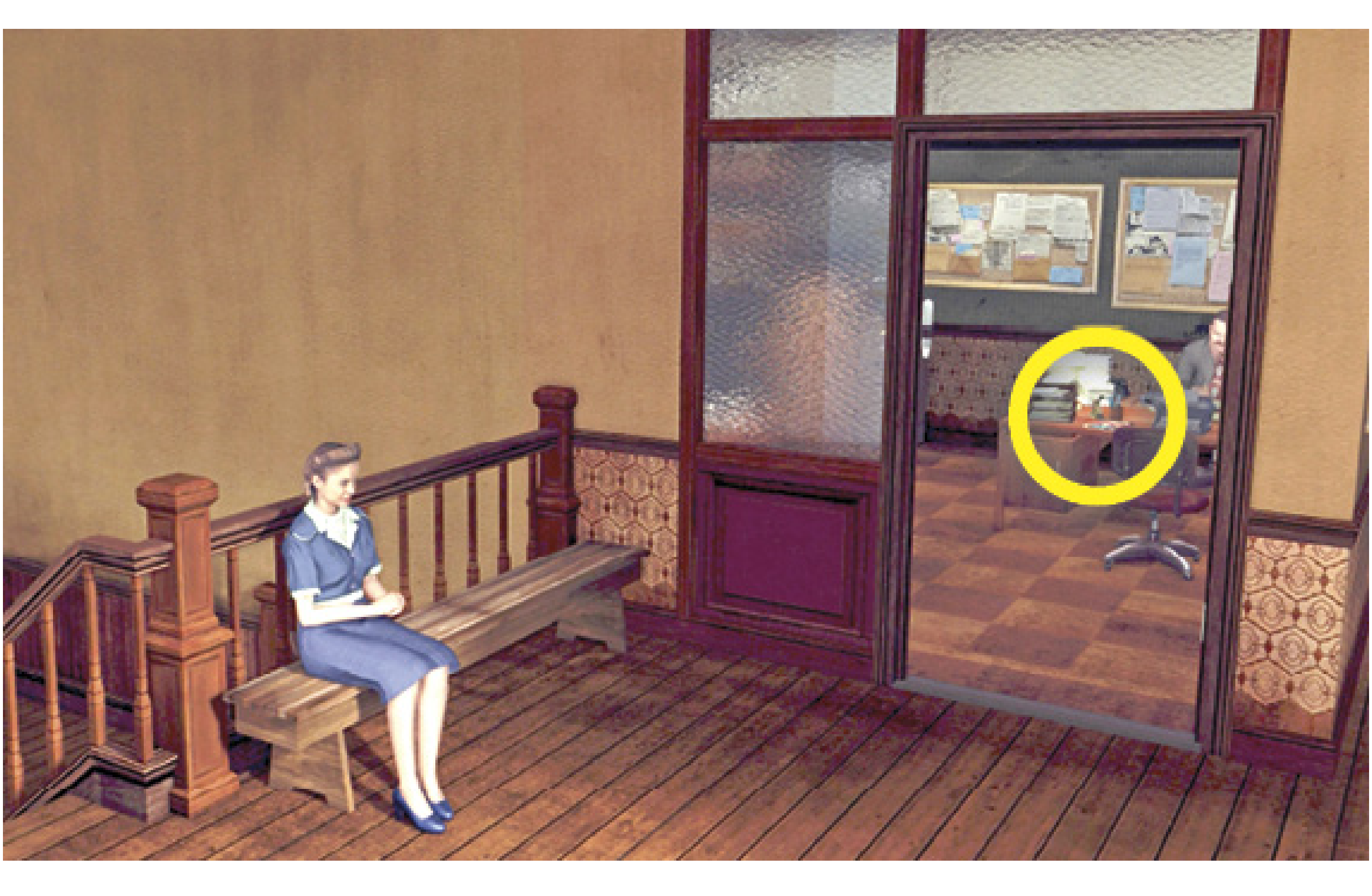




On the only picnic table with a raised umbrella, in this small park between buildings off Romaine Ave in Hollywood.

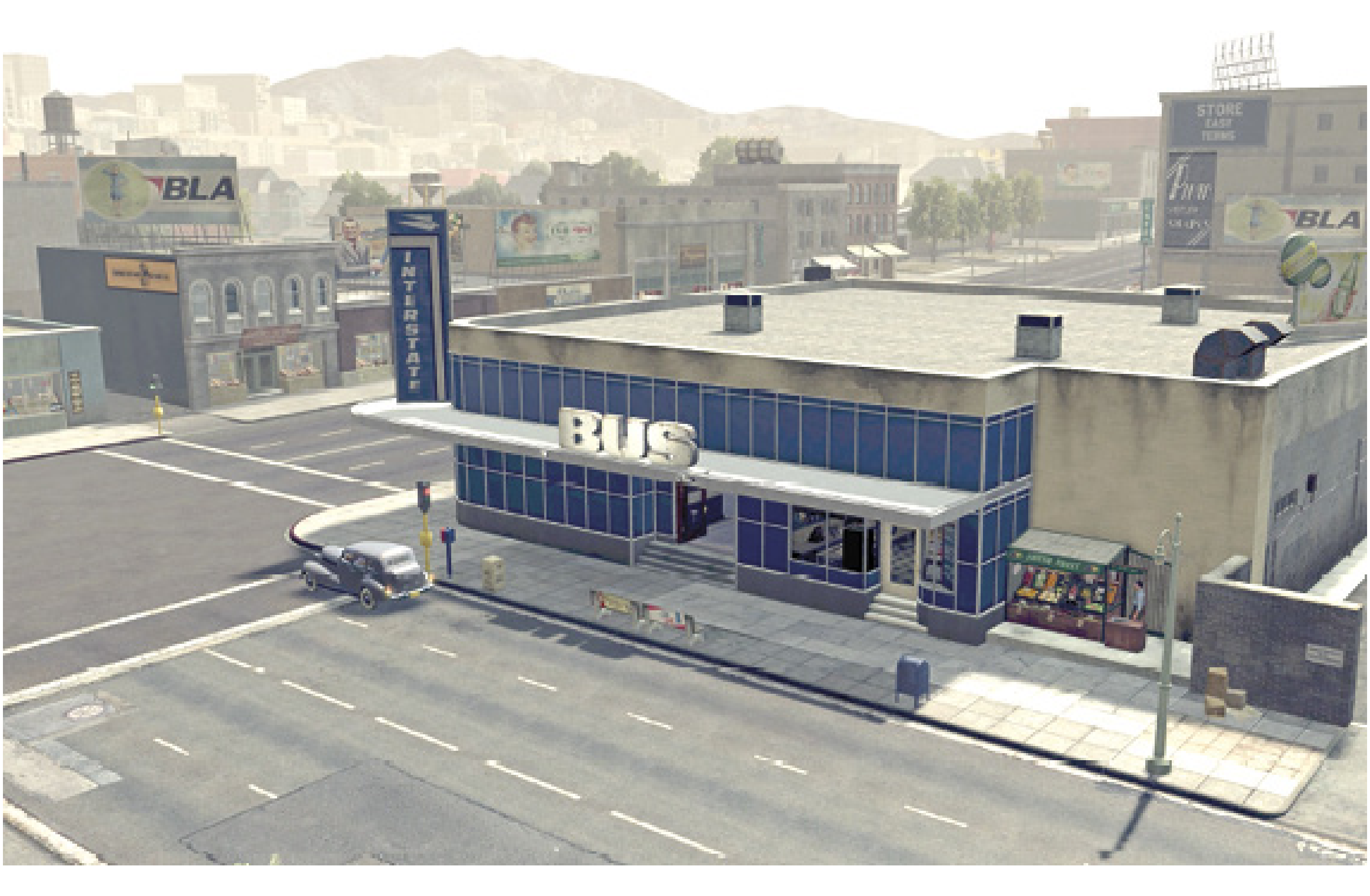
## 4 HELL OF AN AFFAIR

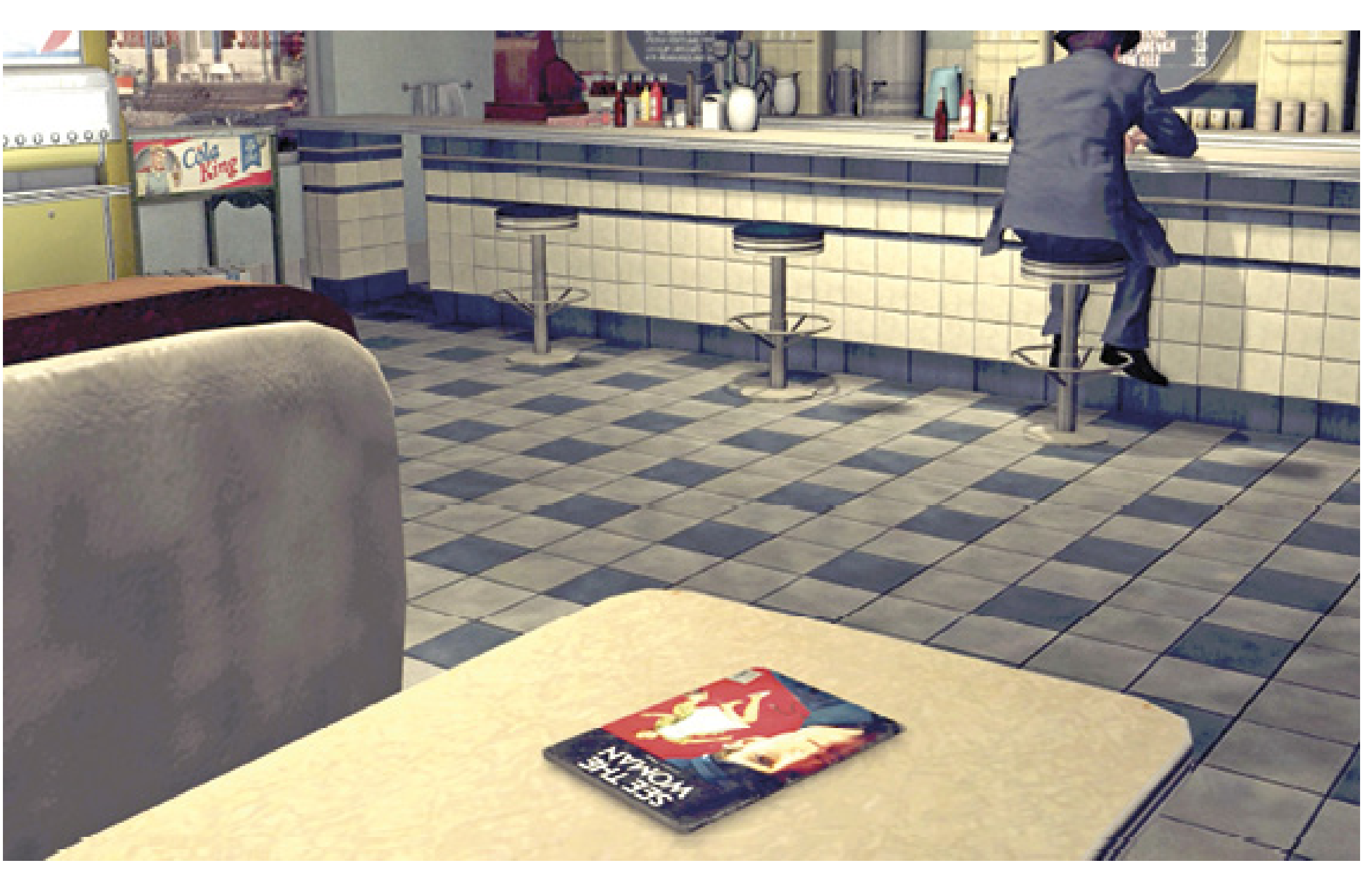




This Novel is on a desk in the Bunco Division office, on the second floor of the Wilshire Police Station.

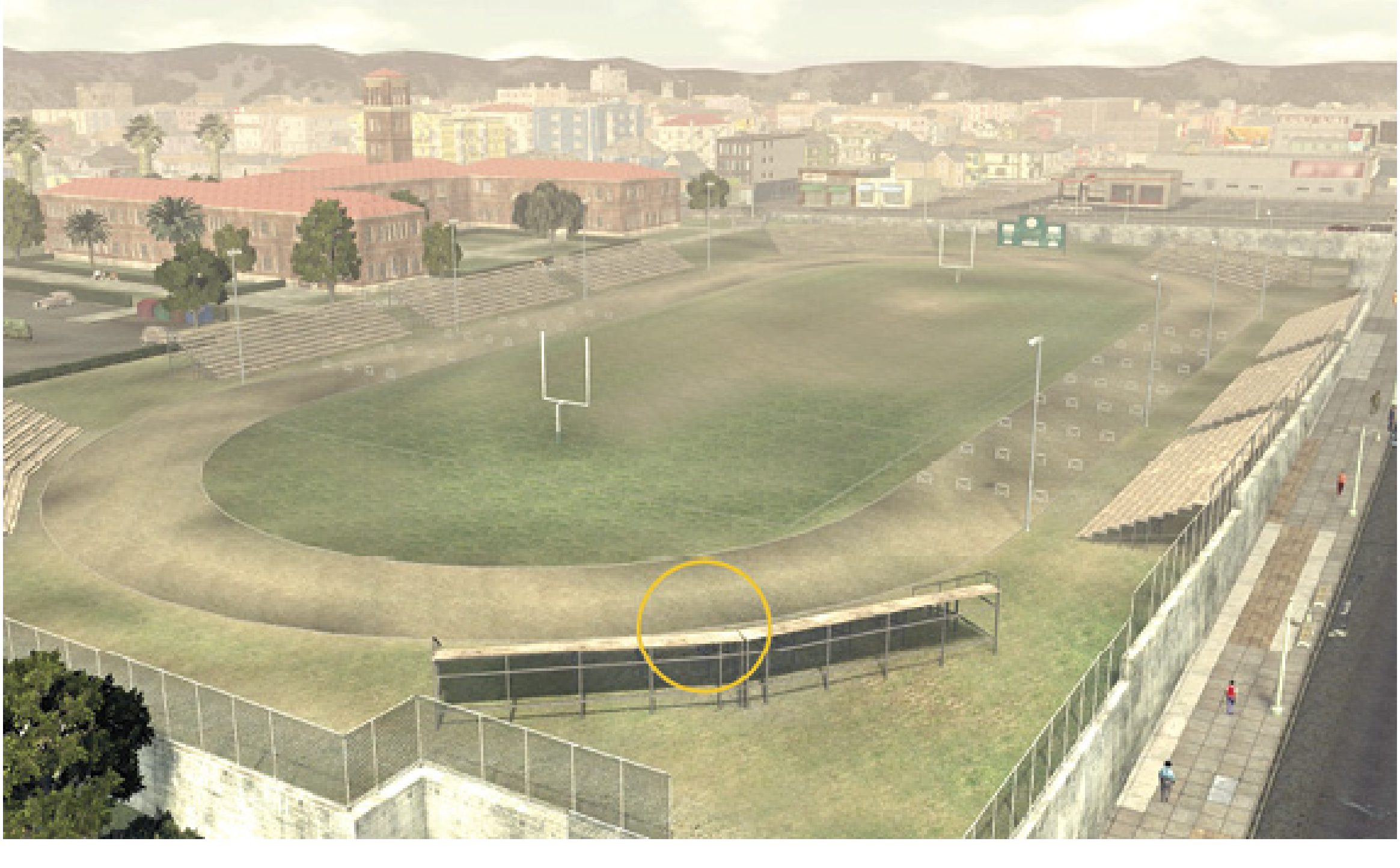
## 5 SEE THE WOMAN

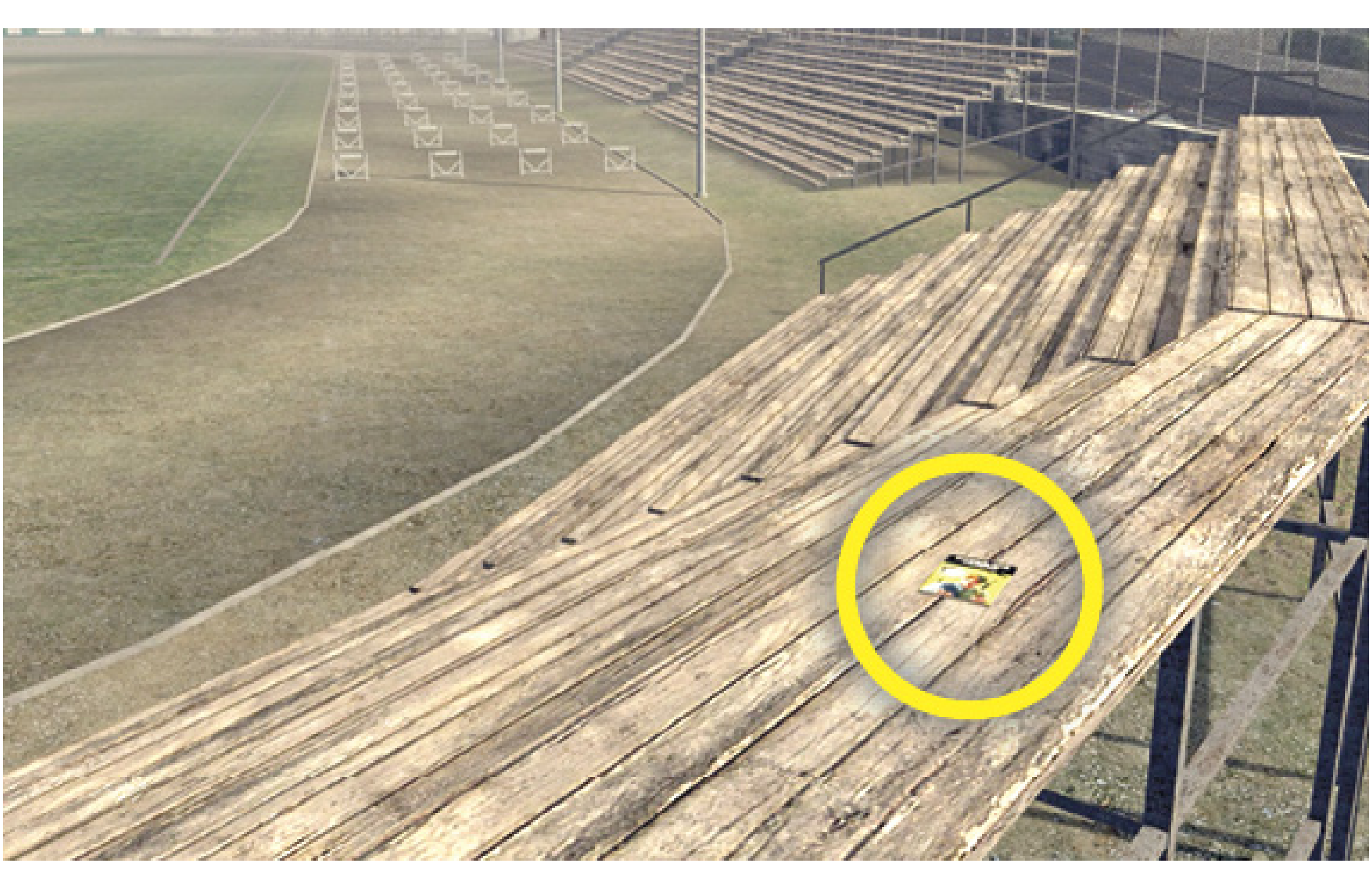

INTERSTATE
BUS


Cola King
SEE THE WOMAN

At the Interstate Bus Station on Union and Beverly Blvd. There is a luncheonette inside the bus station. Find the Novel on a booth table inside.

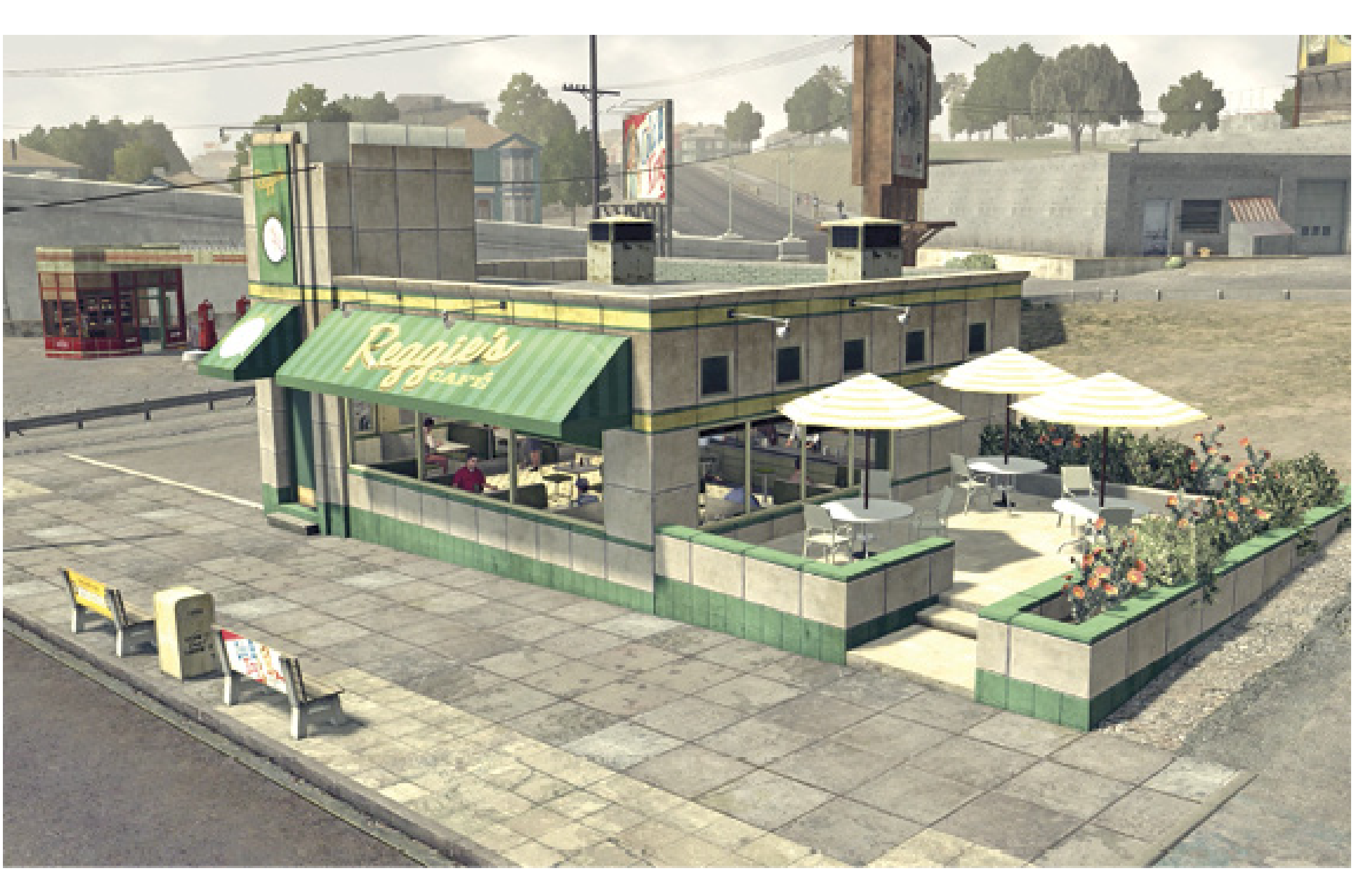
## 6 SCHOOL FOR MURDER

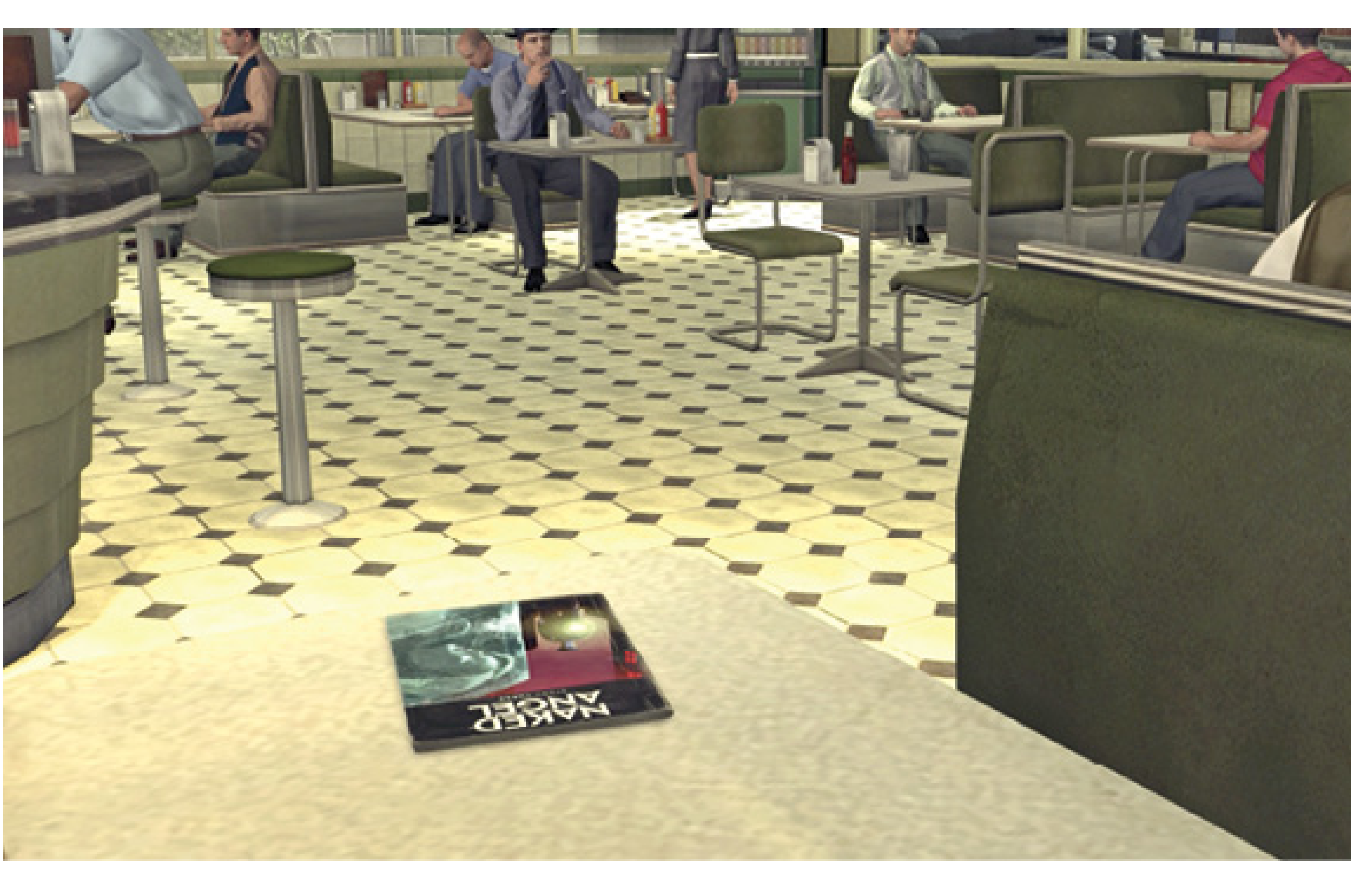




On the athletics track bleachers at Belmont High School, on Beverly Blvd.

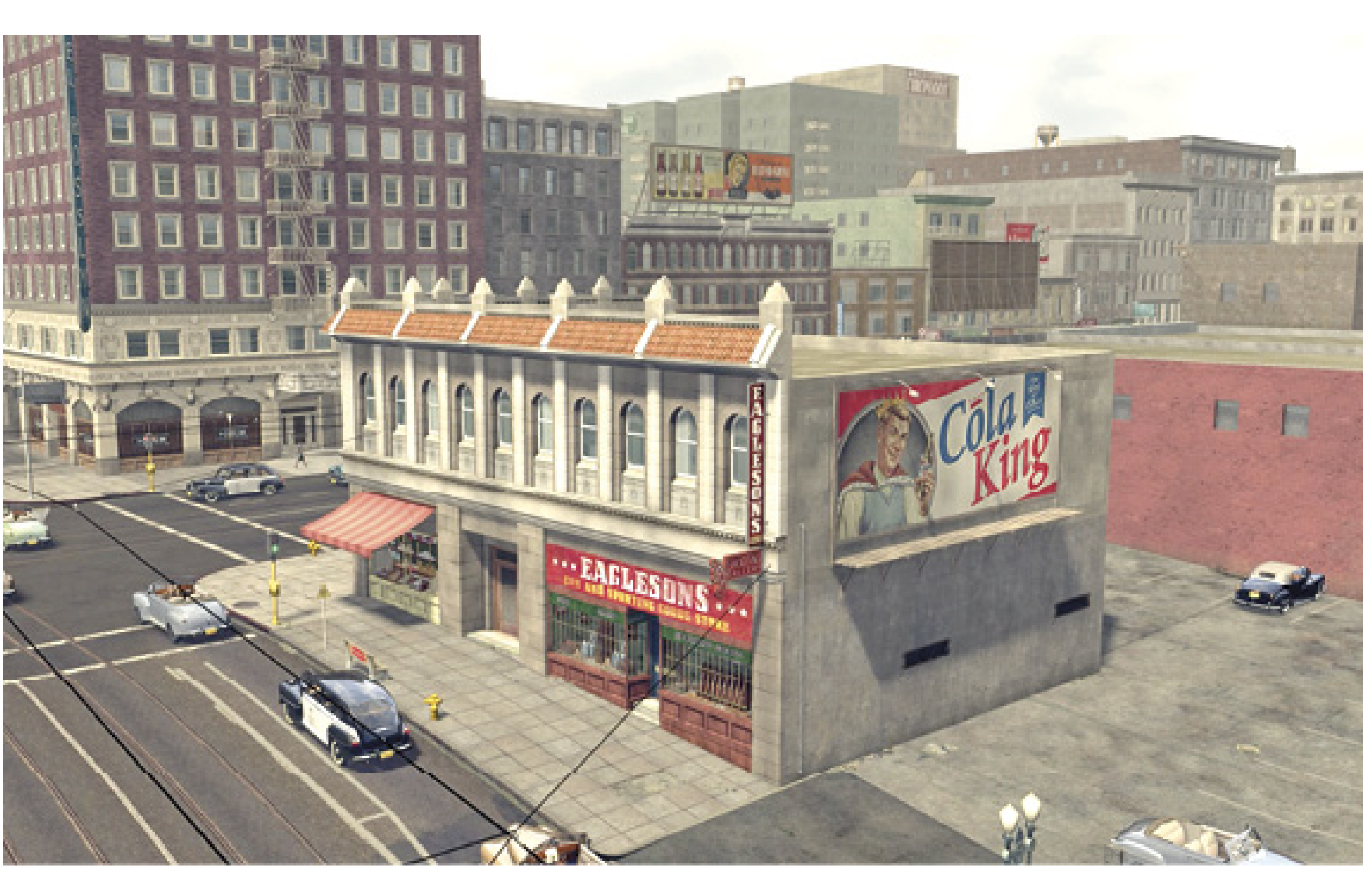
## 7 NAKED ANGEL

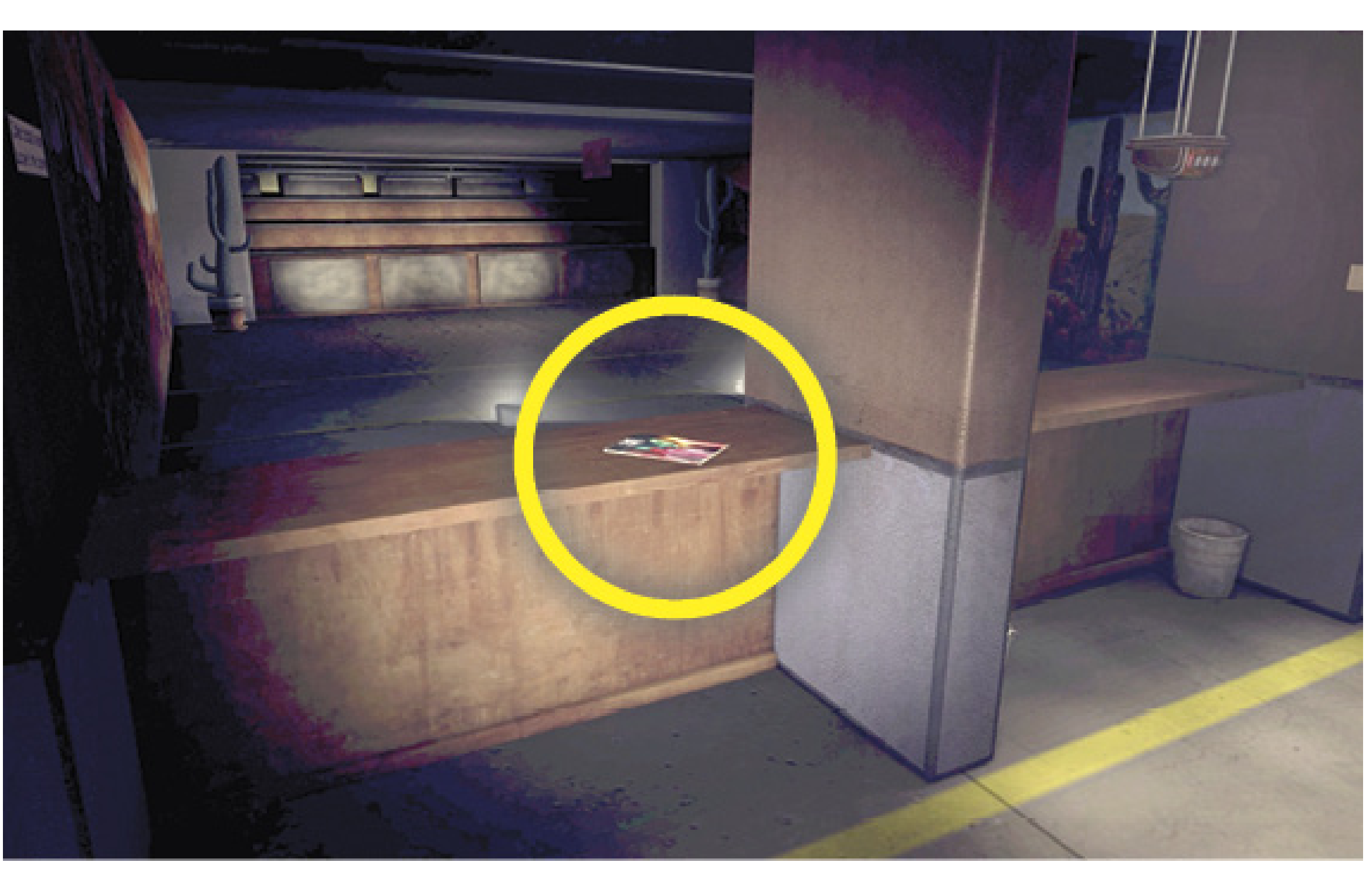

Reggie's CAFE


NAKED ANGEL

On a table inside Reggie's Café on Glendale Blvd.

## 8 THE GIRL


EAGLESONS
Cola King



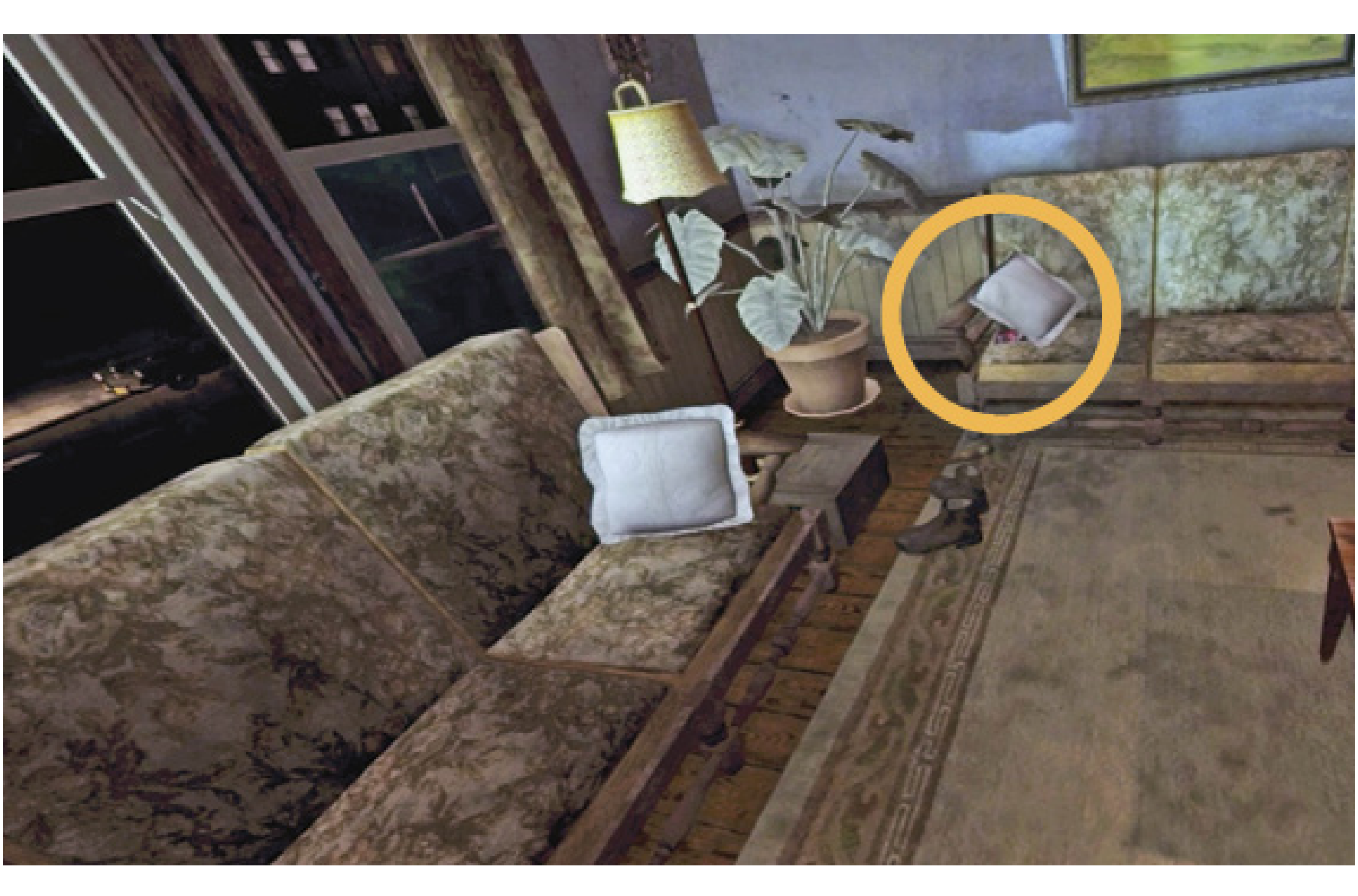
This Novel sits on the last booth in the basement gun range, inside Eagleson's Gun Store. This is in Central Division 1, on 5th St. between Main and Los Angeles.

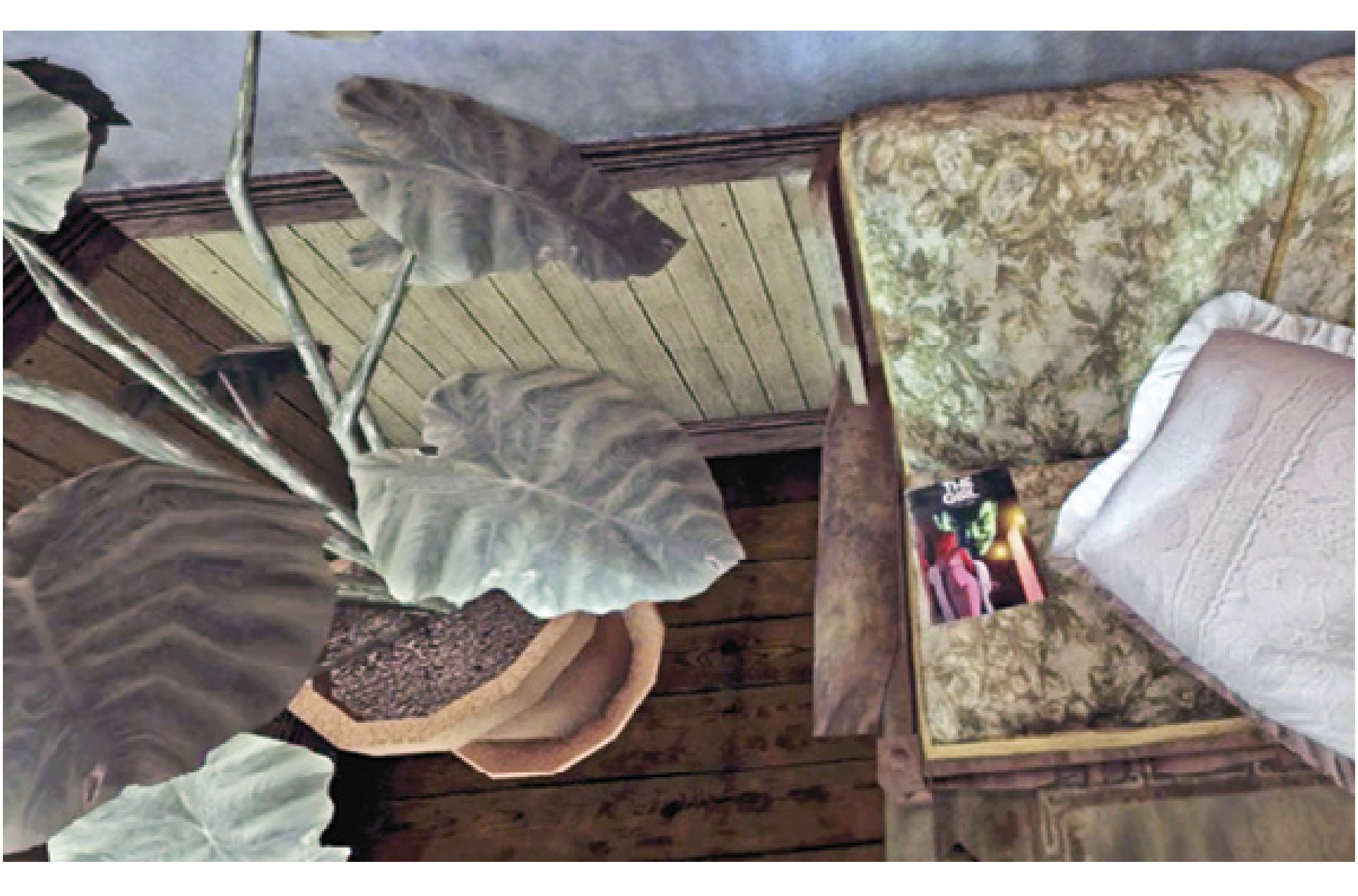
Novels

# Novel Locations (VR)

## VR 1 THE GIRL

### PATROL CASE: UPON REFLECTION

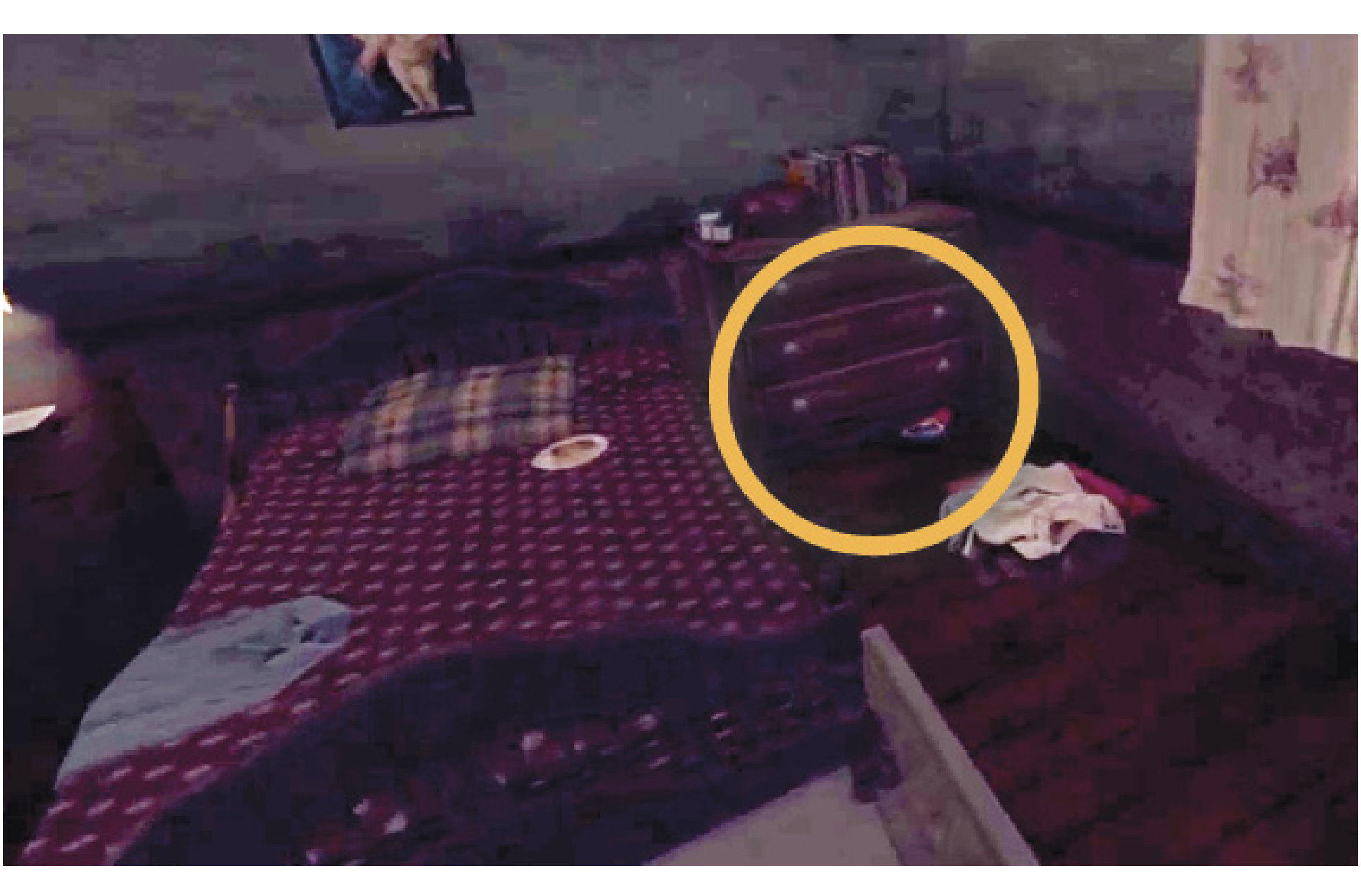


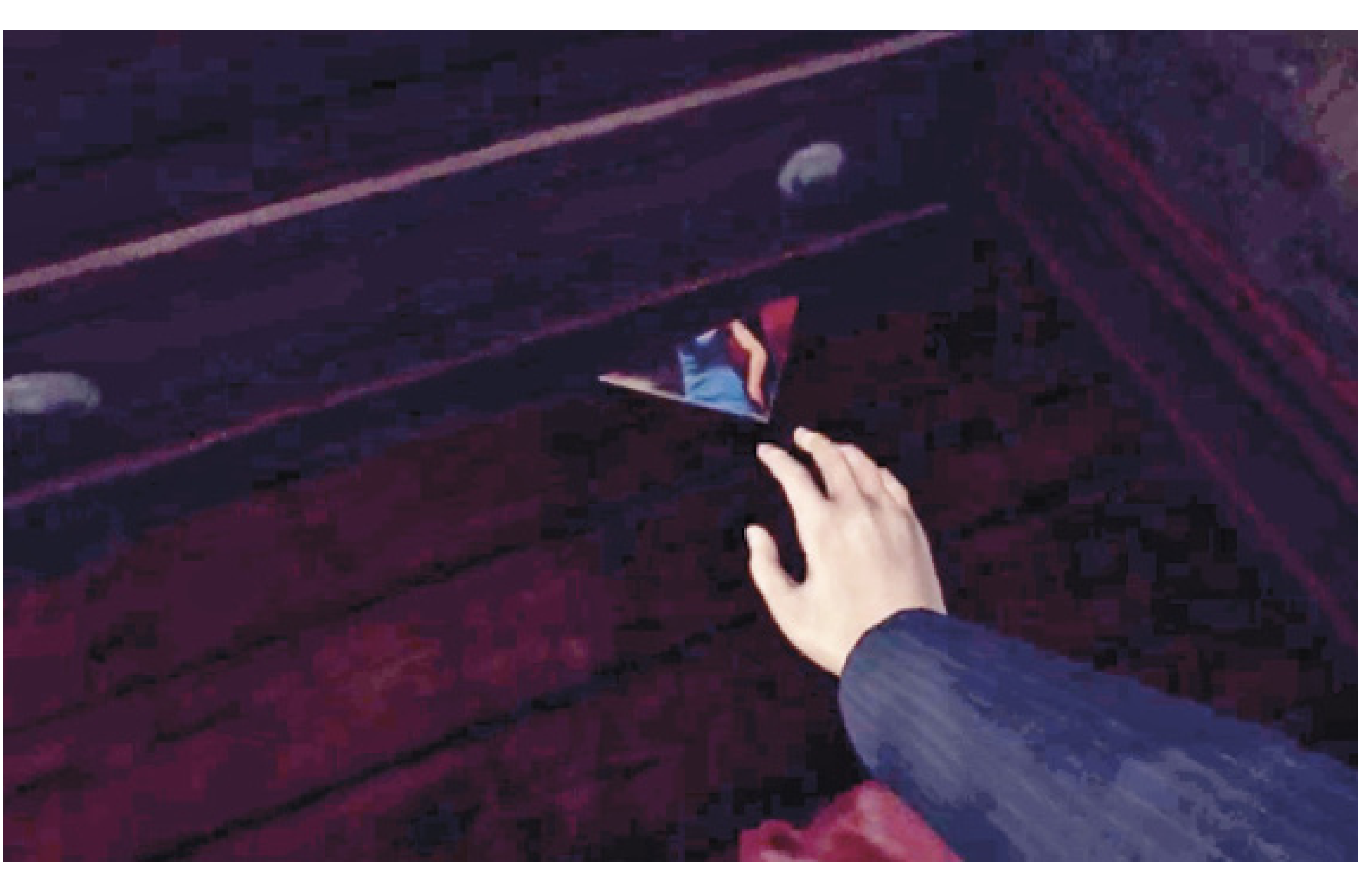


This Novel is under the throw pillow on the couch at Errol Schroeder's Apartment. Pick it up after you beat up Errol and before rummaging through his drawer for Schroeder's notebook.

## VR 2 WHAT'S IN A NAME

### PATROL CASE: ARMED AND DANGEROUS

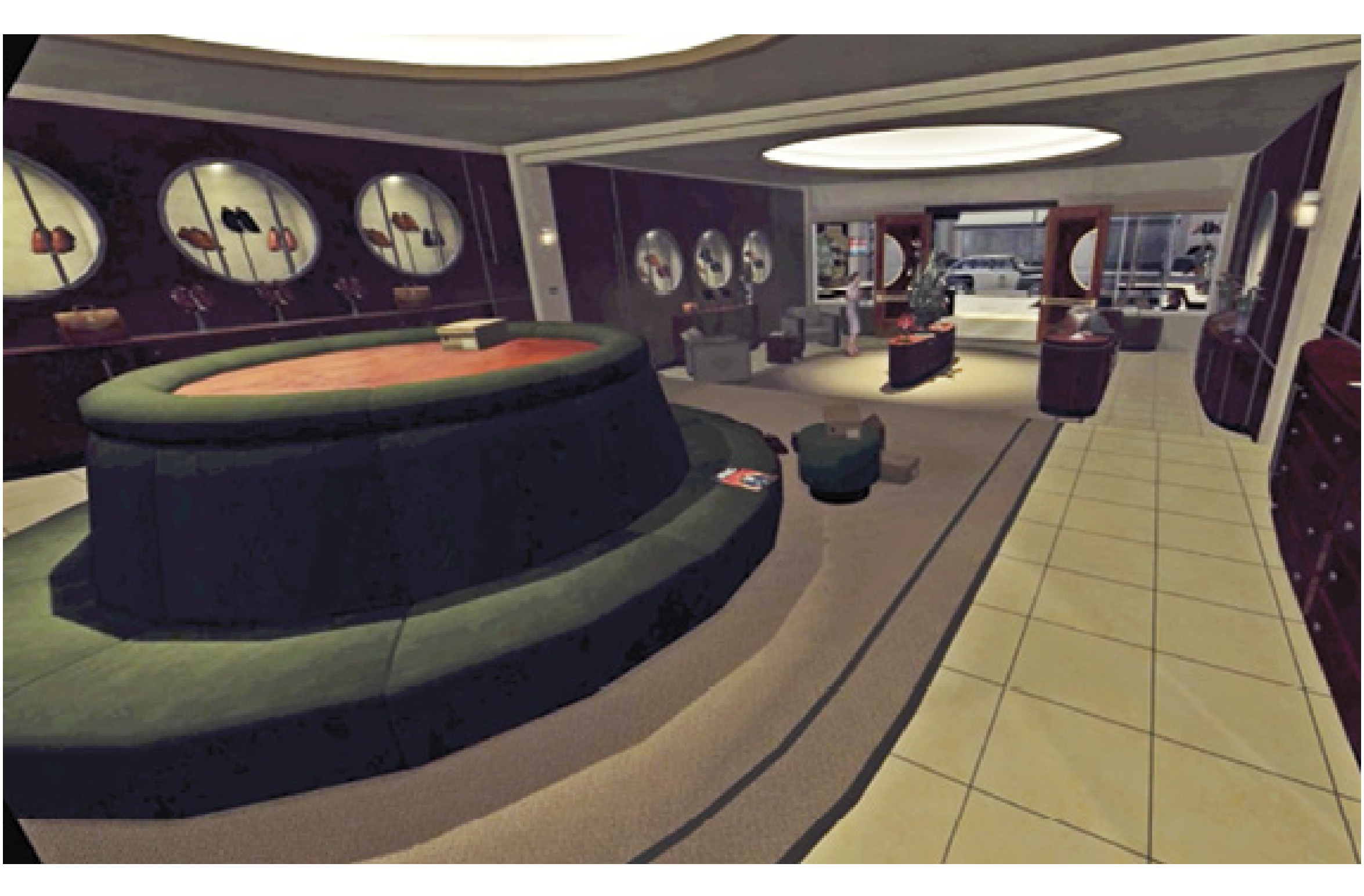


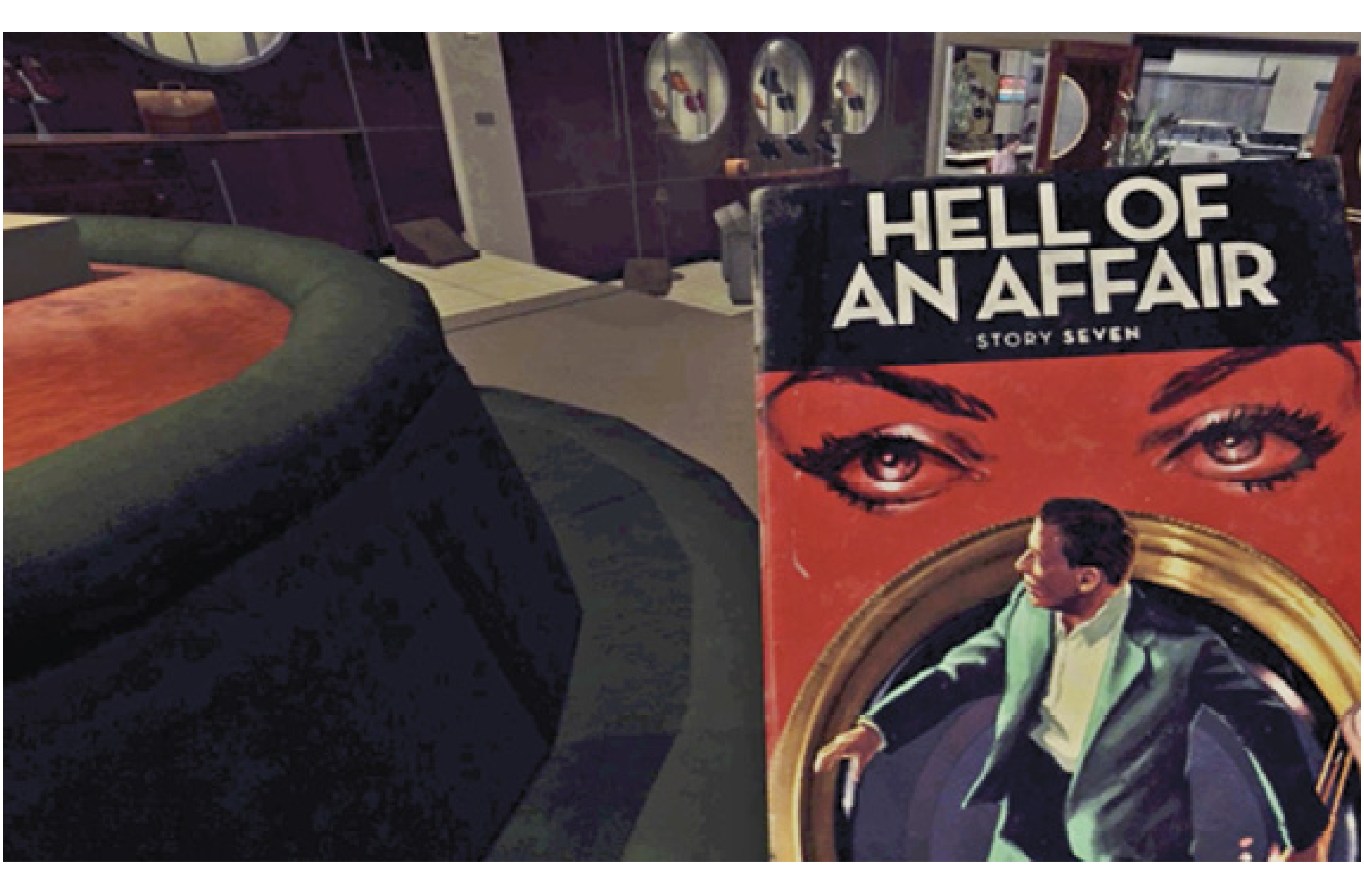


This Novel is in Angel Maldonado's apartment. You can head in to his bedroom after the brawl. Under the bedstand on the right is where you will find this Novel.

## VR 3 HELL OF AN AFFAIR

### PATROL CASE: BUYER BEWARE

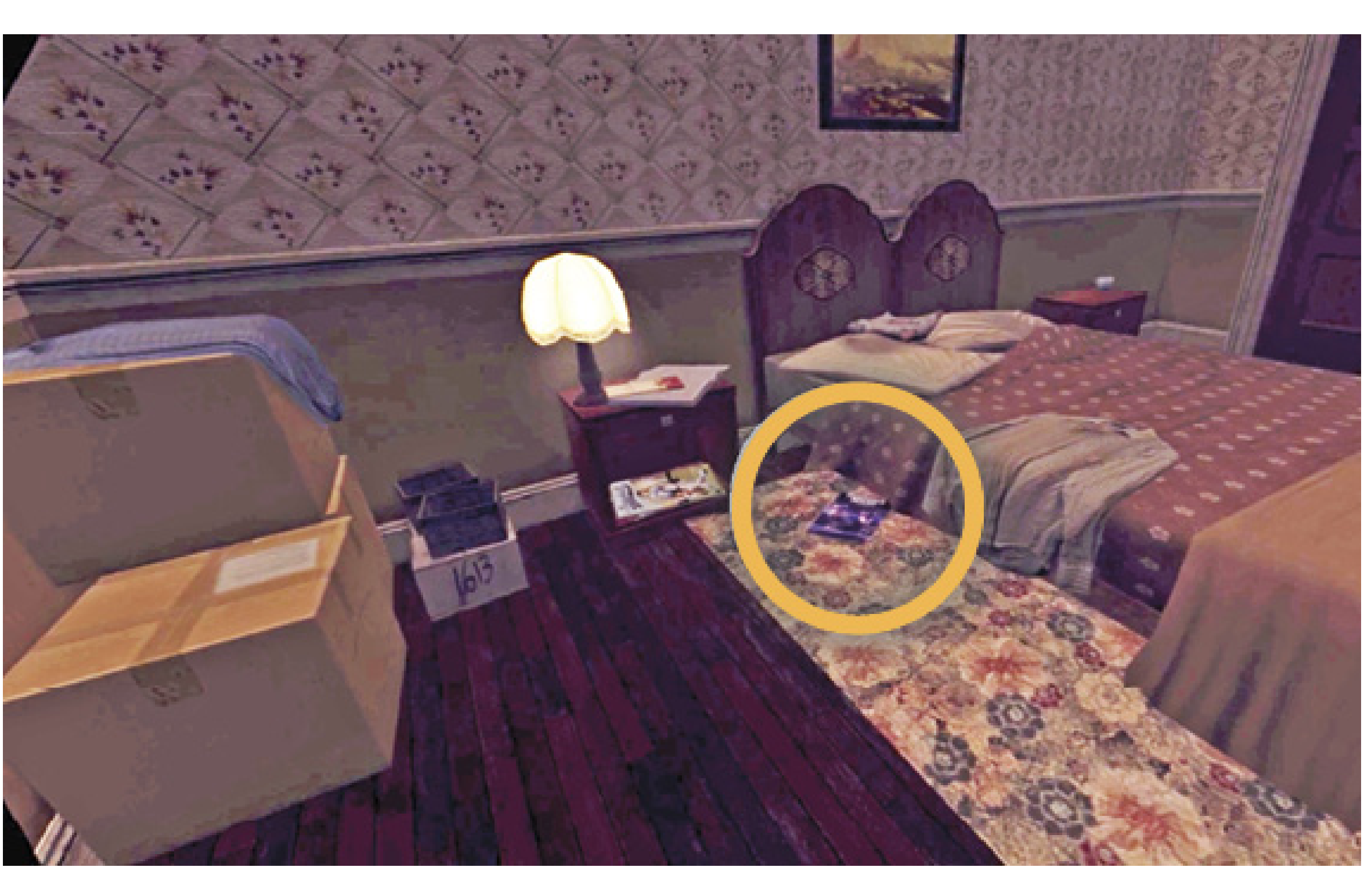


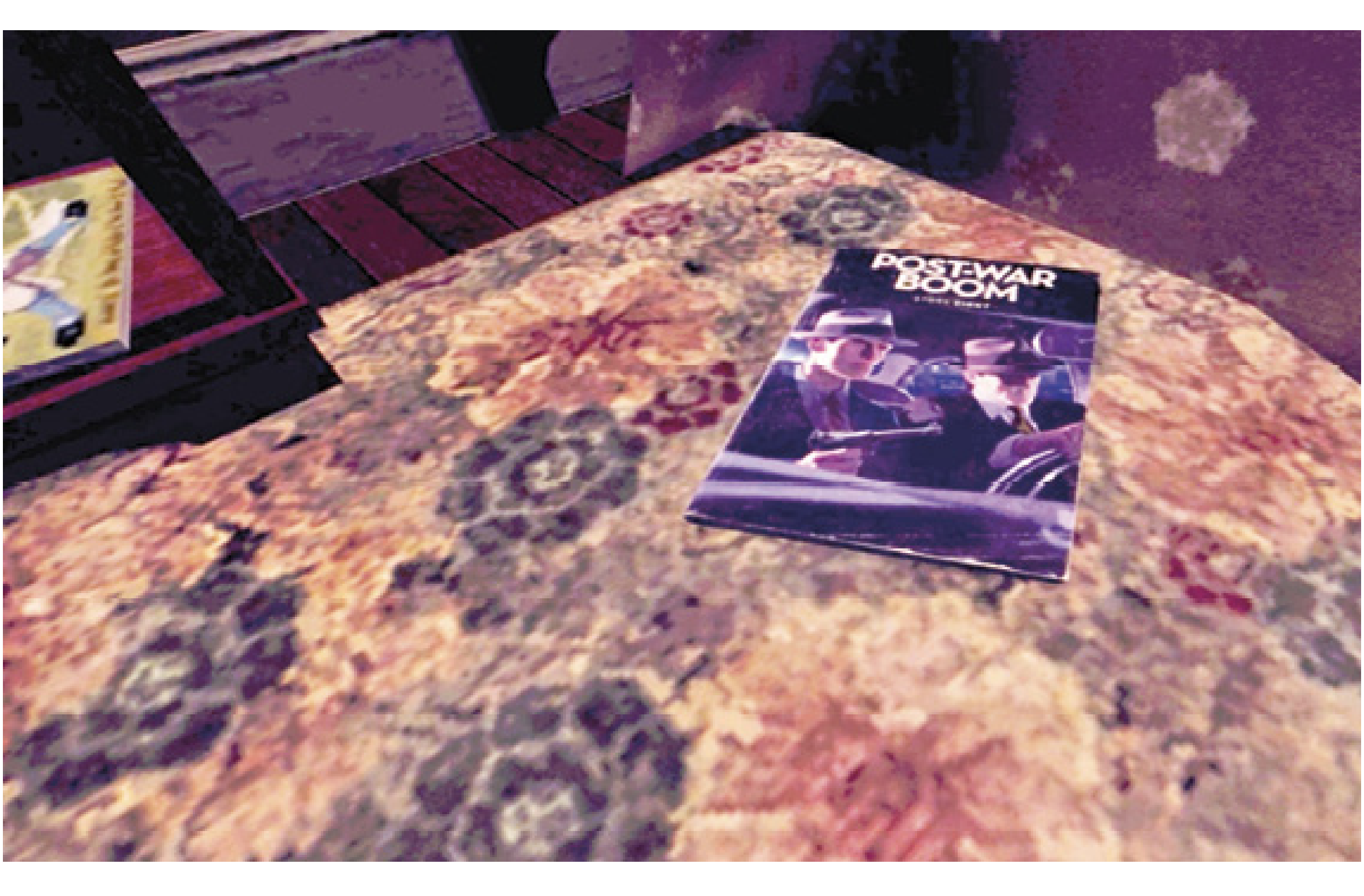


This Novel is inside the Nunn Bush Shoes store you access while interrogating your first witness, Clovis Galletta, during Buyer Beware. The Novel is on the round bench seat in the back of the shoe store.

## VR 4 POST-WAR BOOM

### TRAFFIC CASE: THE CONSUL'S CAR

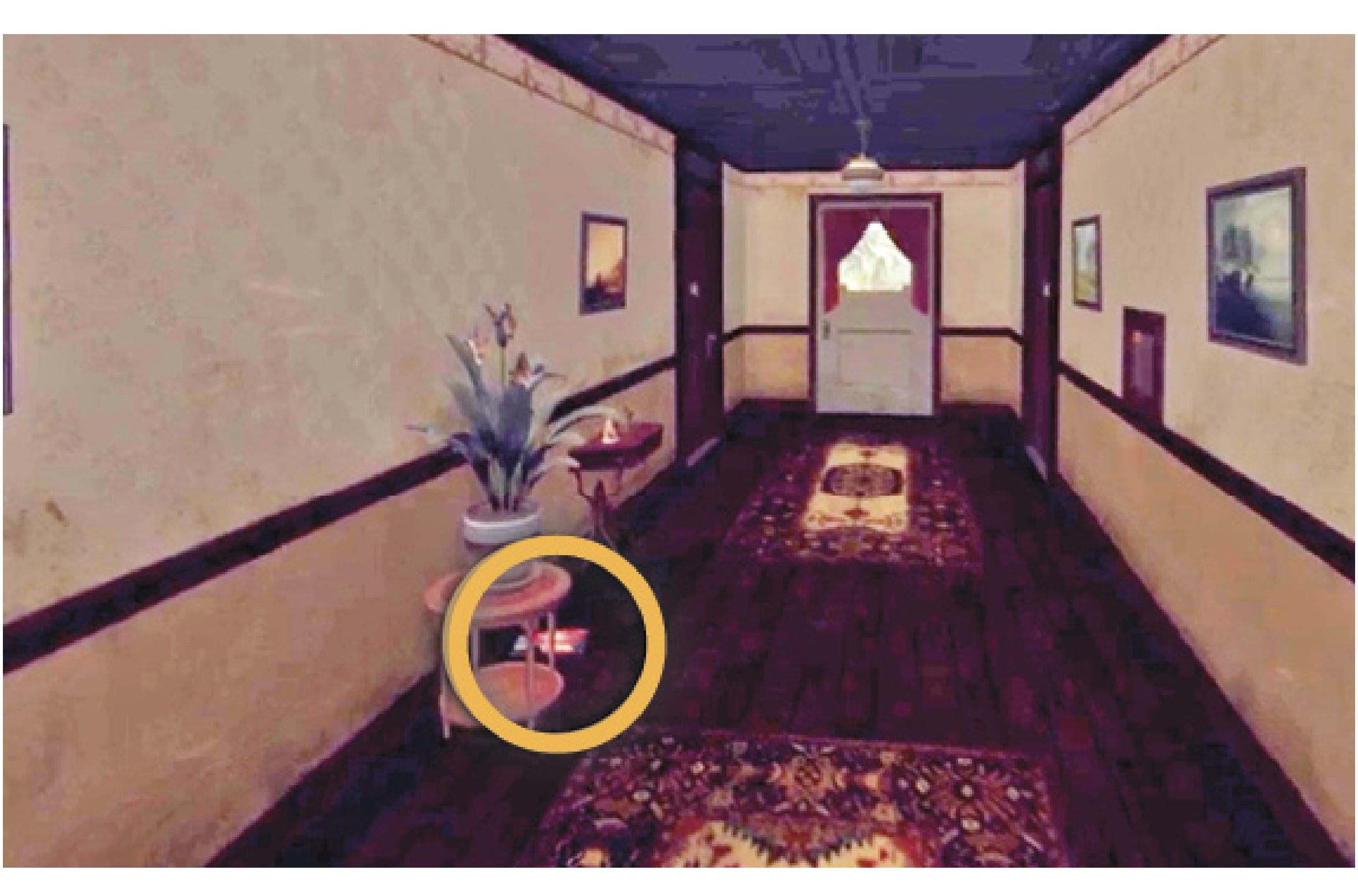


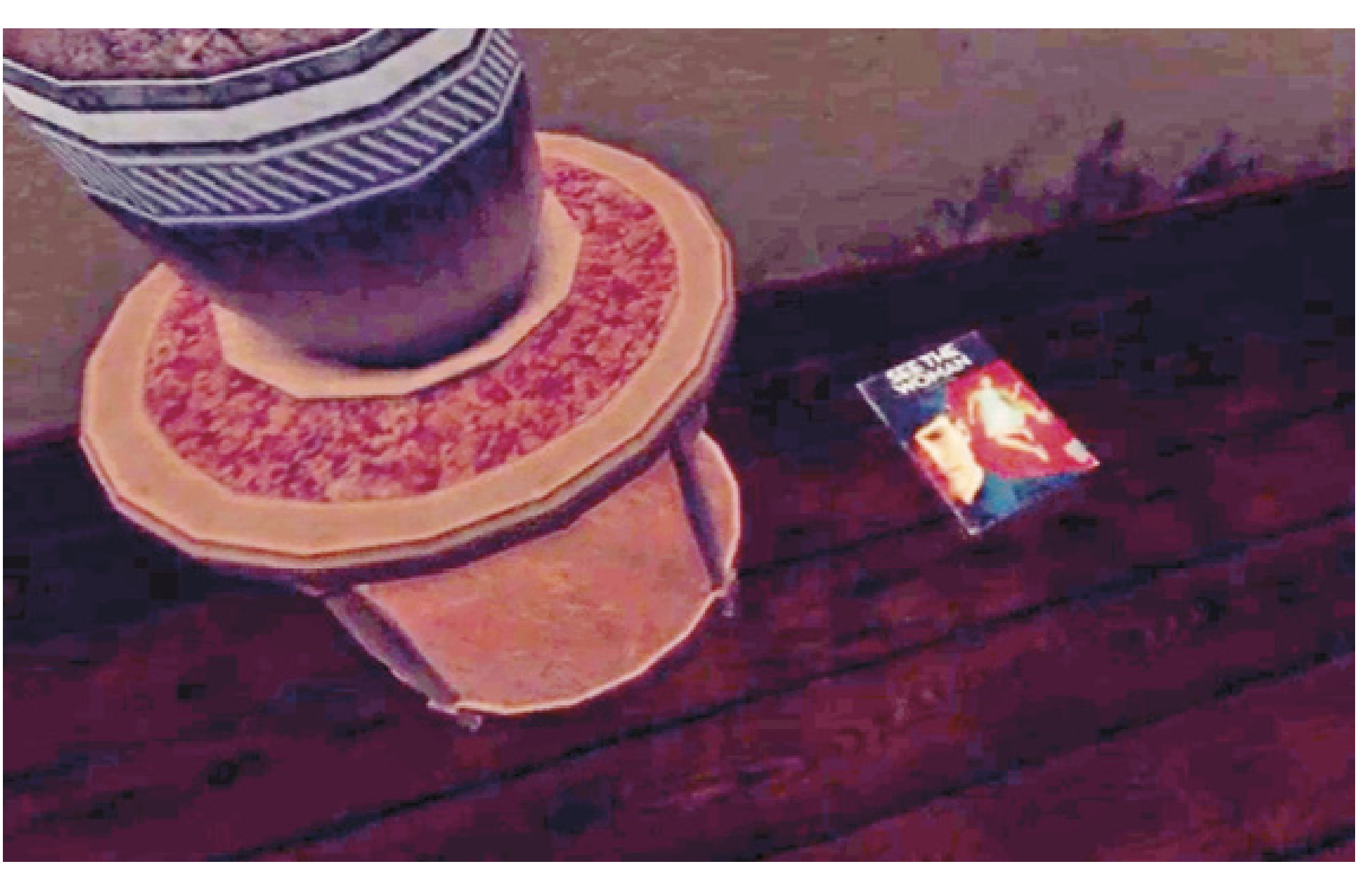


This Novel is located under Gabriel Del Gado's Bed at his house. Pick it up before you interview his girlfriend, Anna Rodriguez. The bedroom is at the end of the hallway on the right. Walk to the far end of the bed to locate the Novel.

## VR 5 SEE THE WOMAN

### HOMICIDE CASE: THE SILK STOCKING MURDER

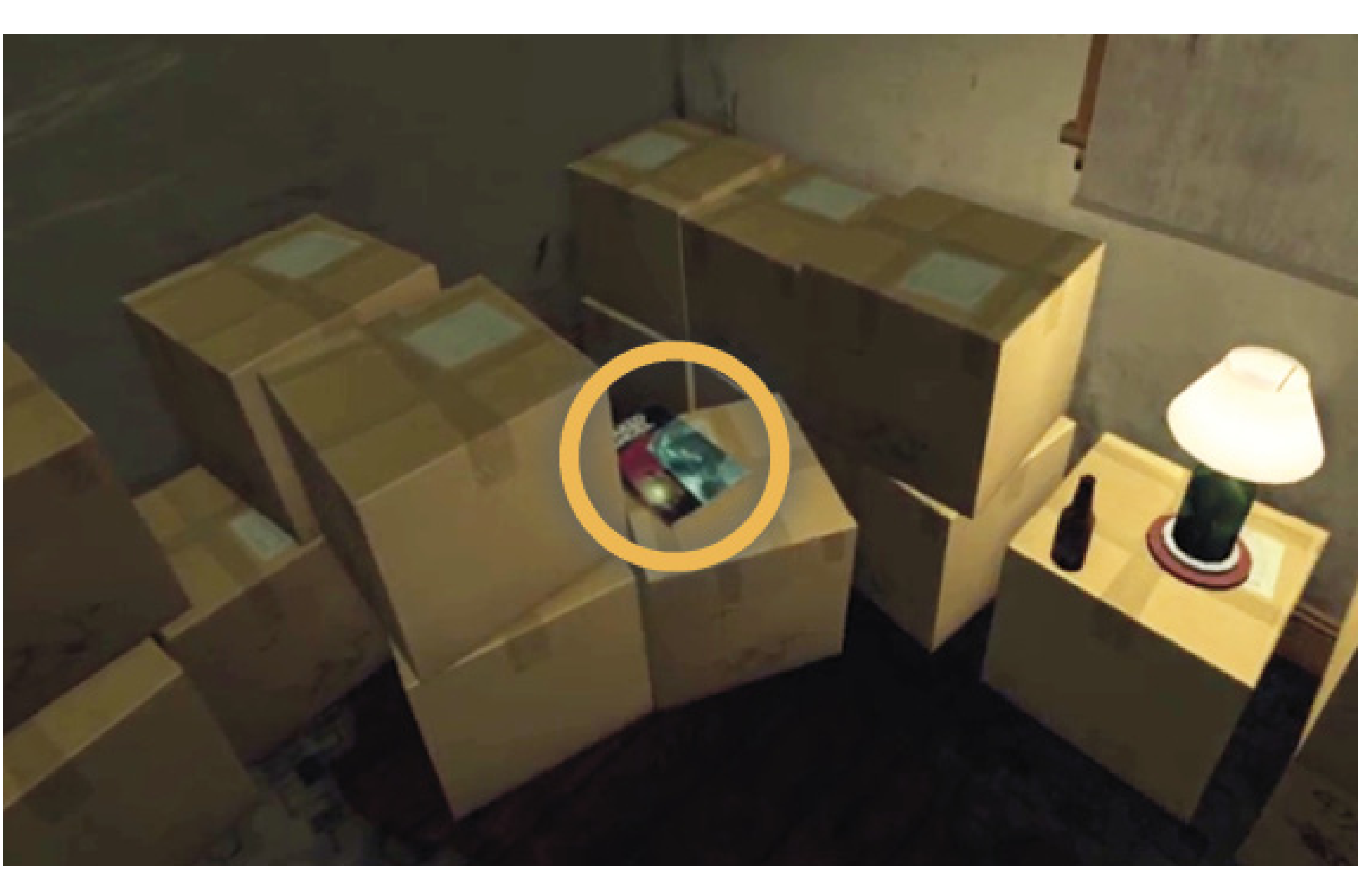


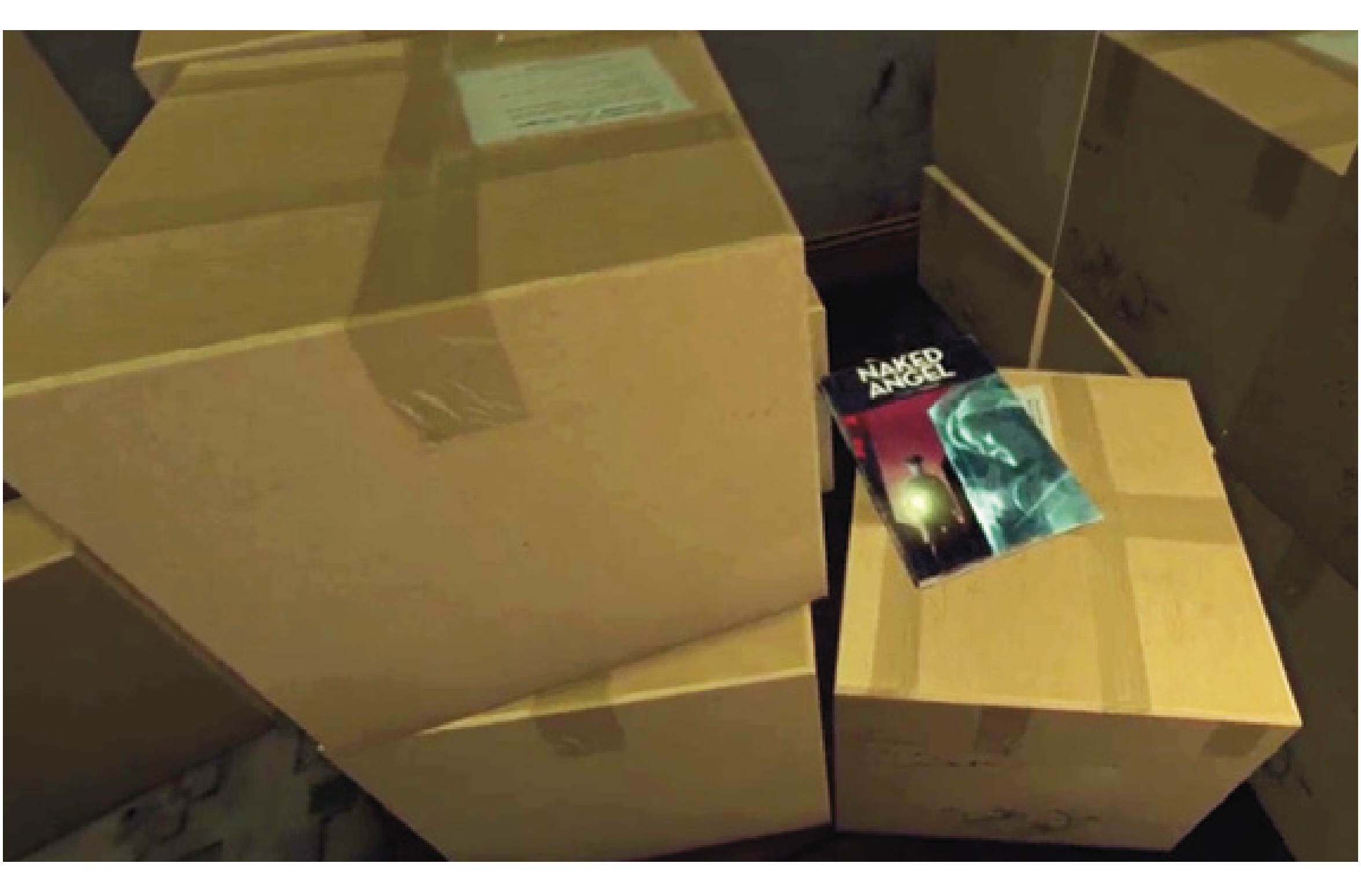


This Novel is located next to the small hallway table, on the second floor of Antonia's Boarding House. Instead of turning left at the top of the stairs to go to Mrs. Maldonado's room, turn right and head down the right hallway to locate the Novel.

## VR 6 NAKED ANGEL

### VICE CASE: REEFER MADNESS

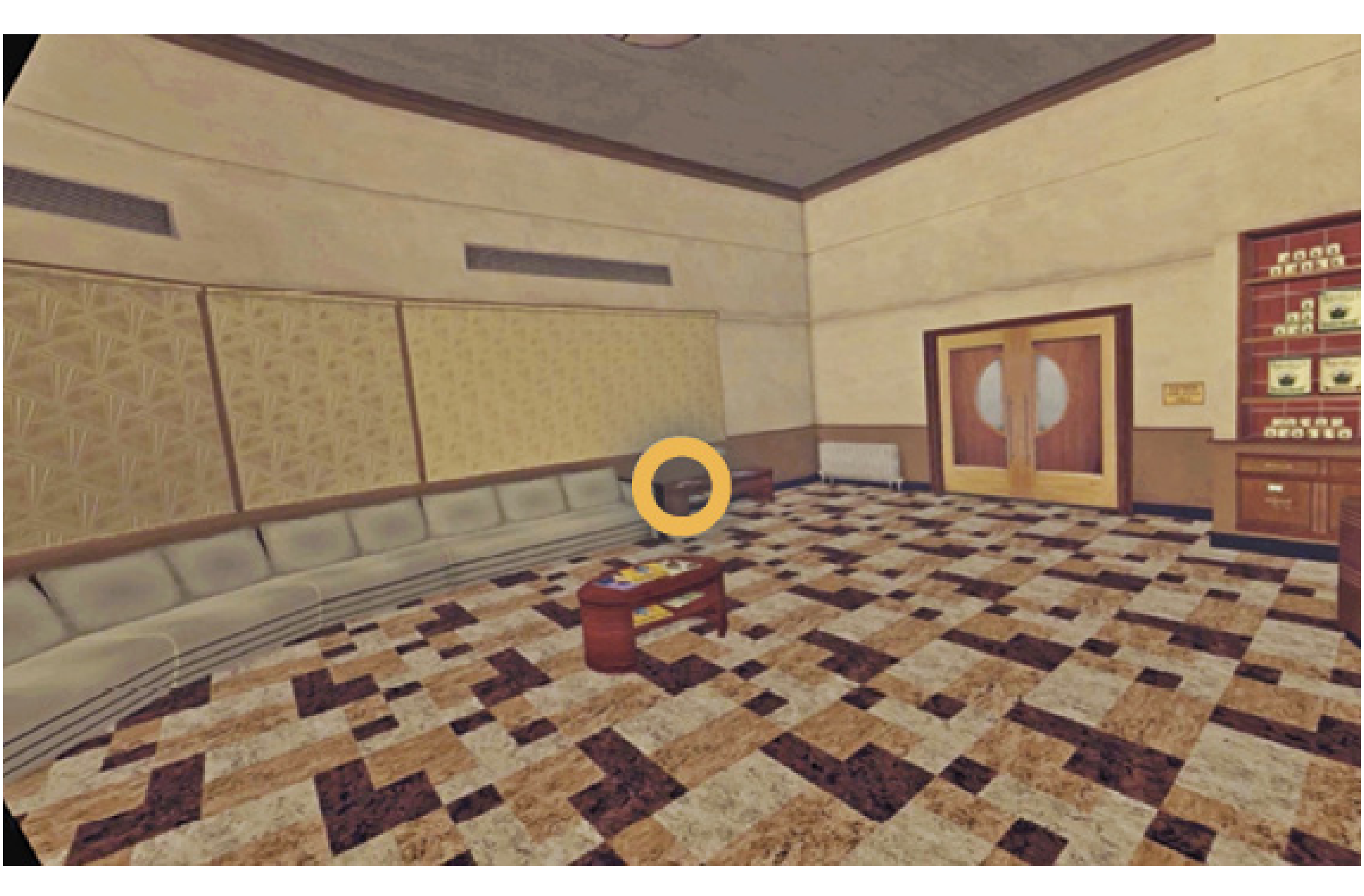


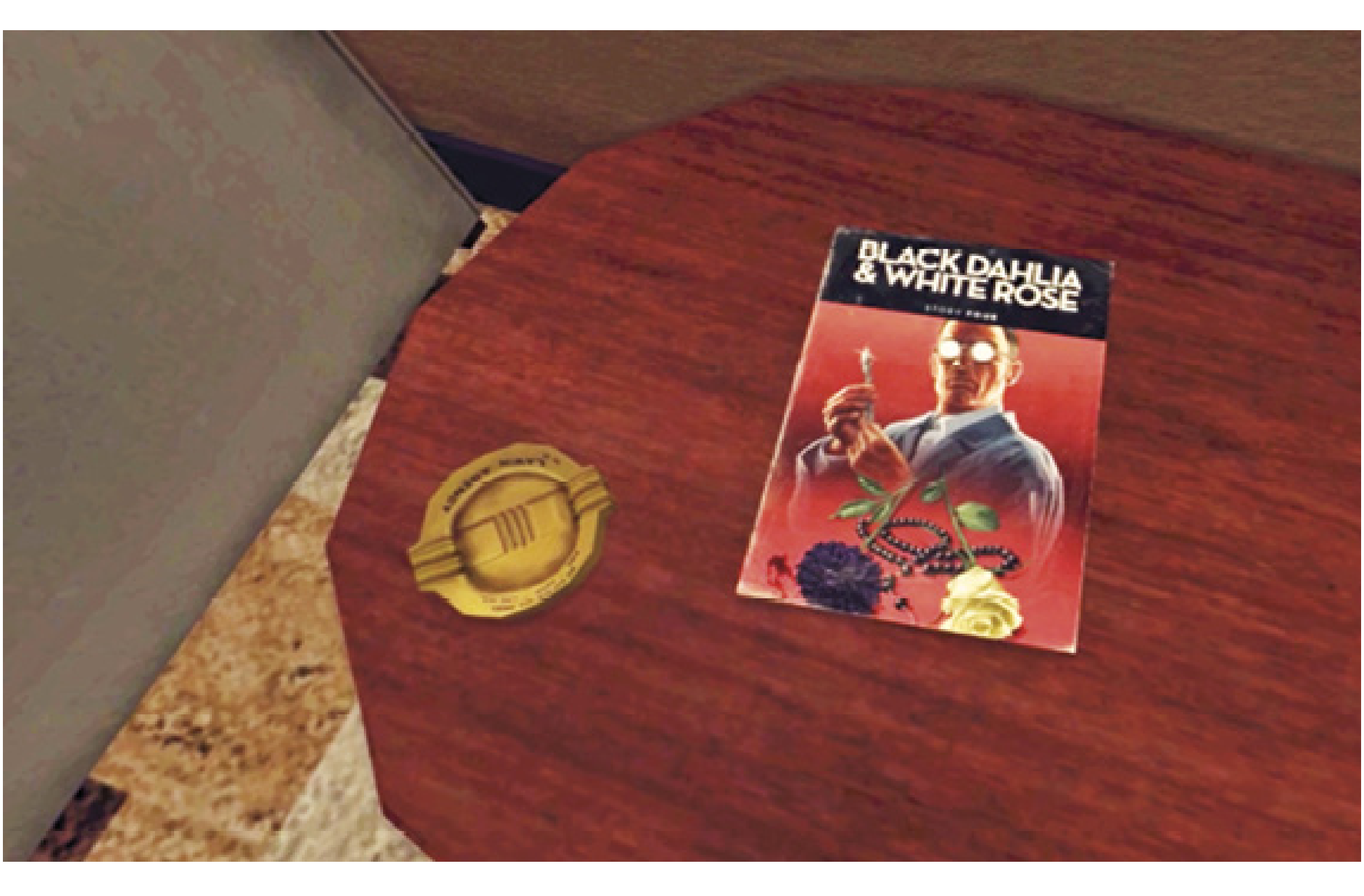


This Novel is in Juan Cruz's house. You can enter the house after the shootout. Head to the back bedroom with the collapsed bunkbed, where you find on some boxes the newspaper that gives you the 20th Century Market objective and location. The Novel can be found one box over to the right.

## VR 7 BLACK DAHLIA & WHITE ROSE

### VICE CASE: REEFER MADNESS

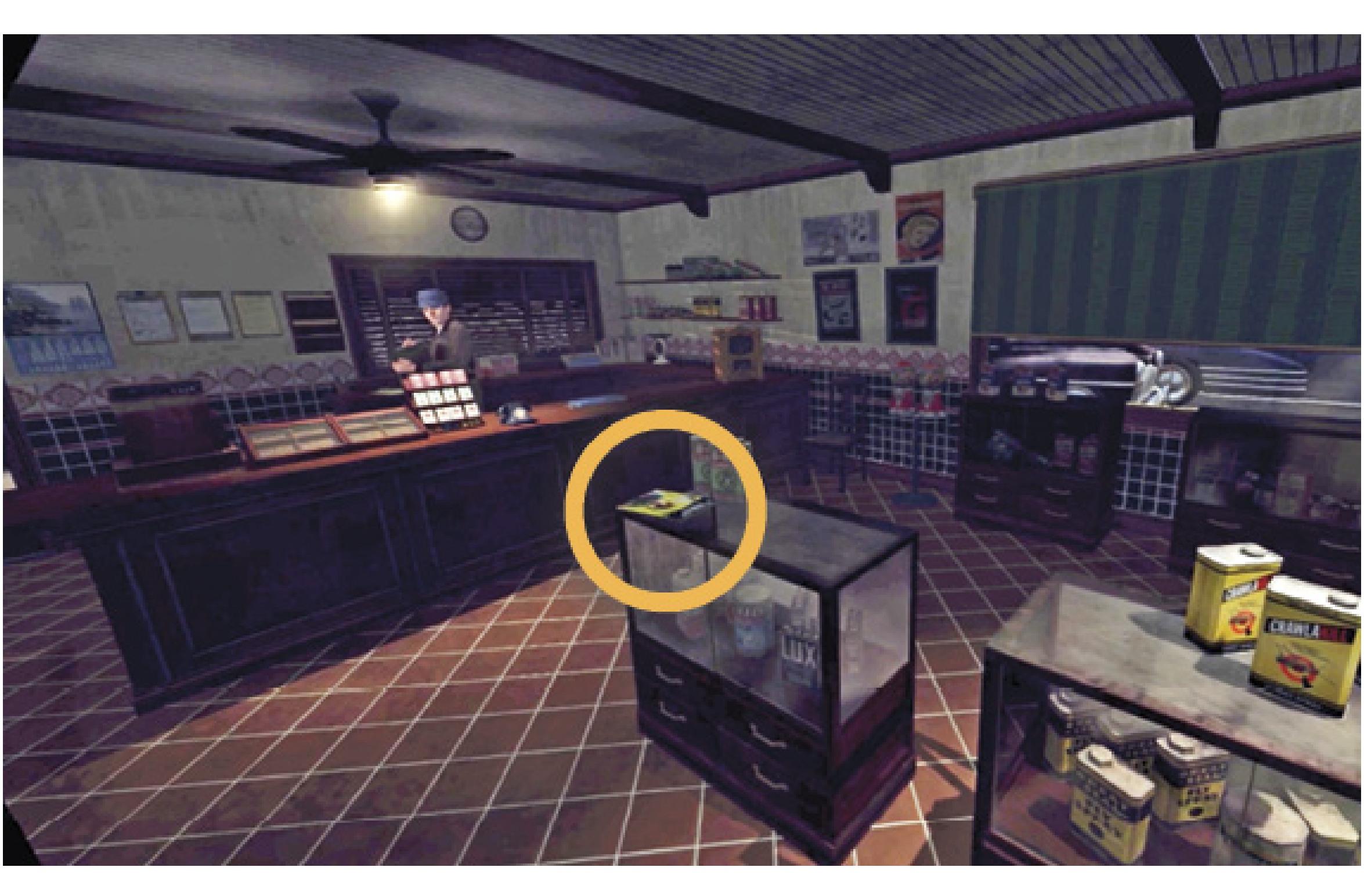


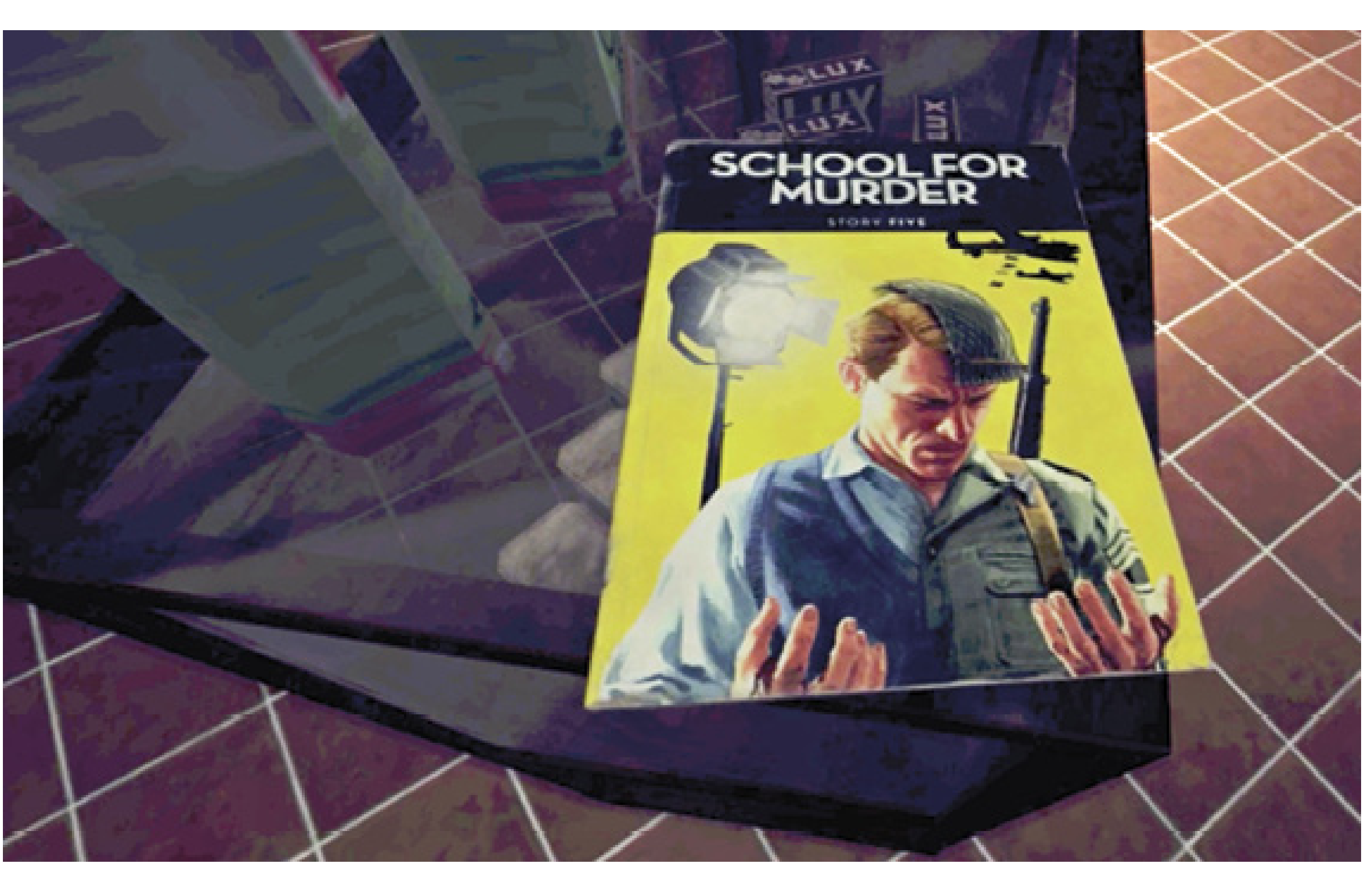


The Novel is located on the lobby table in Parnell's Soup Factory.

## VR 8 SCHOOL FOR MURDER

### ARSON CASE: A DIFFERENT KIND OF WAR





This Novel is located on a display case, near the main counter inside Westlake Pest Control.

ROCKSTAR GAMES PRESENTS
L.A. NOIRE

# Golden Records

## Overview

There are 20 Golden Records hidden throughout the city. These are unique hidden items that have been added to *L.A. Noire*. Many of the Golden Records are in locations you'll visit during your natural course through the game, but a few are in areas you would normally never visit. This section of the guide provides precise locations for all 20 of the Golden Records.

### Achievement/Trophy

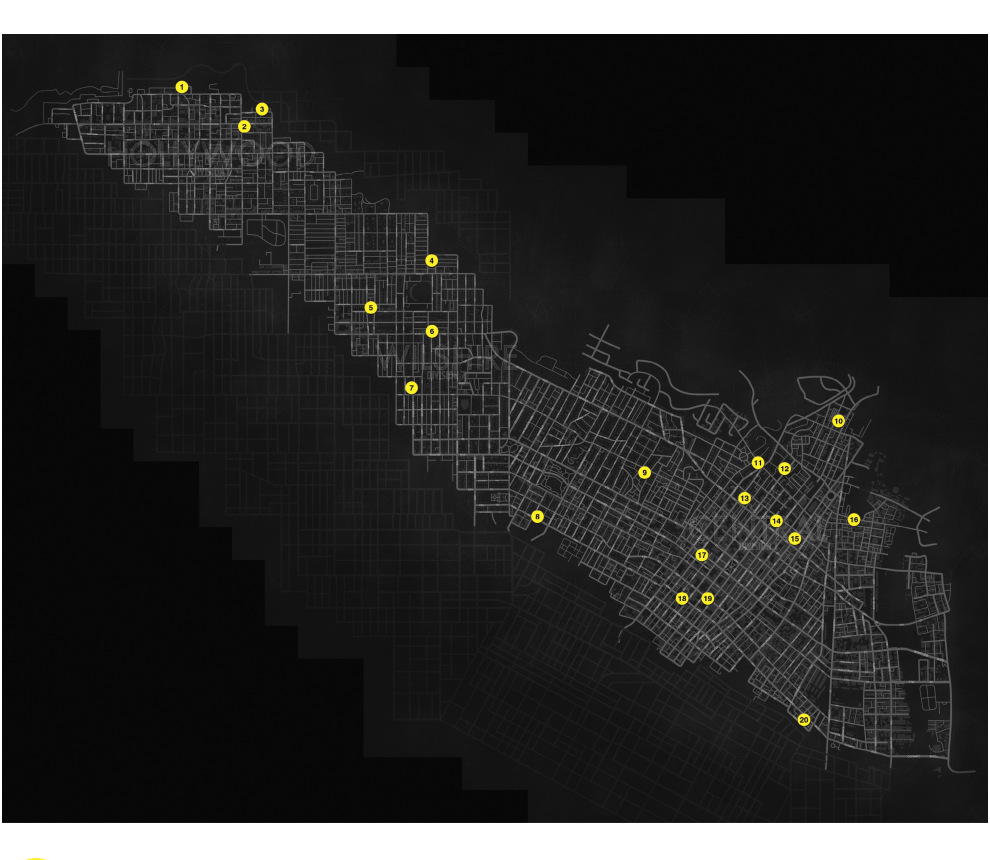
Finding all 20 Golden Records earns you the You Found My Tune! Achievement/Trophy.

Note that the new collectible types (Novels and Golden Records) are not available on Xbox 360, PlayStation 3, or PC versions of L.A. Noire.

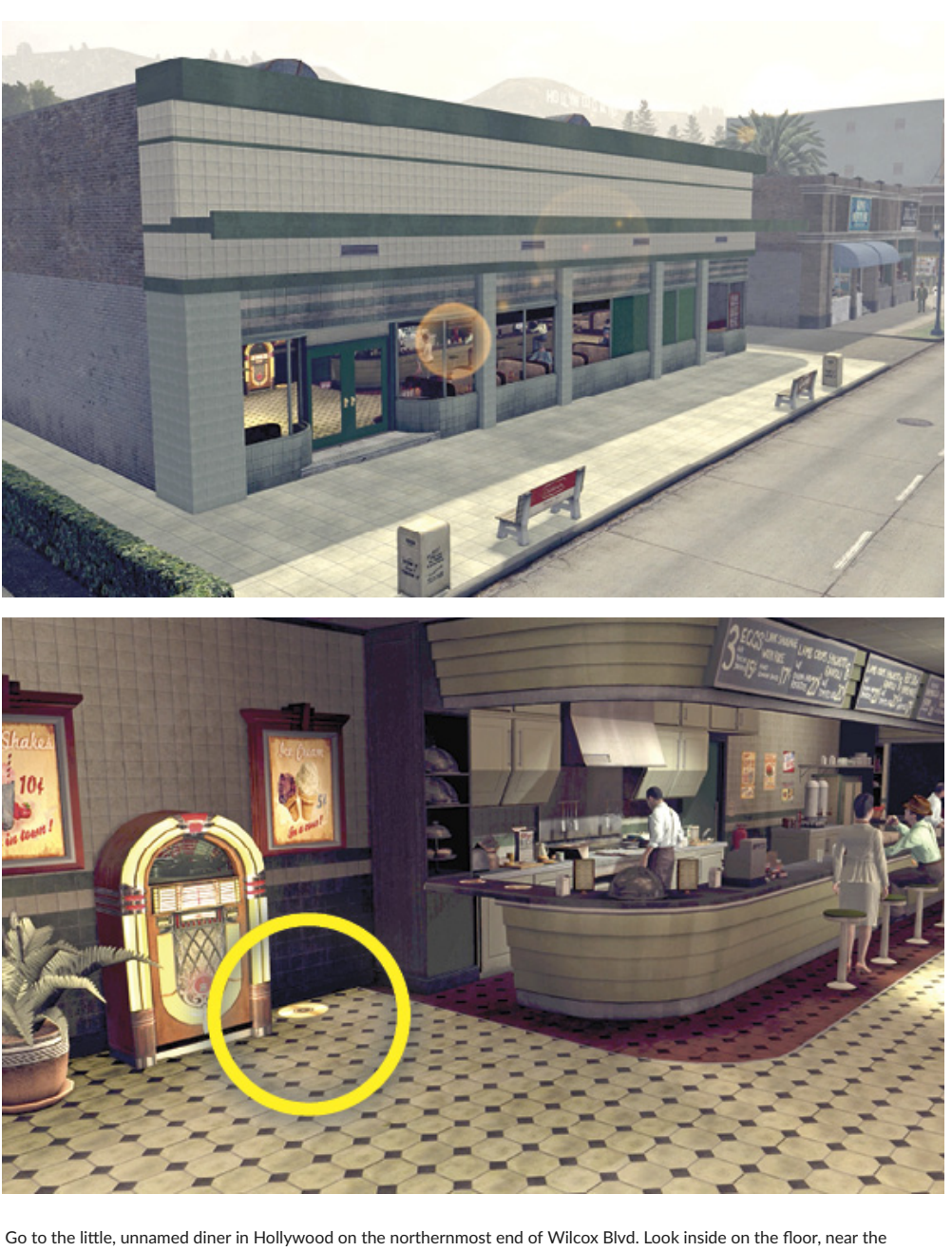
ROCKSTAR GAMES PRESENTS L.A. NOIRE

Golden Records

# Golden Record Locations

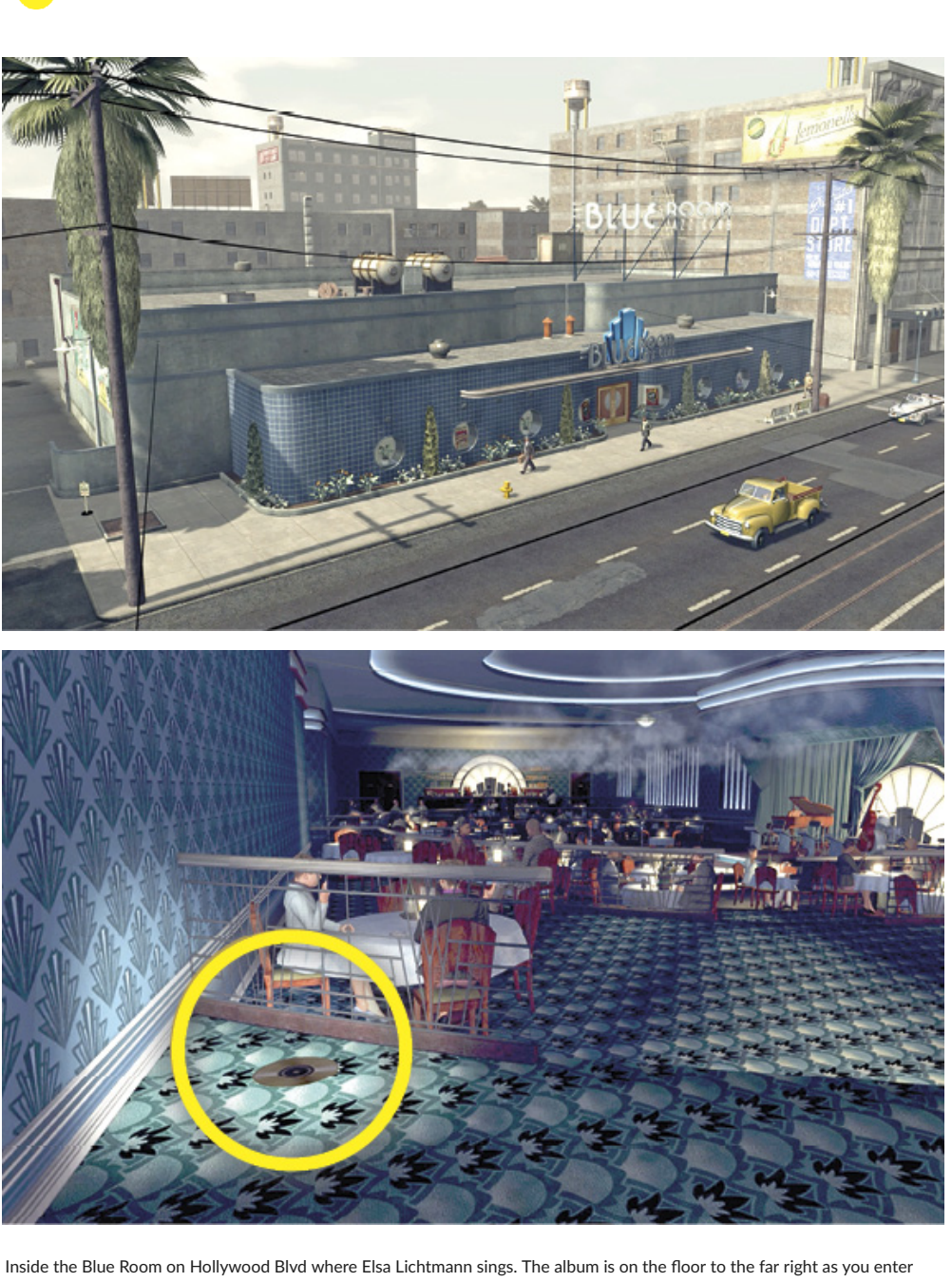


### 1 GOLDEN RECORD



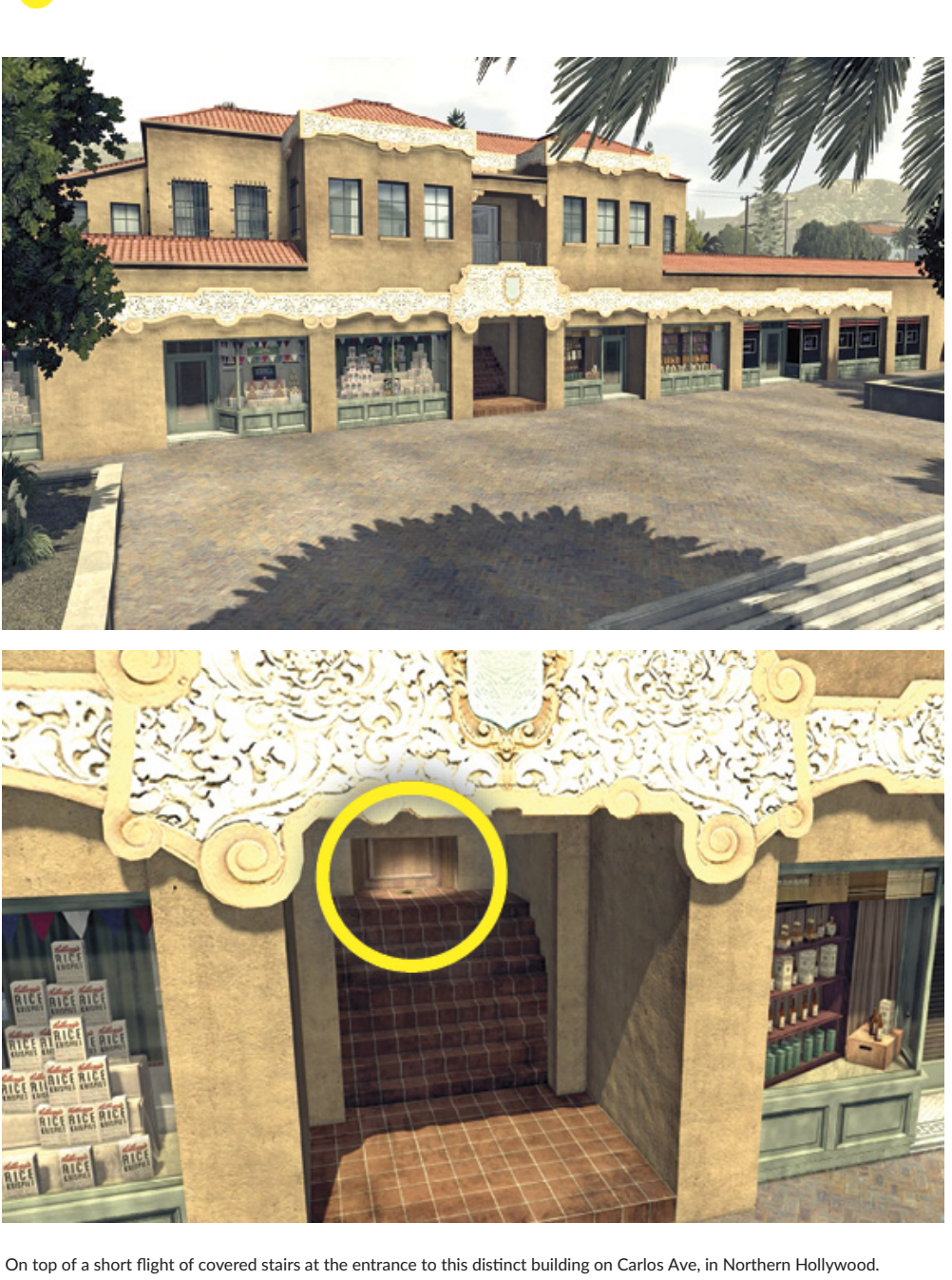
Go to the little, unnamed diner in Hollywood on the northernmost end of Wilcox Blvd. Look inside on the floor, near the jukebox.

### 2 GOLDEN RECORD



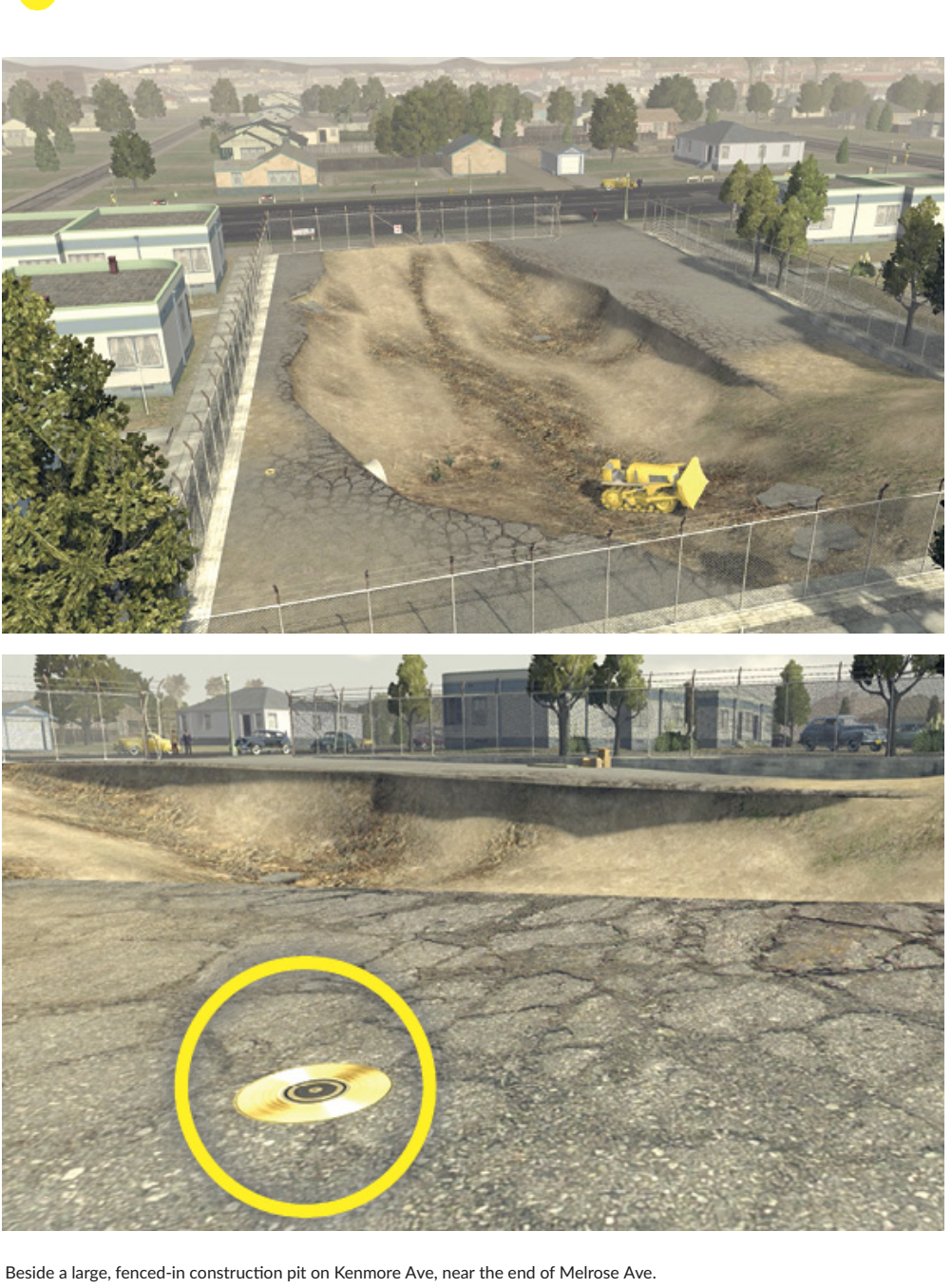
Inside the Blue Room on Hollywood Blvd where Elsa Lichtmann sings. The album is on the floor to the far right as you enter the main room.

### 3 GOLDEN RECORD



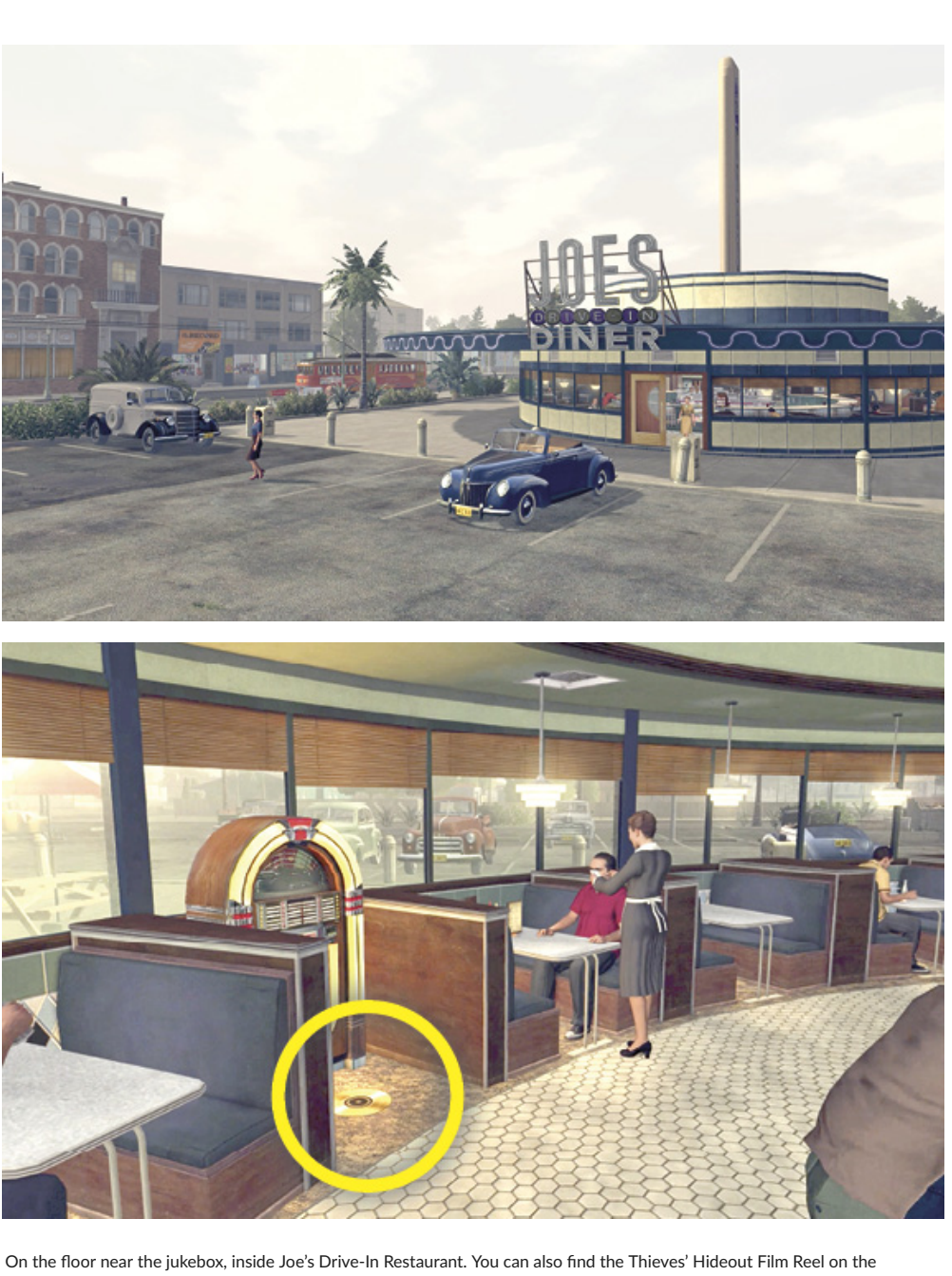
On top of a short flight of covered stairs at the entrance to this distinct building on Carlos Ave, in Northern Hollywood.

### 4 GOLDEN RECORD



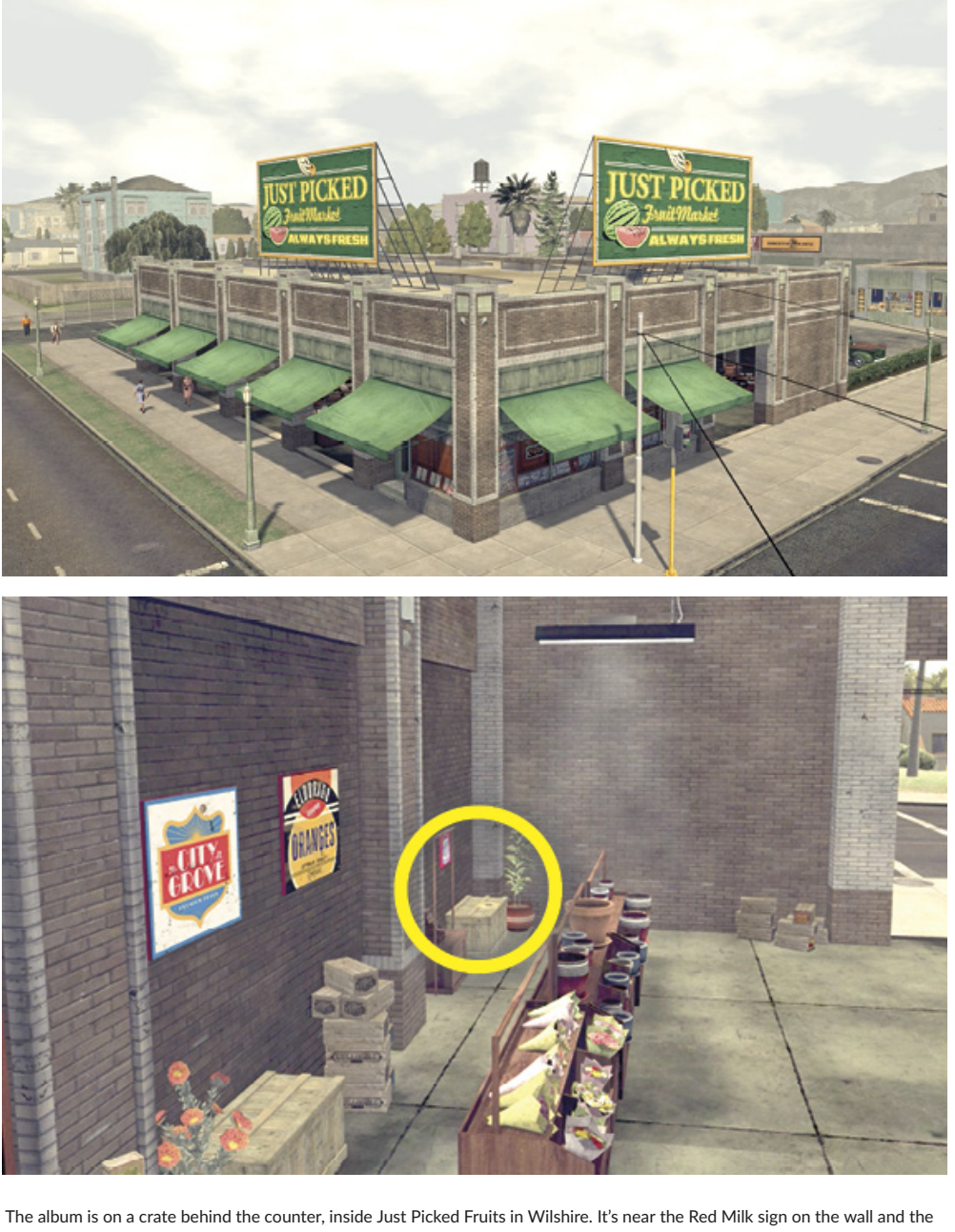
Beside a large, fenced-in construction pit on Kenmore Ave, near the end of Melrose Ave.

### 5 GOLDEN RECORD



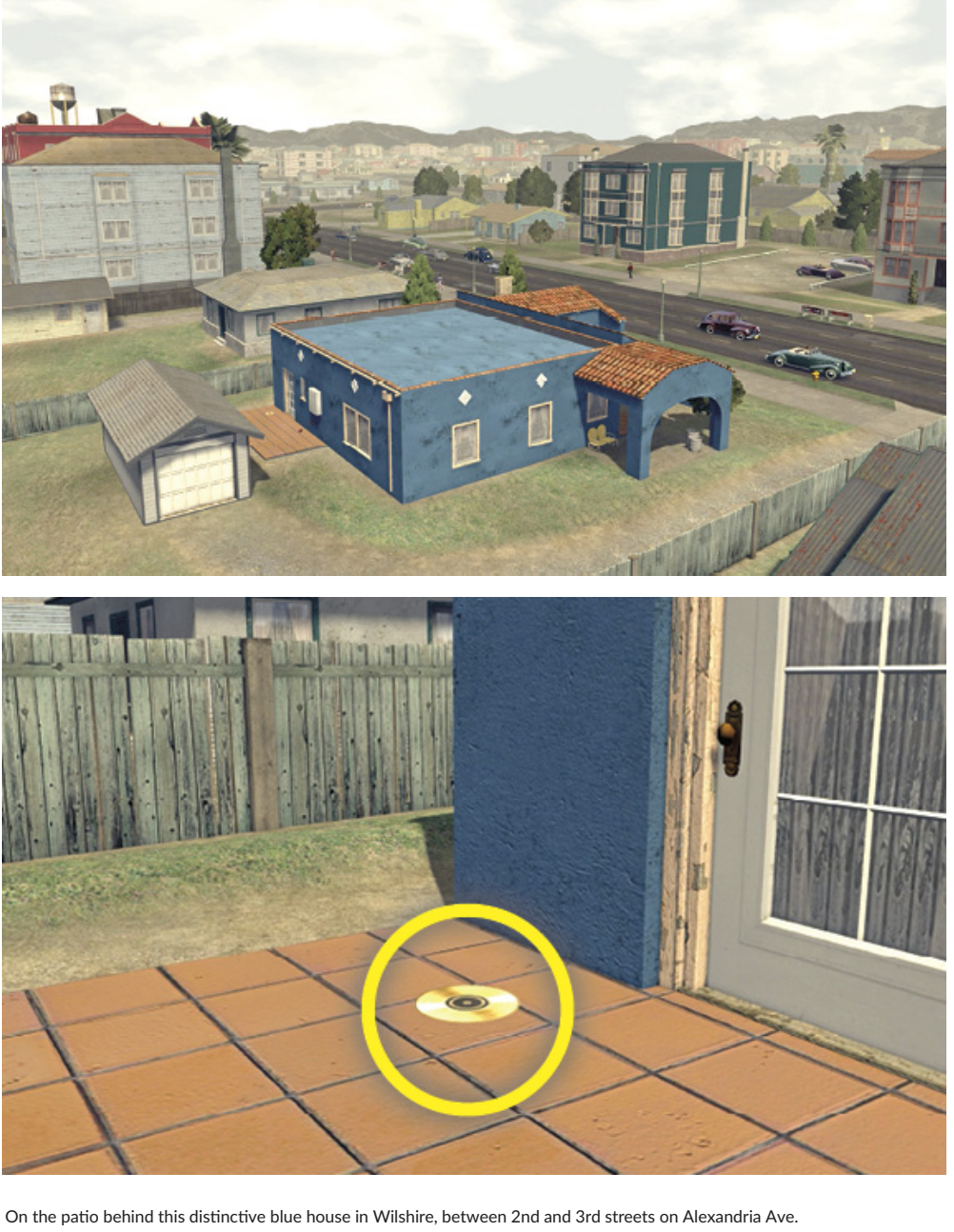
On the floor near the jukebox, inside Joe's Drive-In Restaurant. You can also find the Thieves' Hideout Film Reel on the counter.

### 6 GOLDEN RECORD



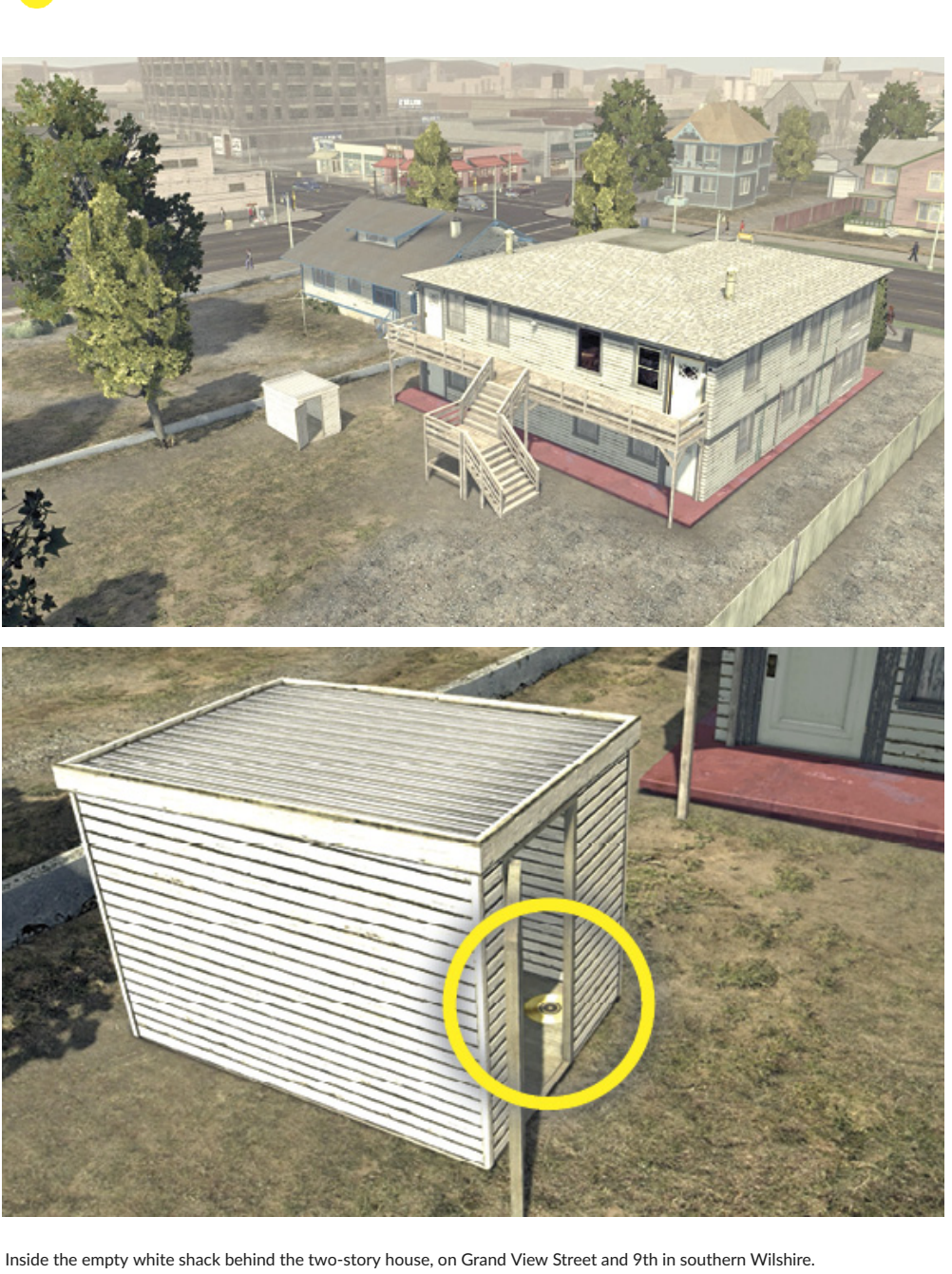
The album is on a crate behind the counter, inside Just Picked Fruits in Wilshire. It's near the Red Milk sign on the wall and the sunflower in the corner.

### 7 GOLDEN RECORD



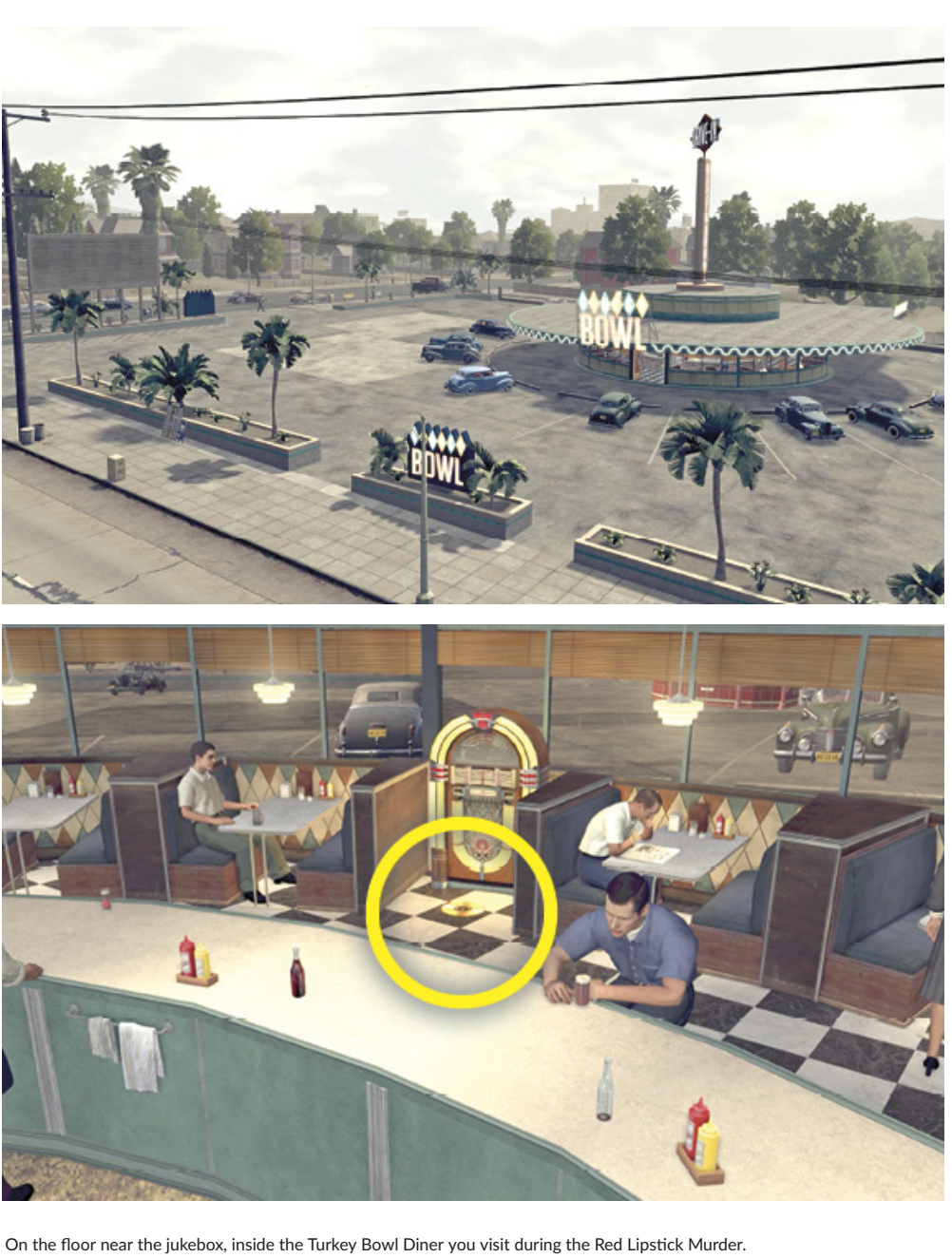
On the patio behind this distinctive blue house in Wilshire, between 2nd and 3rd streets on Alexandria Ave.

### 8 GOLDEN RECORD



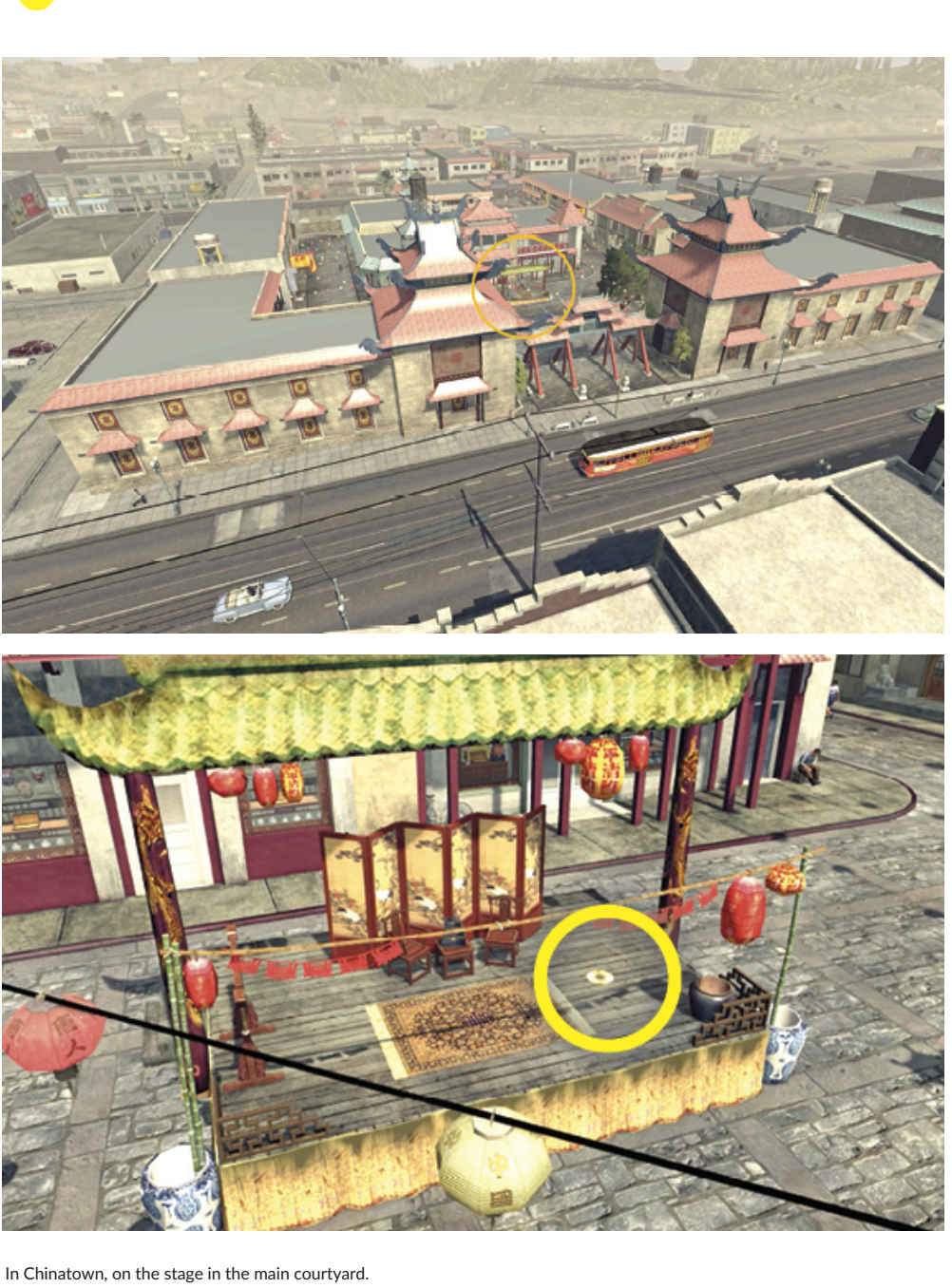
Inside the empty white shack behind the two-story house, on Grand View Street and 9th in southern Wilshire.

### 9 GOLDEN RECORD



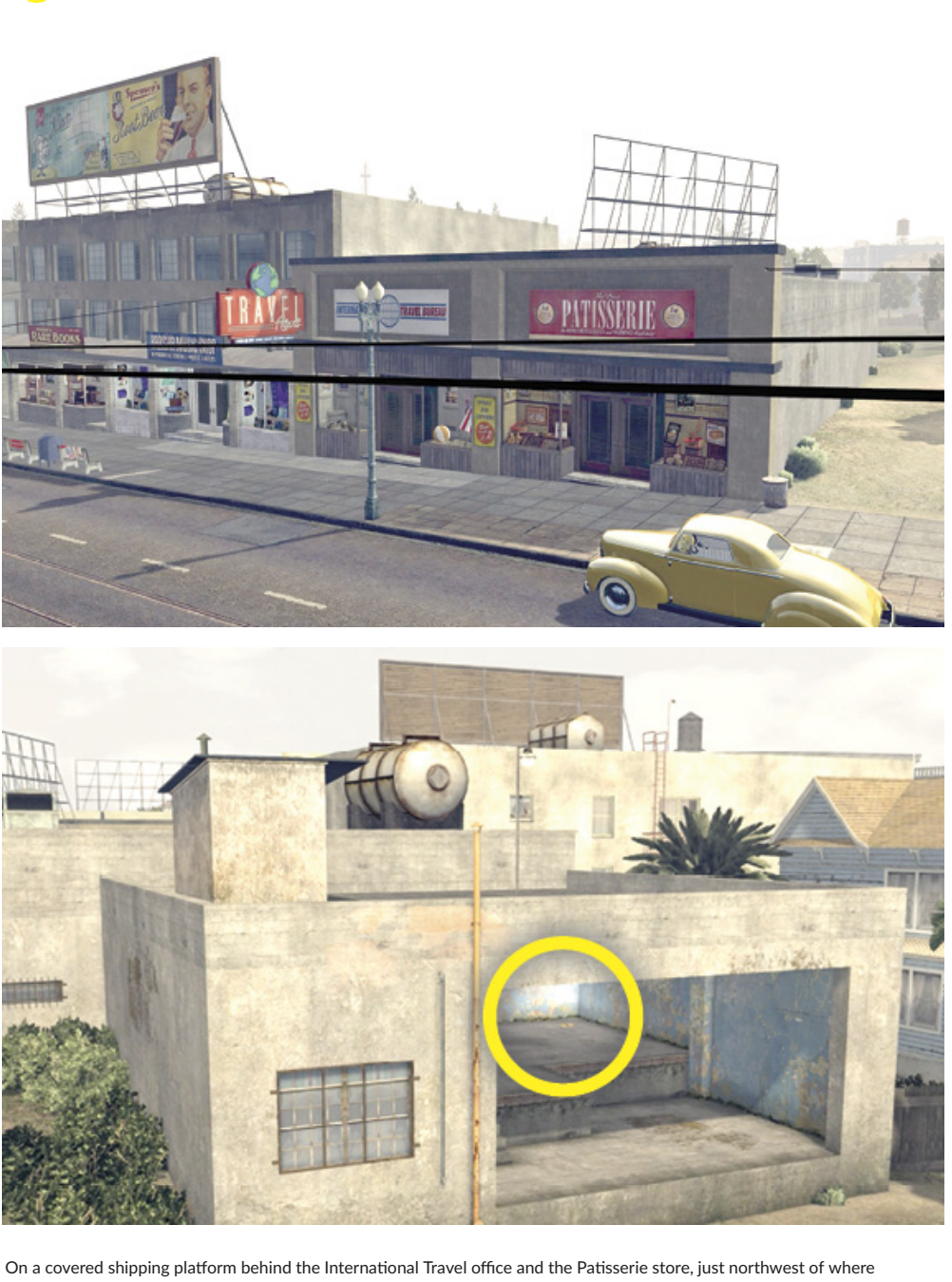
On the floor near the jukebox, inside the Turkey Bowl Diner you visit during the Red Lipstick Murder.

### 10 GOLDEN RECORD



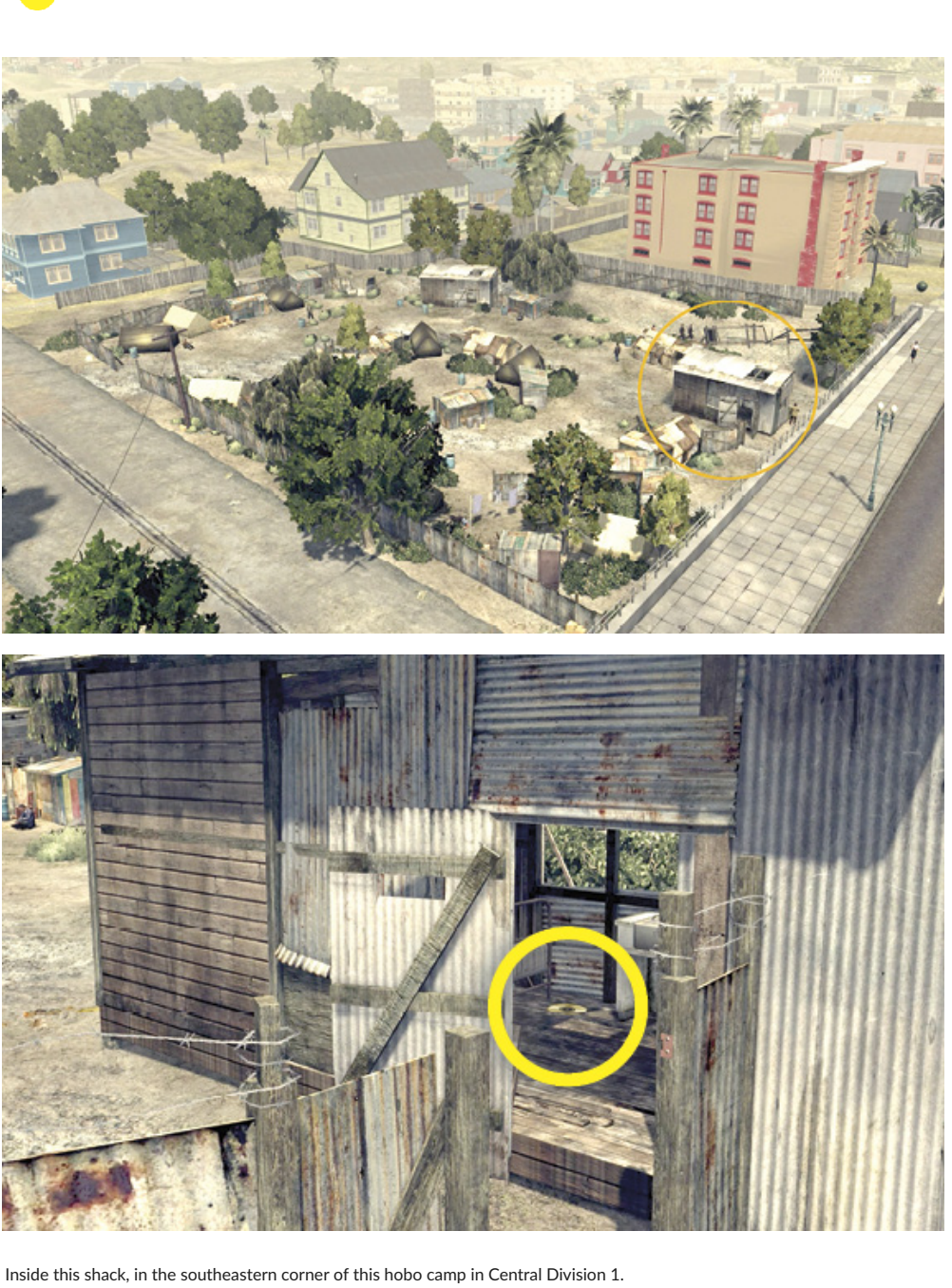
In Chinatown, on the stage in the main courtyard.

### 11 GOLDEN RECORD



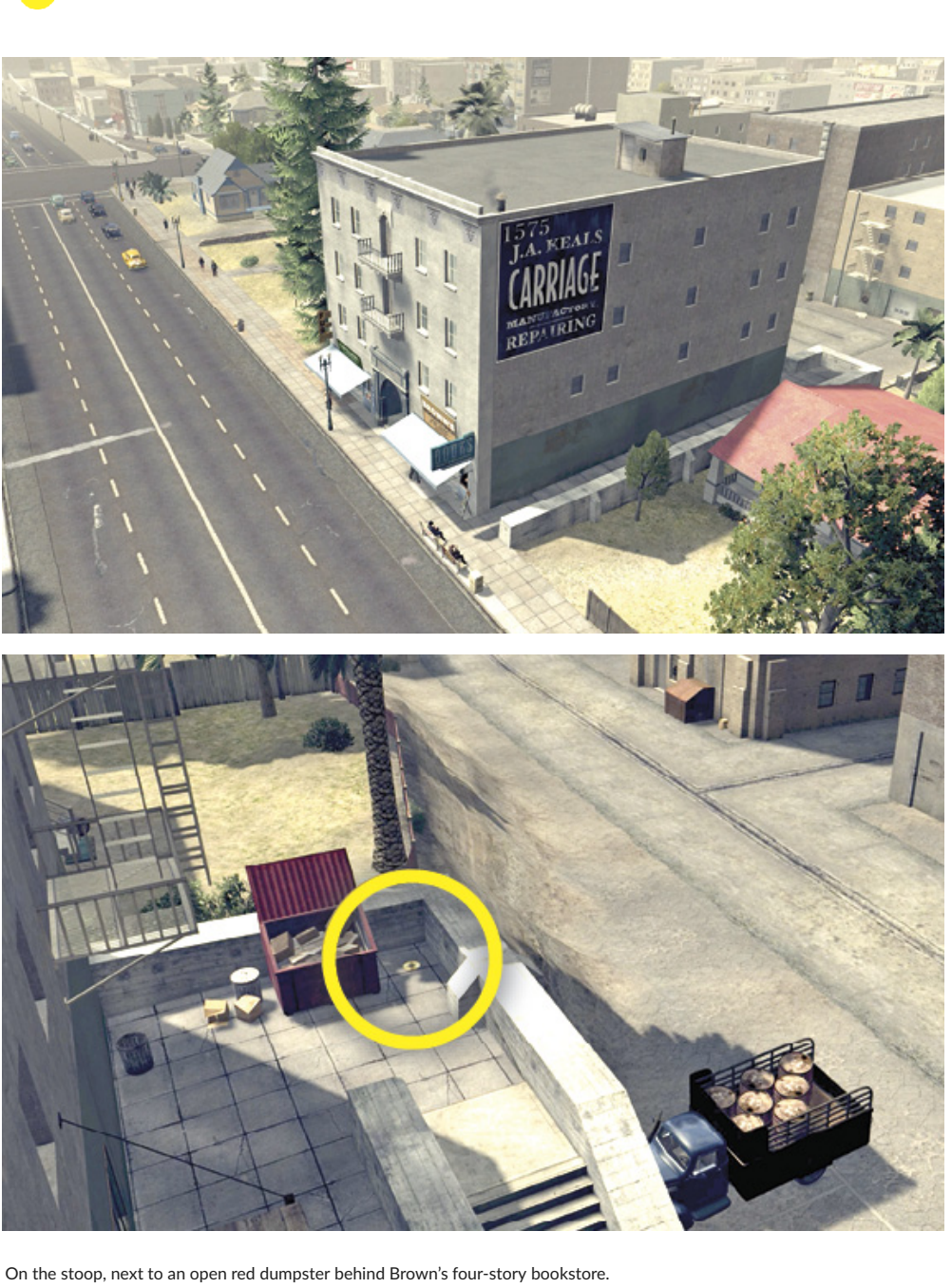
On a covered shipping platform behind the International Travel office and the Patisserie store, just northwest of where Figueroa Street and Flower Street intersect.

### 12 GOLDEN RECORD



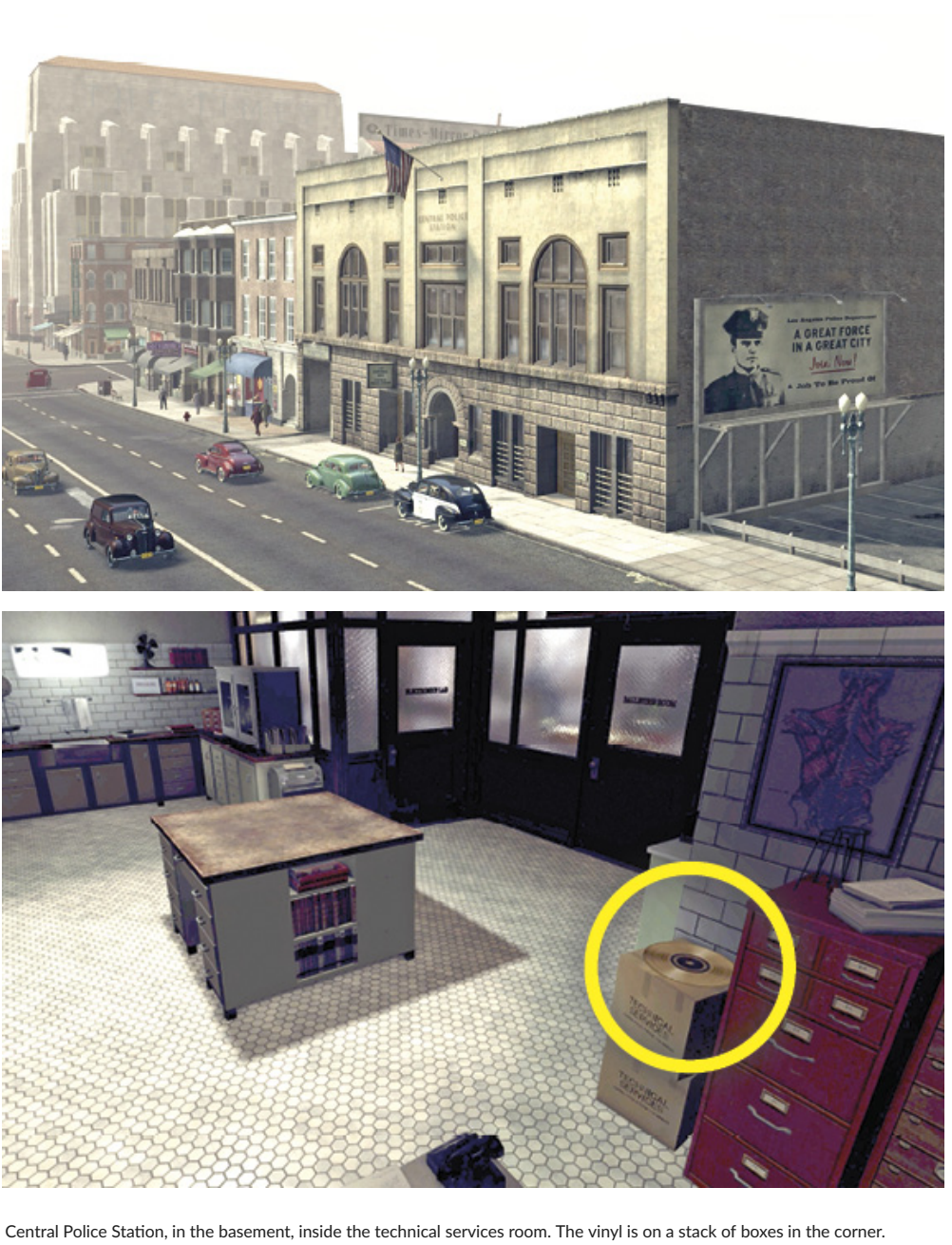
Inside this shack, in the southeastern corner of this hobo camp in Central Division 1.

### 13 GOLDEN RECORD



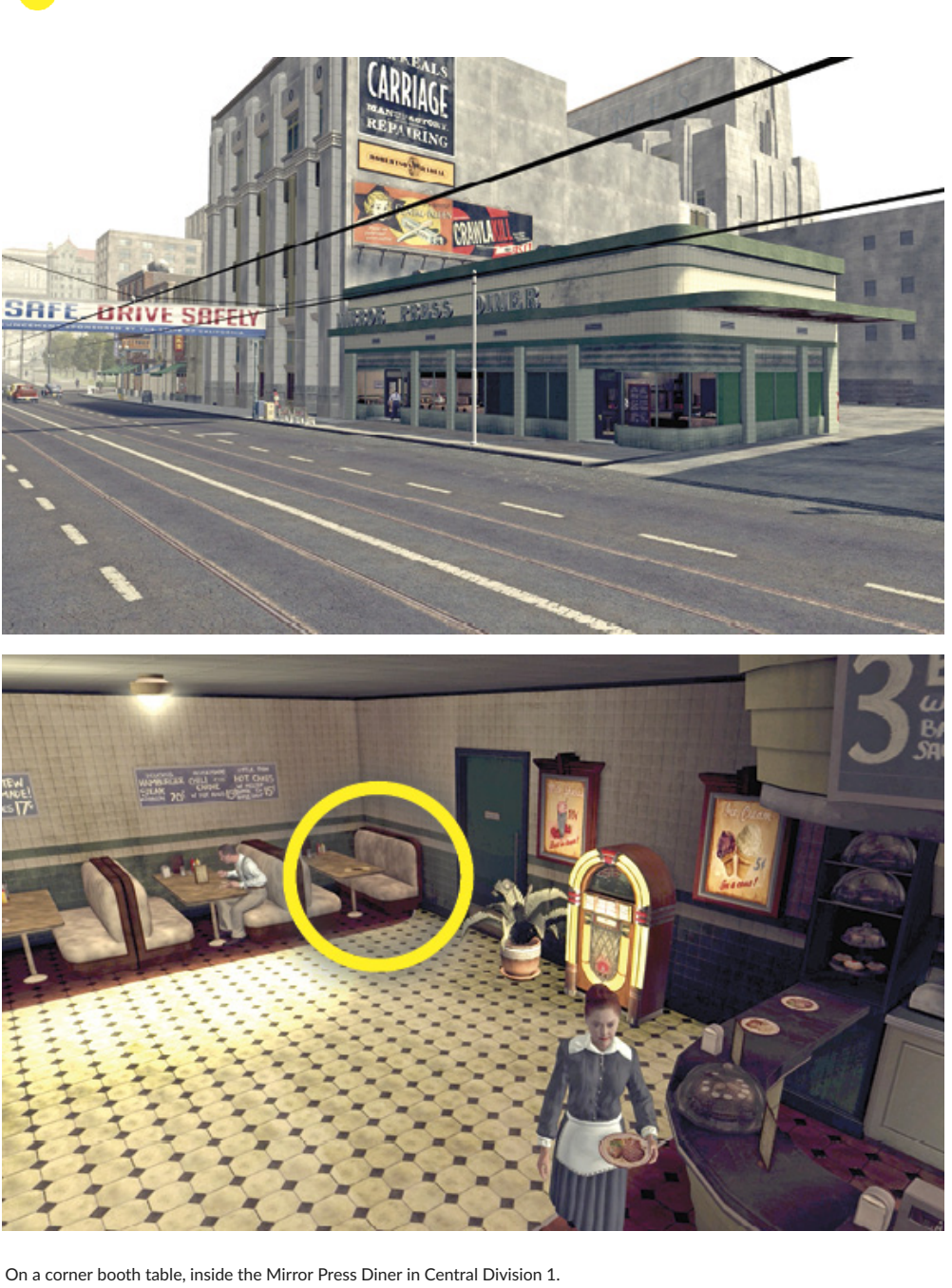
On the stoop, next to an open red dumpster behind Brown's four-story bookstore.

### 14 GOLDEN RECORD



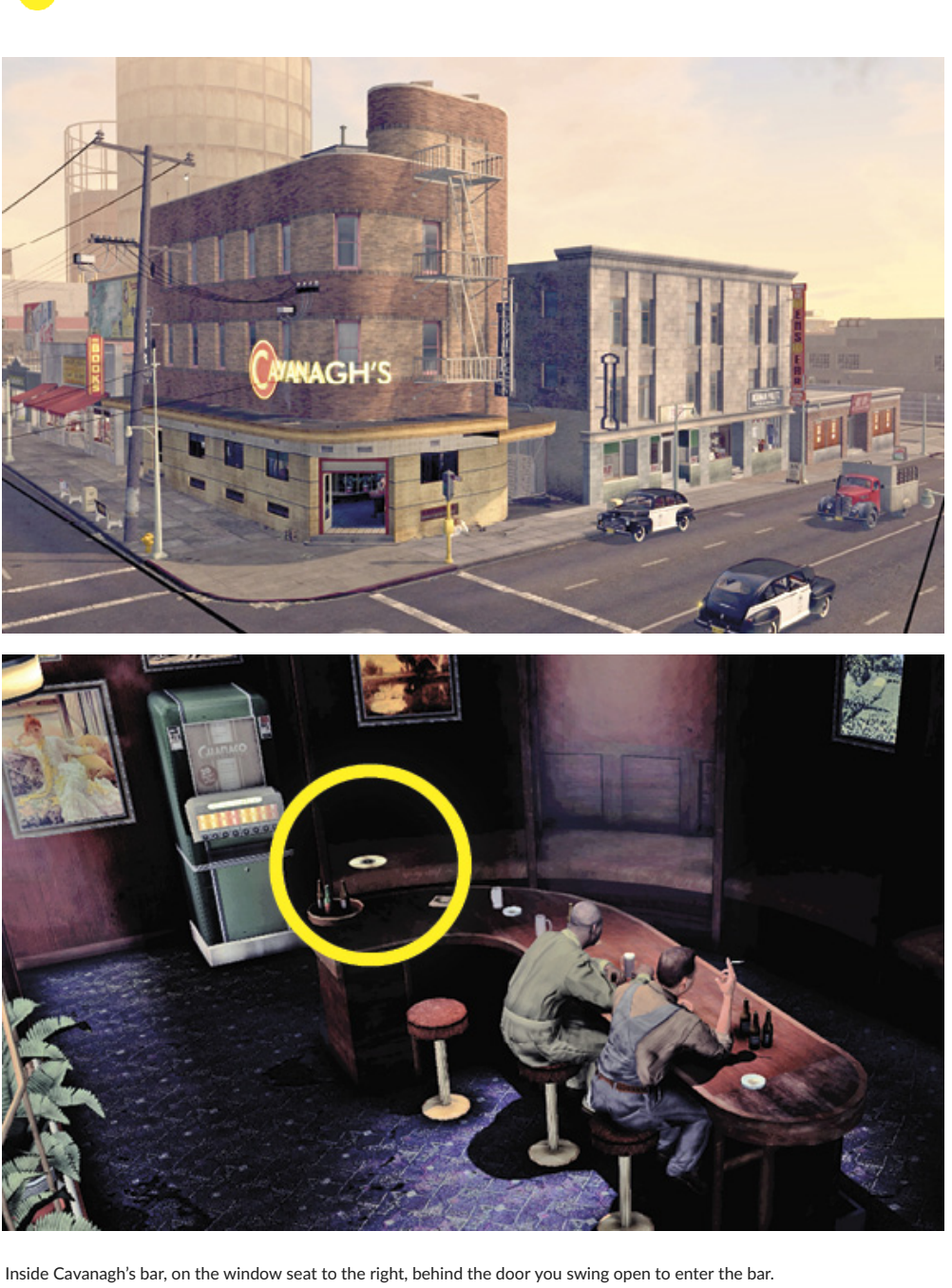
Central Police Station, in the basement, inside the technical services room. The vinyl is on a stack of boxes in the corner.

### 15 GOLDEN RECORD



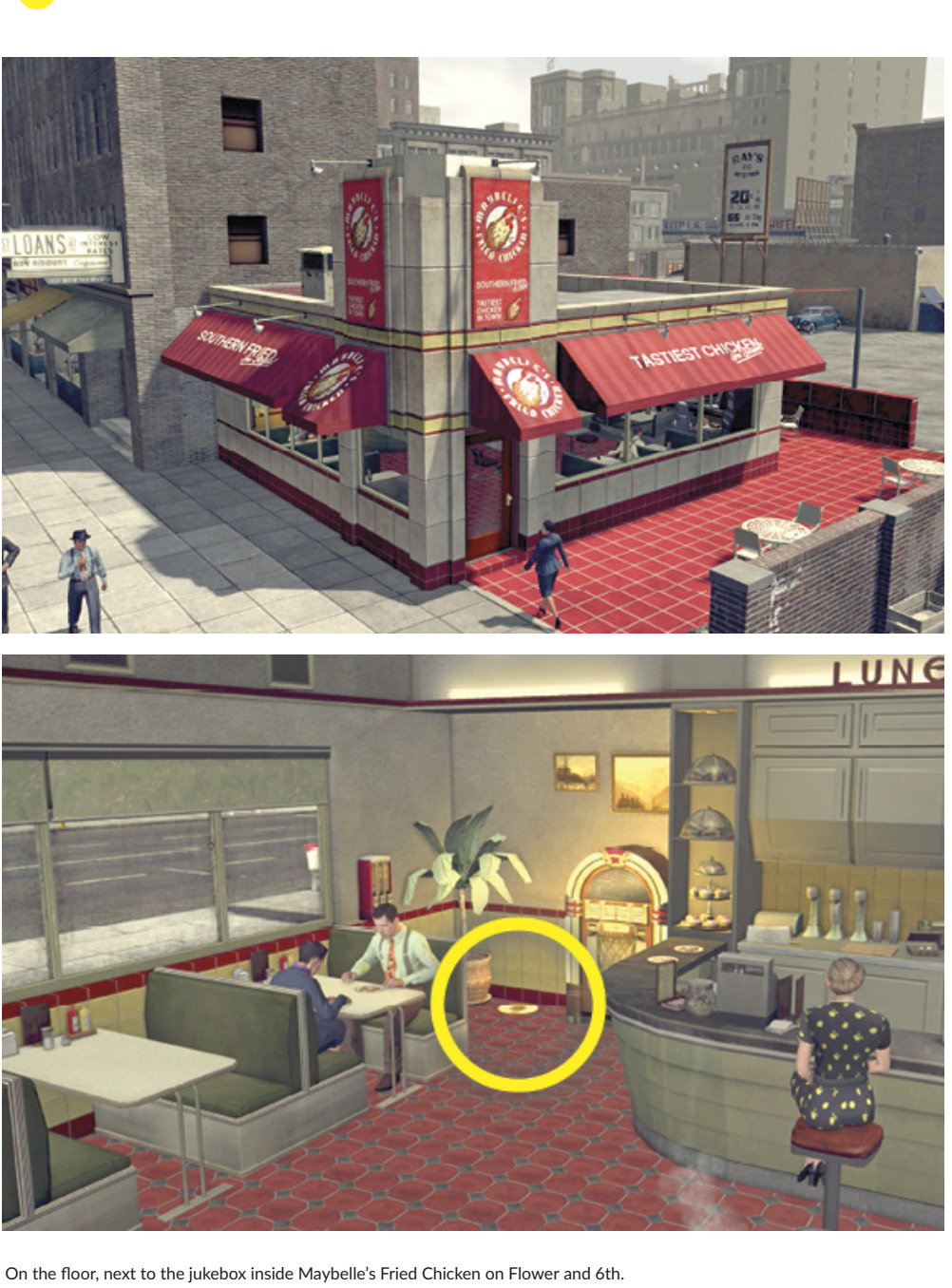
On a corner booth table, inside the Mirror Press Diner in Central Division 1.

### 16 GOLDEN RECORD



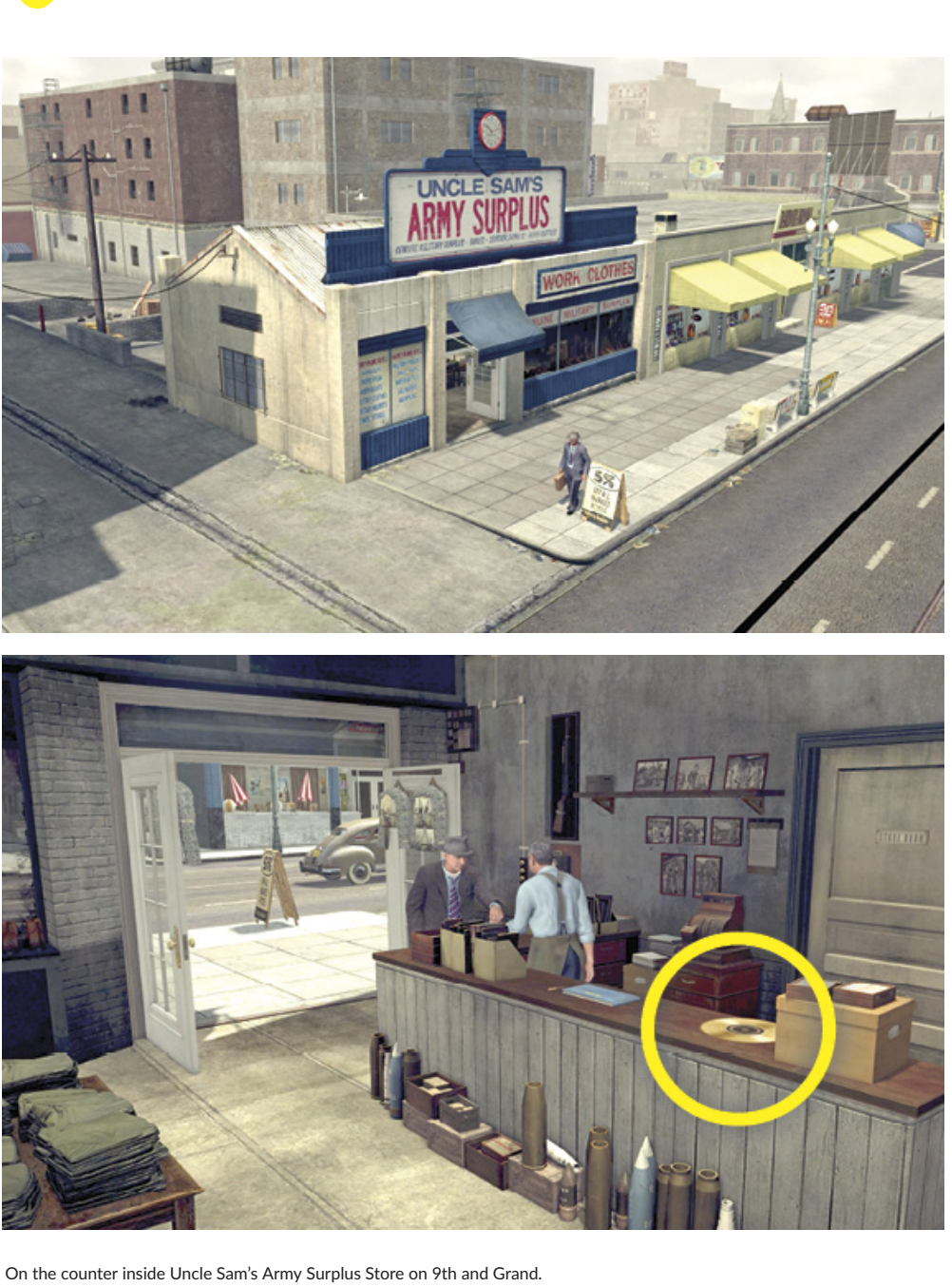
Inside Cavanagh's bar, on the window seat to the right, behind the door you swing open to enter the bar.

### 17 GOLDEN RECORD



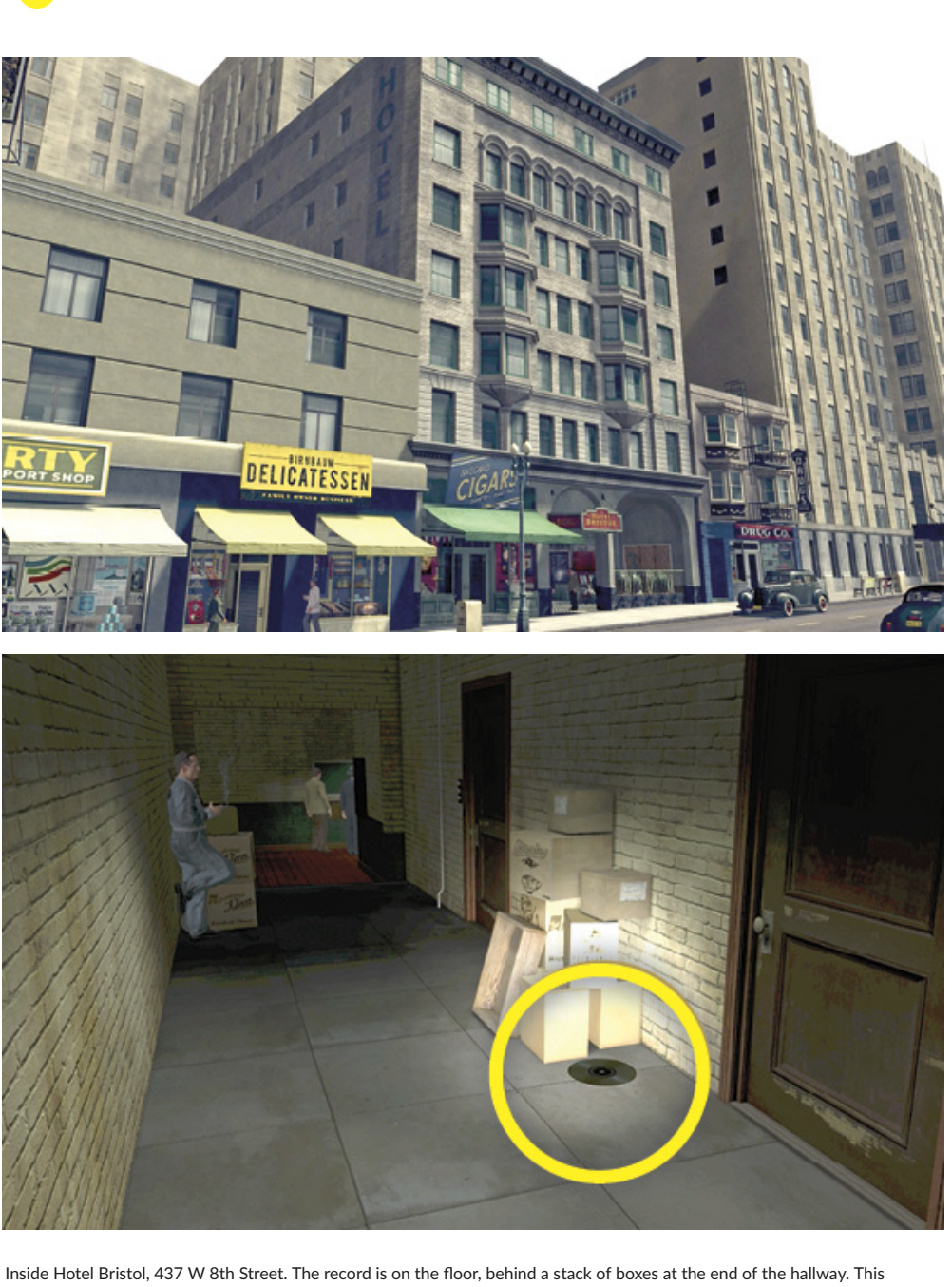
On the floor, next to the jukebox inside Maybelle's Fried Chicken on Flower and 6th.

### 18 GOLDEN RECORD



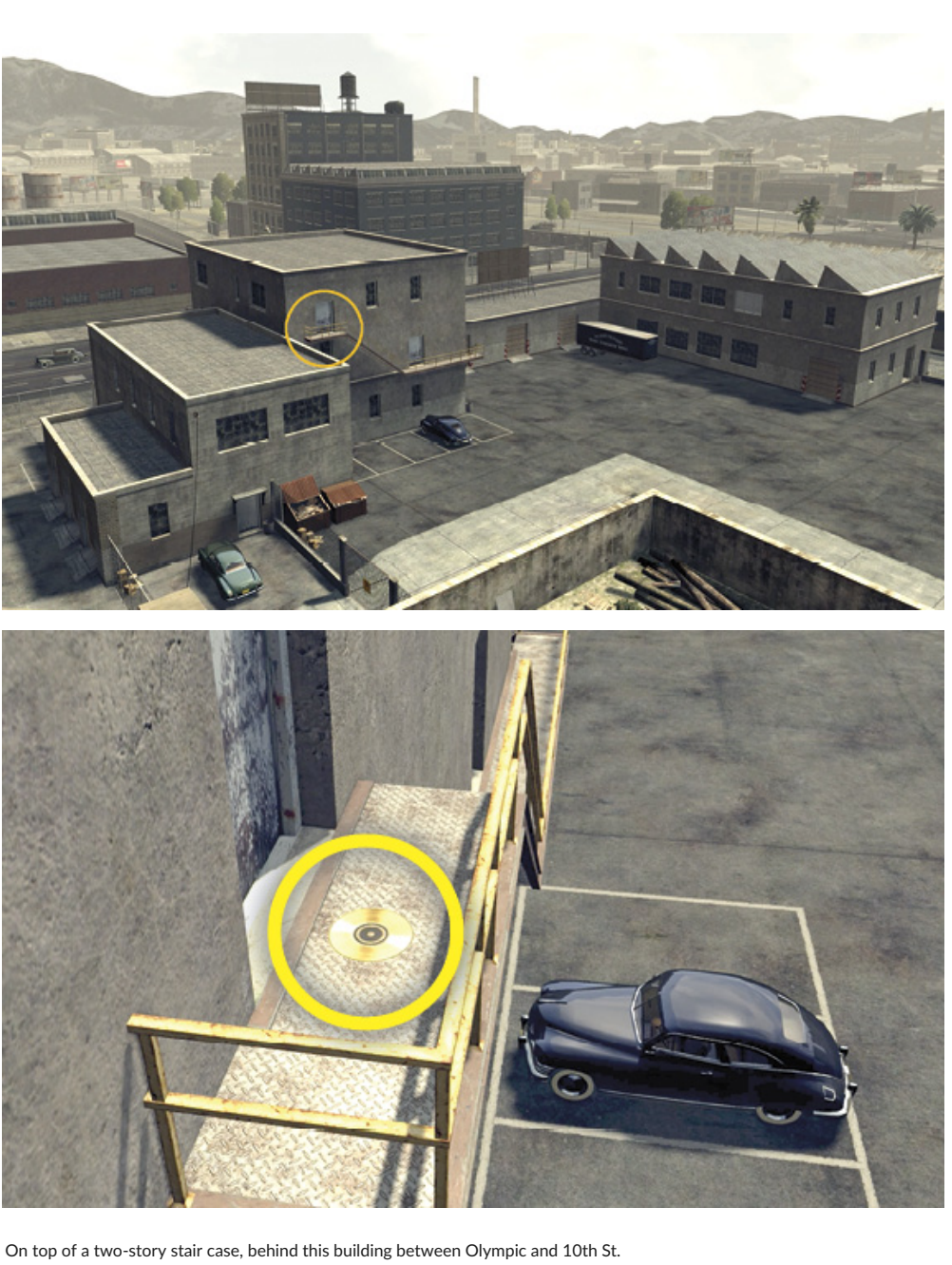
On the counter inside Uncle Sam's Army Surplus Store on 9th and Grand.

### 19 GOLDEN RECORD



Inside Hotel Bristol, 437 W 8th Street. The record is on the floor, behind a stack of boxes at the end of the hallway. This hallway entrance is to the right at the end of the lobby.

### 20 GOLDEN RECORD



On top of a two-story stair case, behind this building between Olympic and 10th St.

ROCKSTAR GAMES PRESENTS
L.A. NOIRE

## Golden Film Reels

# Overview

There are 50 Golden Film Reels hidden throughout the city, and each one is labeled with an actual noir movie title from the era. For example, “Sunset Boulevard” is a 1950s American film noir directed and co-written by Billy Wilder, starring William Holden and Gloria Swanson. This section of the guide provides precise locations for all 50 reels.

### TRIP SKIP

To help you on your quest, set a custom destination for each of the areas we have marked on our map. Doing this will direct you toward the location via the mini-map. Using a trip skip is the quickest way to reach your waypoint, so keep your partner with you.

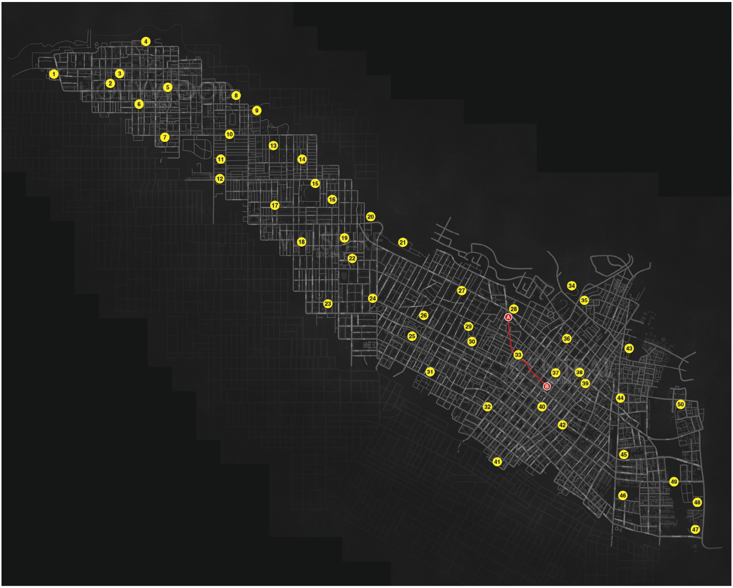
### Achievement/Trophy

Finding all 50 Golden Film Reels also earns you the Hollywoodland Achievement/Trophy.

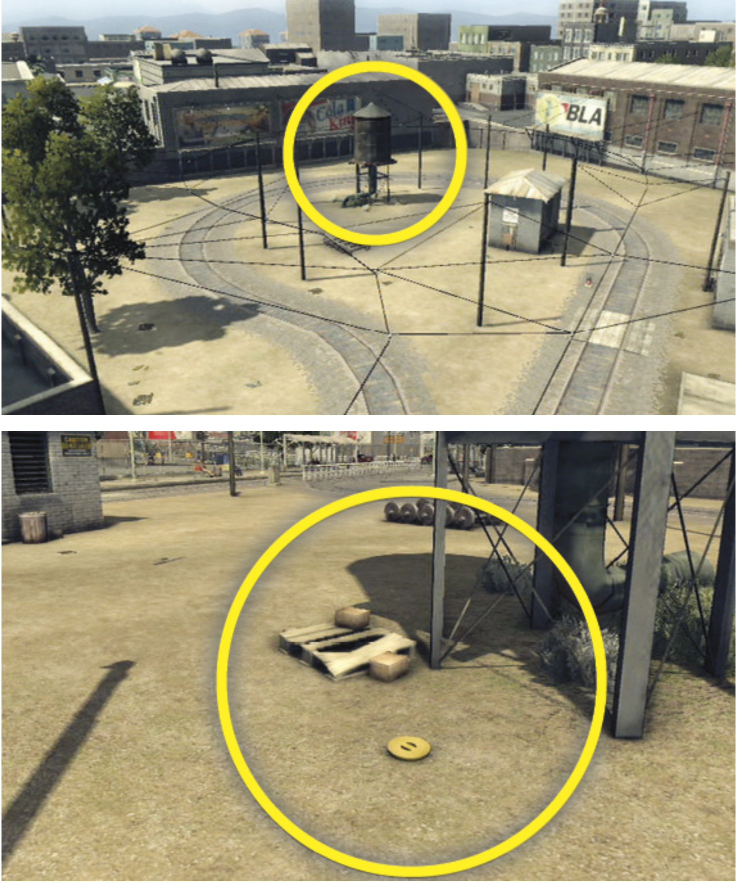
ROCKSTAR GAMES PRESENTS
L.A. NOIRE

Golden Film Reels

# Golden Film Reel Locations

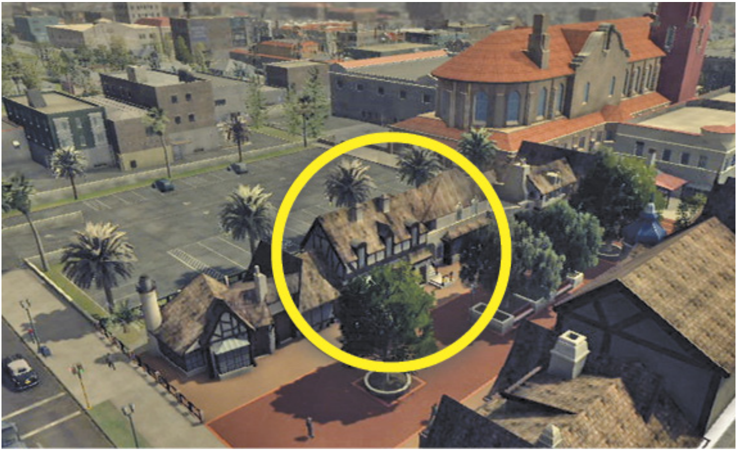


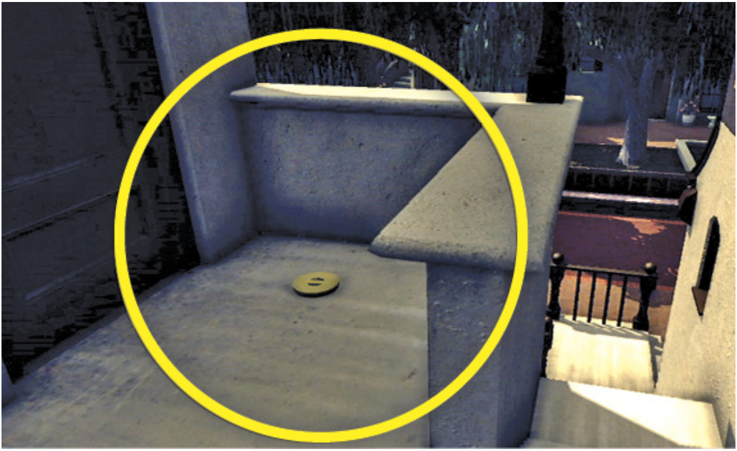
## 1 THE BIG SLEEP



In Hollywood, under a small water tower at the west end of Hollywood Blvd, where the trolley tracks loop for a turnaround.

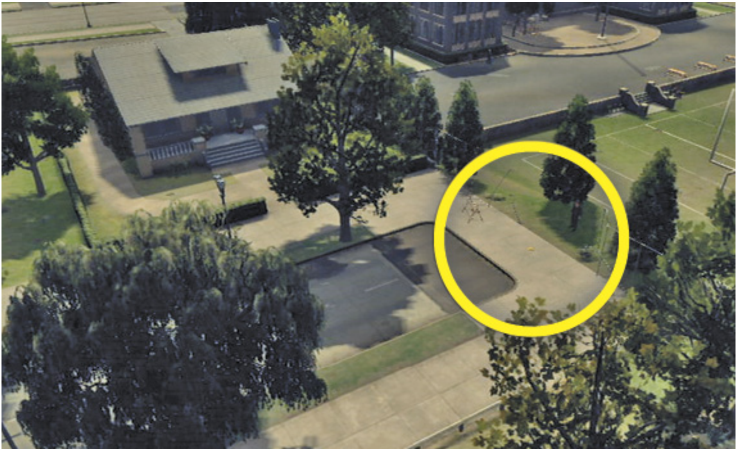
## 2 THE LETTER

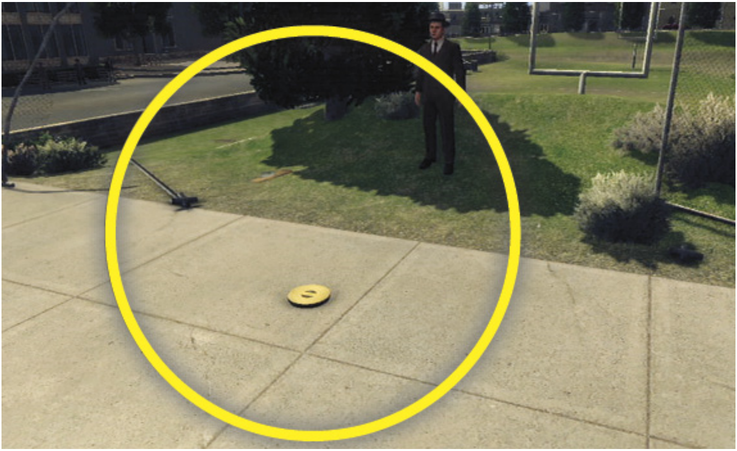




Just north of the Crossroads of the World in Hollywood. From Selma Ave, climb the first set of stairs on your left to reach the hidden film reel on the second level townhouse porch.

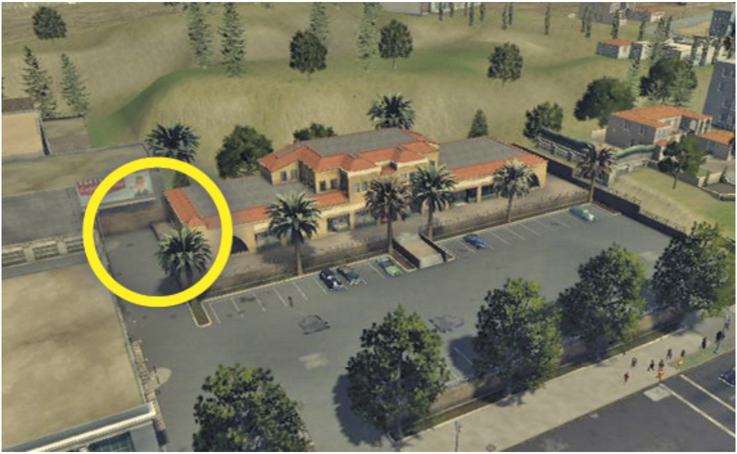
## 3 BRUTE FORCE

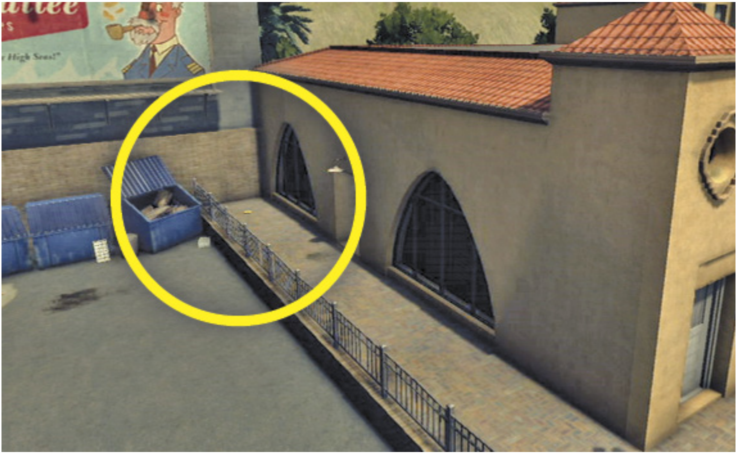




In Hollywood, just above the first "L" in "Hollywood" on the in-game map. Find the short dead-end road west from Schrader Blvd. The film reel is on the sidewalk between the end of the short residential road and a public football field.

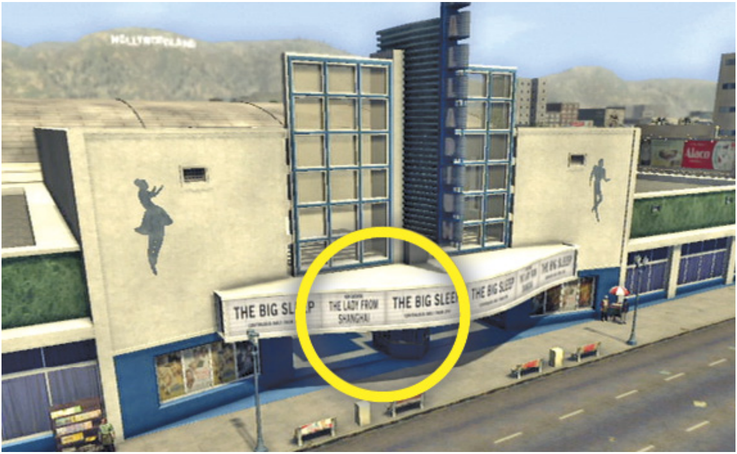
## 4 NIGHTMARE ALLEY

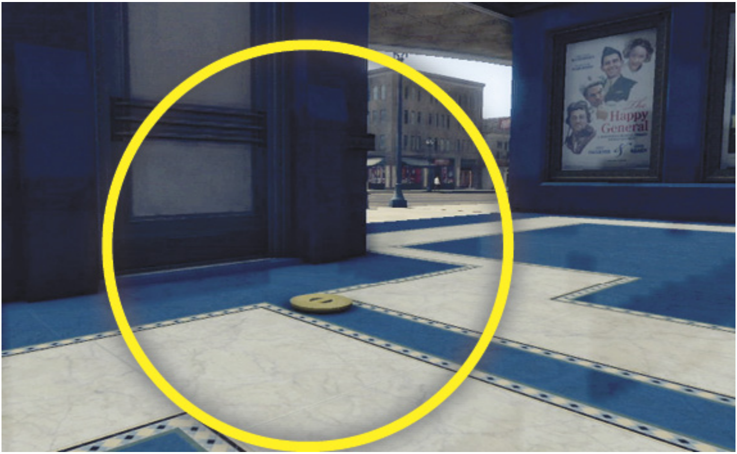




Find the two-story shopping area, just north of Franklin Ave in Hollywood, near the Ivar Ave intersection. Enter the alley on the west side of the shops. The film reel is at the end of a narrow walkway and beside some dumpsters. Look below the captain character on the Capt'n Saltee potato chip billboard.

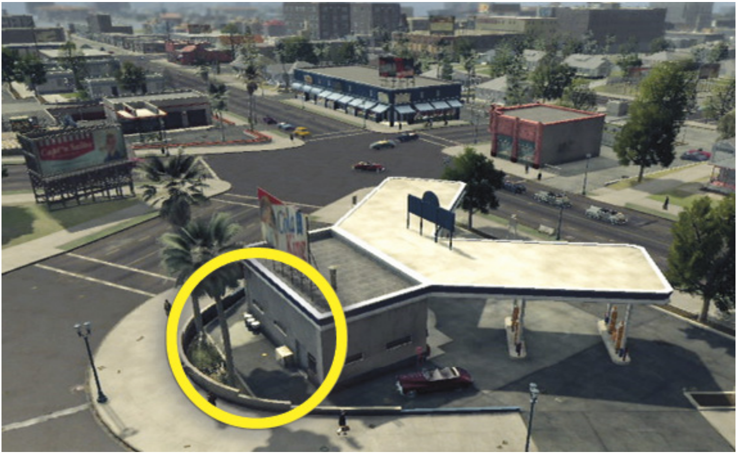
## 5 WHERE THE SIDEWALK ENDS

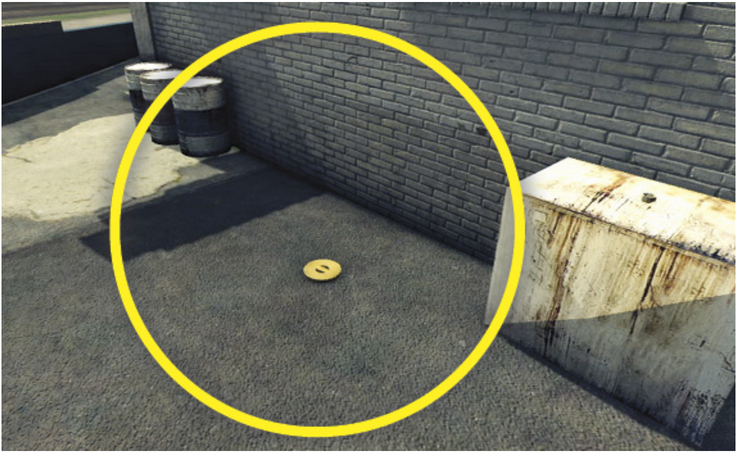




On the ground behind the large column at the entrance to The Palladium theater on Sunset Blvd, between Vine St and El Centro Ave. Currently on the marquee: The Big Sleep and The Lady From Shanghai.

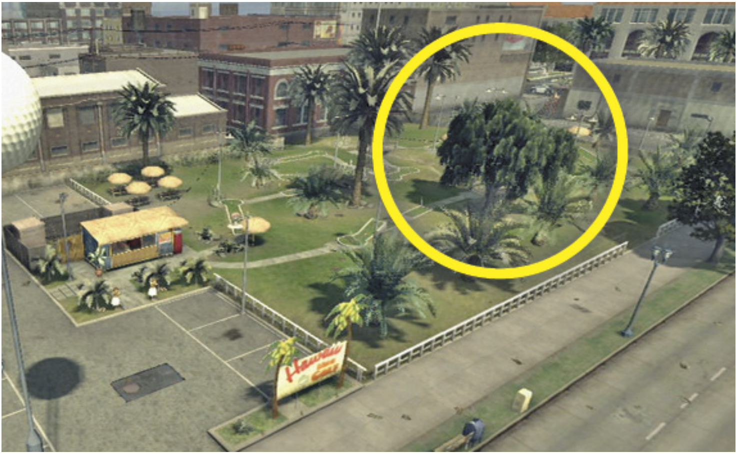
## 6 GILDA

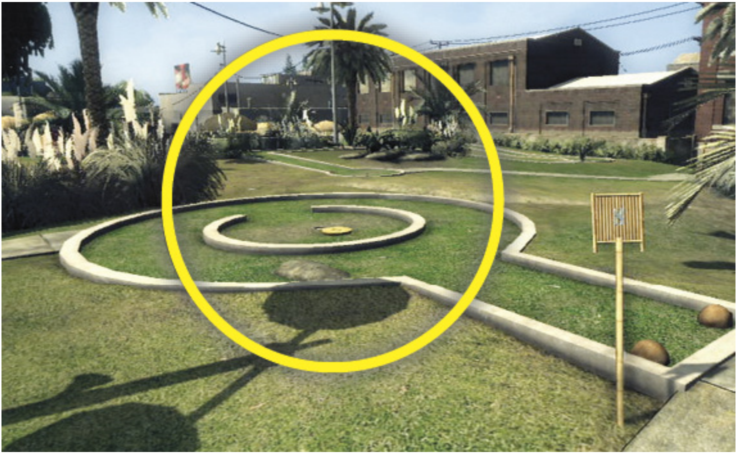




Behind the Circle K gas station in Hollywood at the intersection of Cahuenga Blvd and De Longpre Ave. Look on the ground, between two large palm trees.

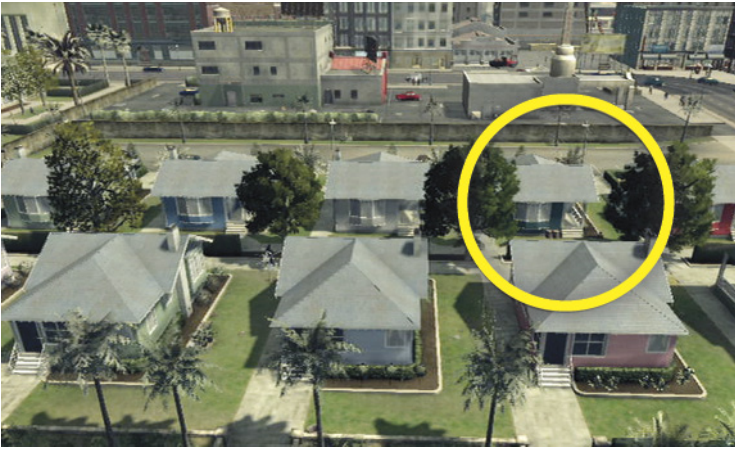
## 7 IN A LONELY PLACE

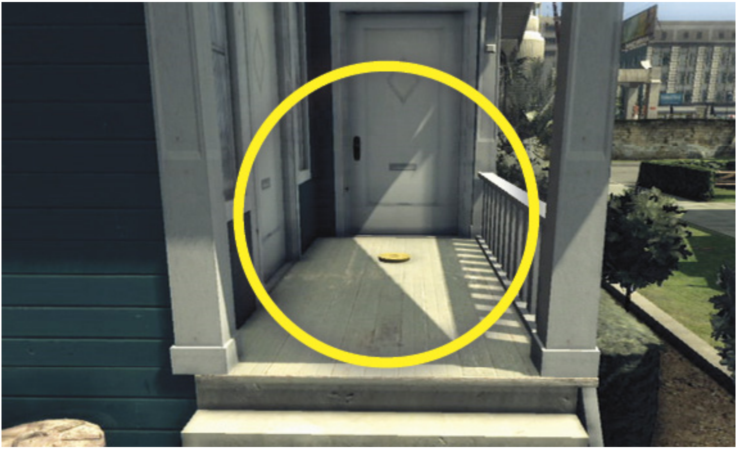




Find the Hawaii Mini Golf course on El Centro Ave in south Hollywood. The film reel is on the eighth tee.

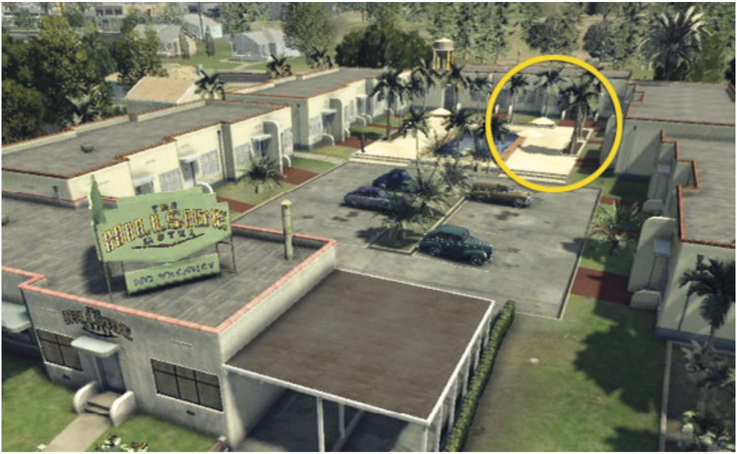
## 8 ODD MAN OUT

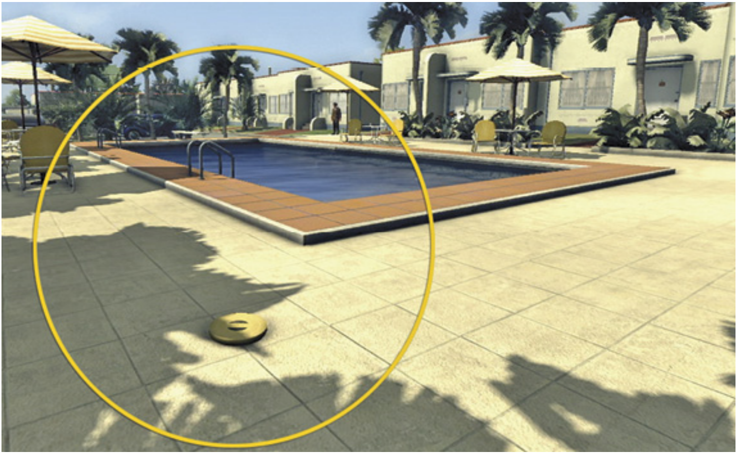




On the back porch of this turquoise bungalow in the neighborhood off of St Andrews Pl (located at the end of the “D” in “Hollywood” on the in-game map).

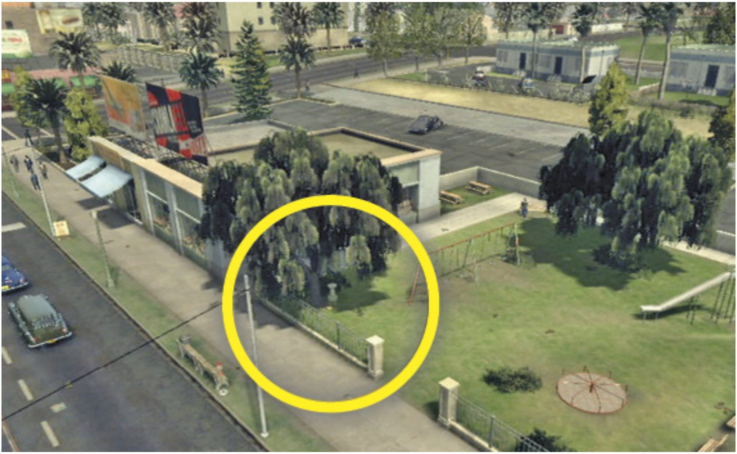
## 9 THE NIGHT OF THE HUNTER

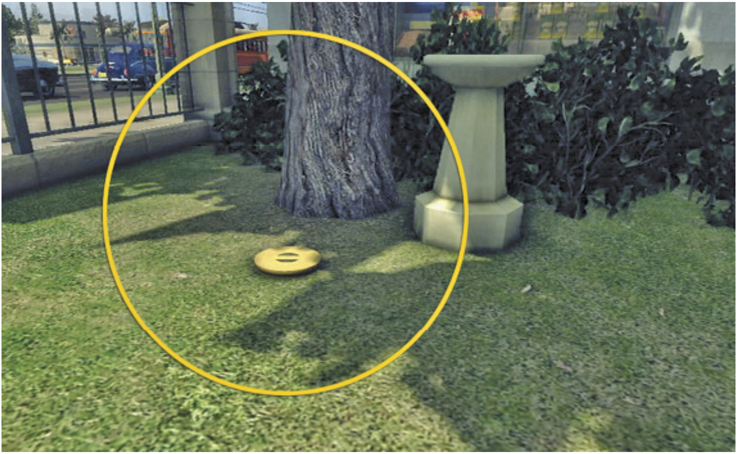




Find the south entrance into the Hillside Motel's courtyard. Then look on the ground in the northeast corner of the motel's pool.

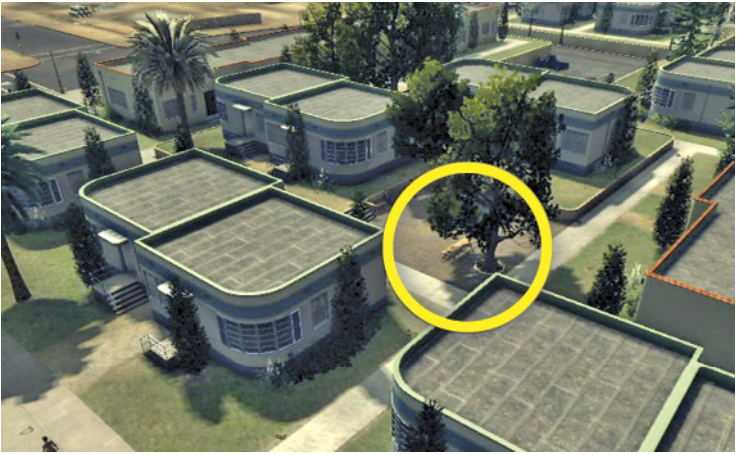
## 10 THE SPIRAL STAIRCASE

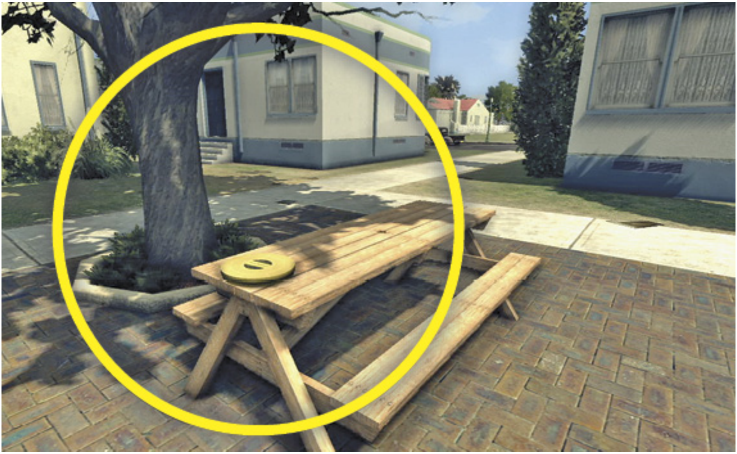




In a small park beside Samuel's Delicatessen, off of Santa Monica Blvd in Hollywood. Look in the grass near a birdbath.

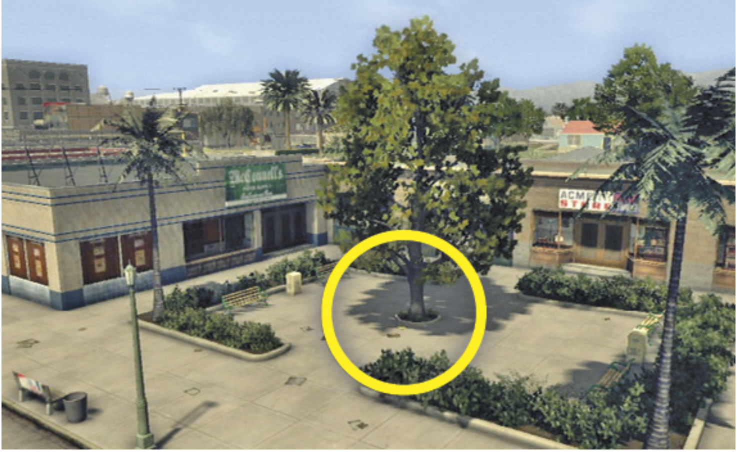
## 11 THE WOMAN IN THE WINDOW

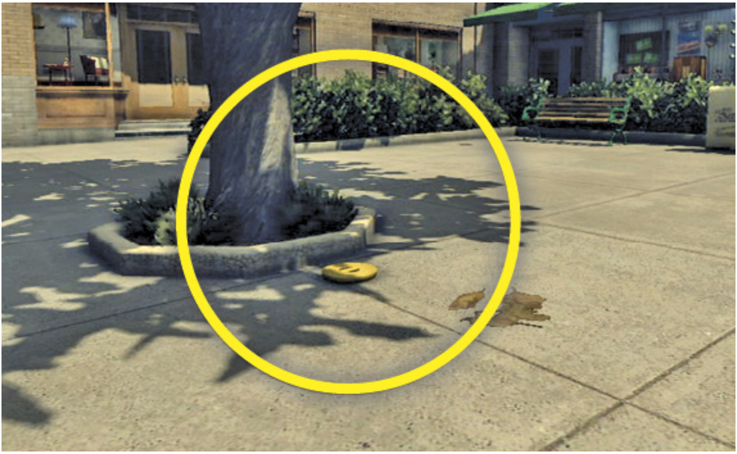




In a subdivision off of Lemongrove and Wilton Pl. Look on a picnic table in a central courtyard amongst some “modern” homes with blue, orange, or green trim.

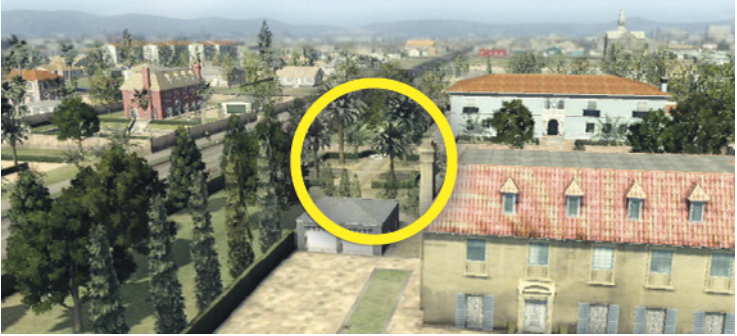
## 12 SUNSET BOULEVARD

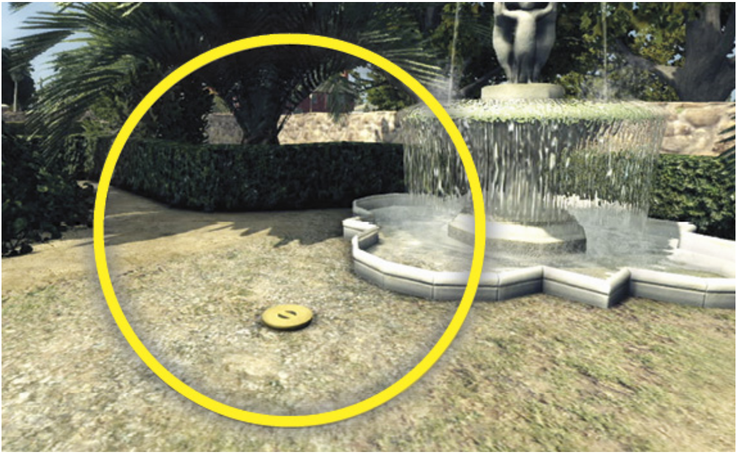




In a courtyard on Melrose Ave. Look on the ground by a tree in front of a small strip shop.

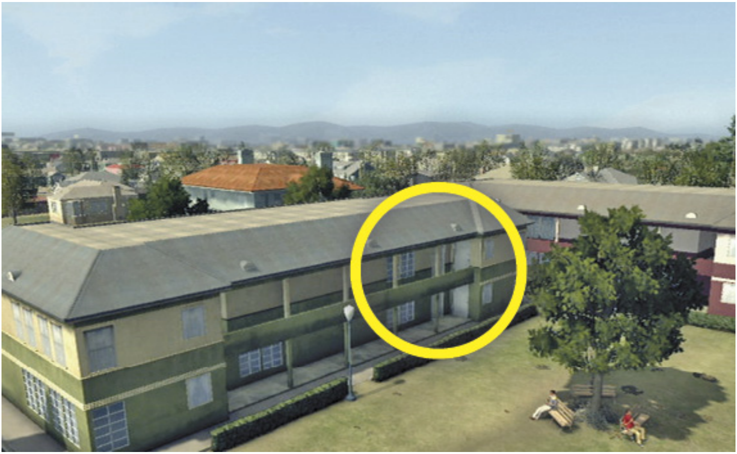
## 13 THE NARROW MARGIN

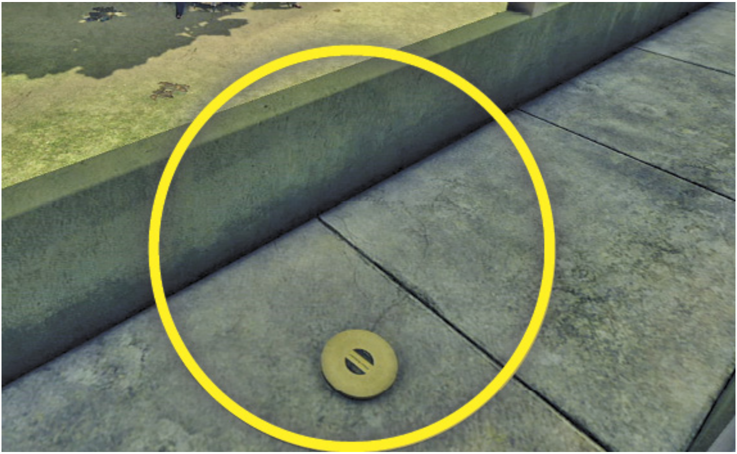




Find the brown stucco mansion with a red tile roof on the corner, then enter the driveway from the east side. The reel is on the ground by a garden fountain behind the detached garage.

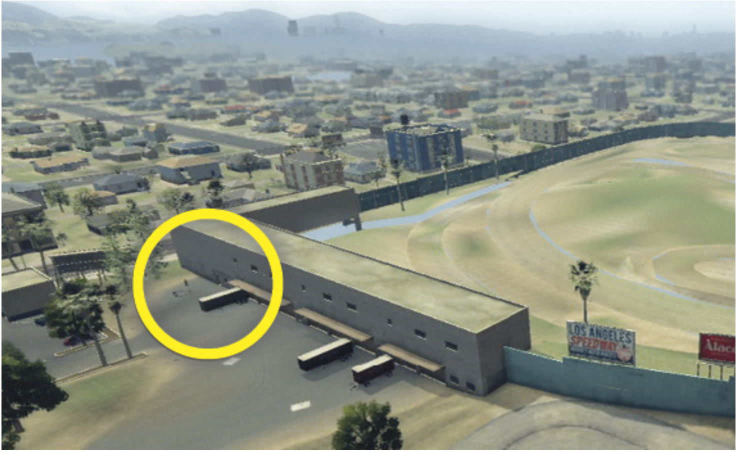
## 14 WHITE HEAT

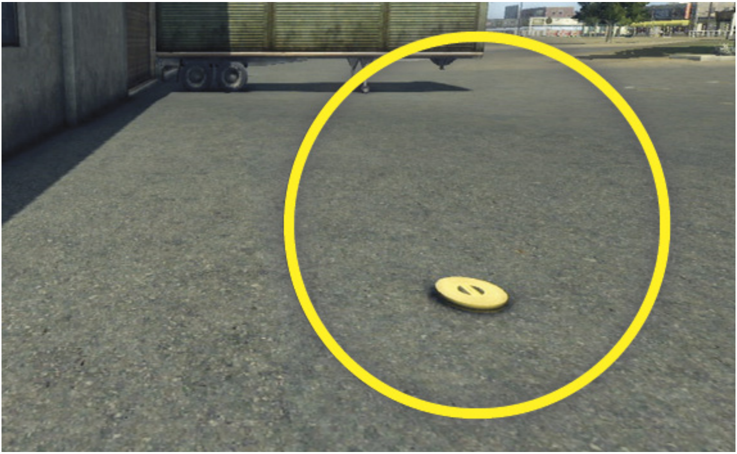




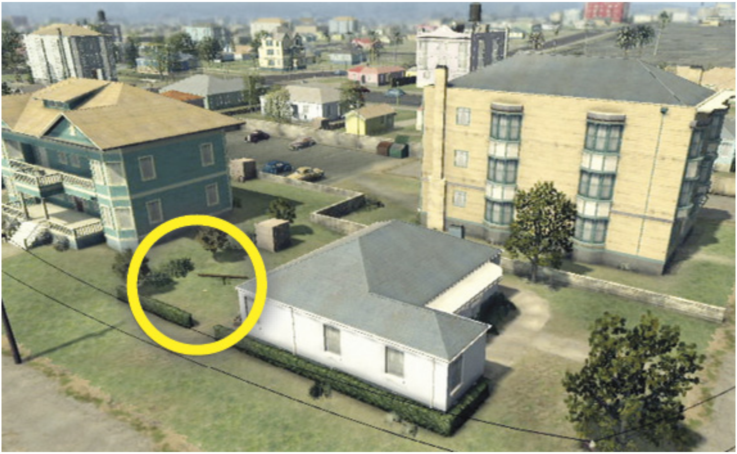
On the second floor walkway of a two-story apartment building between Mariposa and Alexandria Avenues. To reach the walkway, climb the set of stairs on the south side of the two-tone green building.

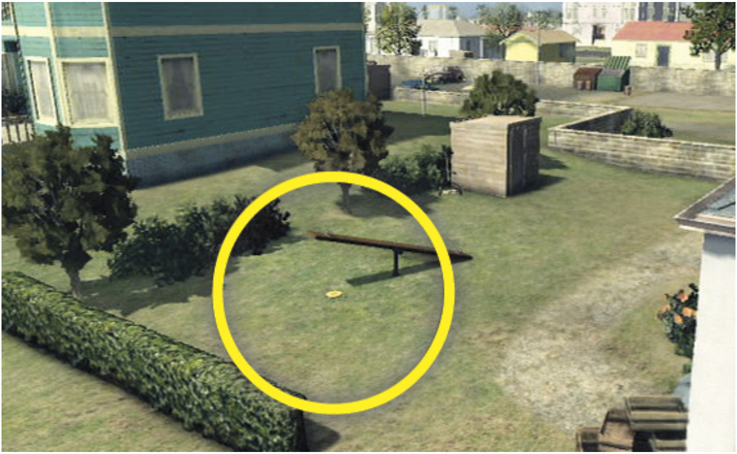
## 15 CROSSFIRE





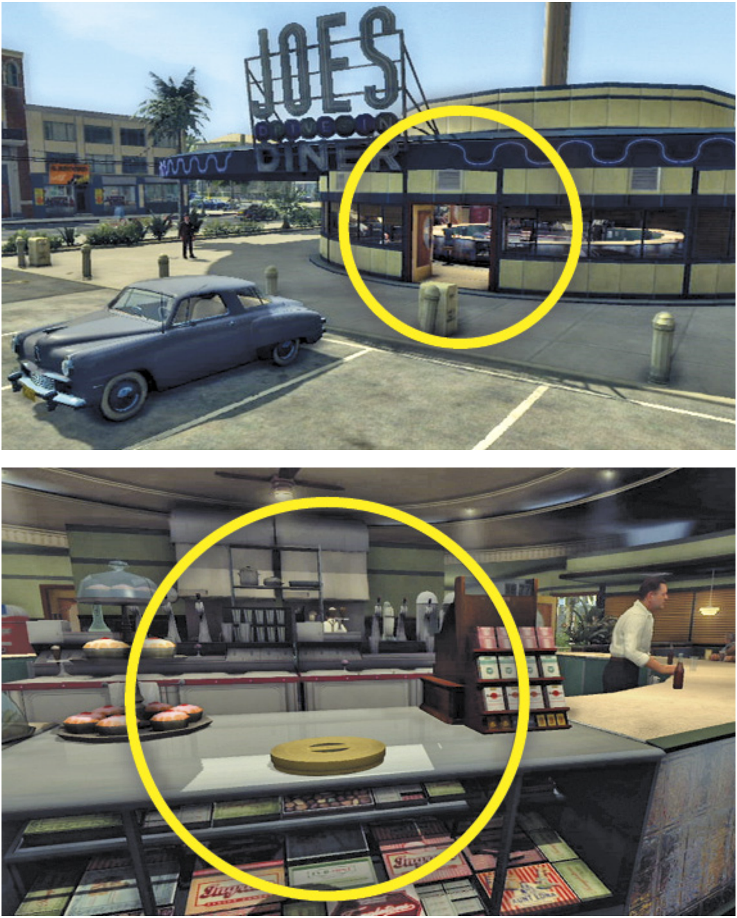
Find the Southwestern Motors filling station on the corner of Melrose and Heliotrope Drive. Head between the station and the adjacent All Purpose Mechanical Repairs garage to approach the outer wall of the L.A. Speedway where a transfer trailer is parked. The film reel is in front of a side door.





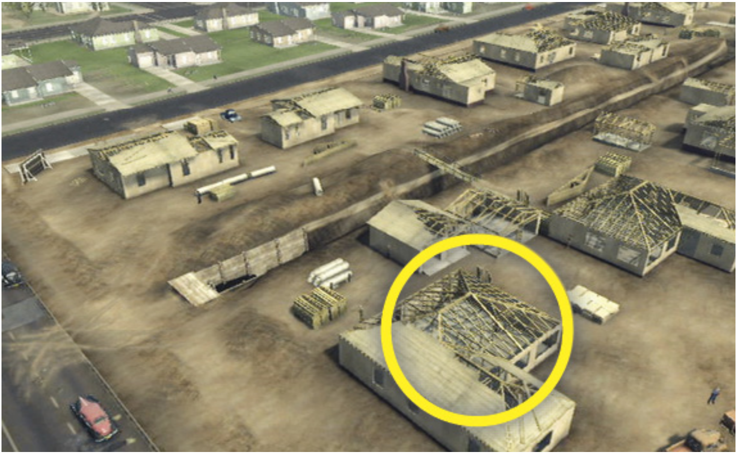
On the ground next to a see-saw in the small backyard of a white, one-story home. Look for the nearby two-story green house (it's much easier to spot) in the neighborhoods between Clinton St and Rosewood Ave.

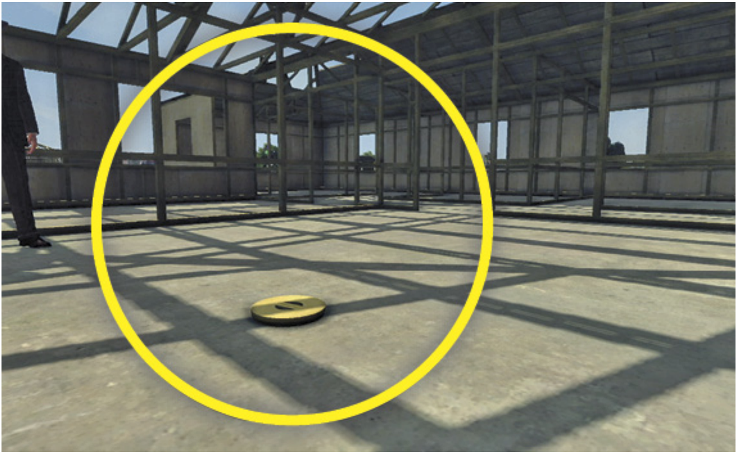
## 17 THIEVES' HIGHWAY



On the counter of Joe's Drive-In Diner on Maplewood Ave. The reel is beside the register, near the main entrance.

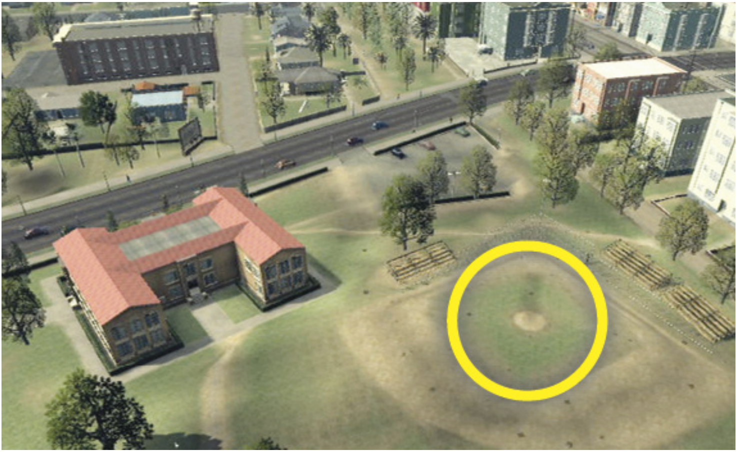
## 18 THE KILLERS

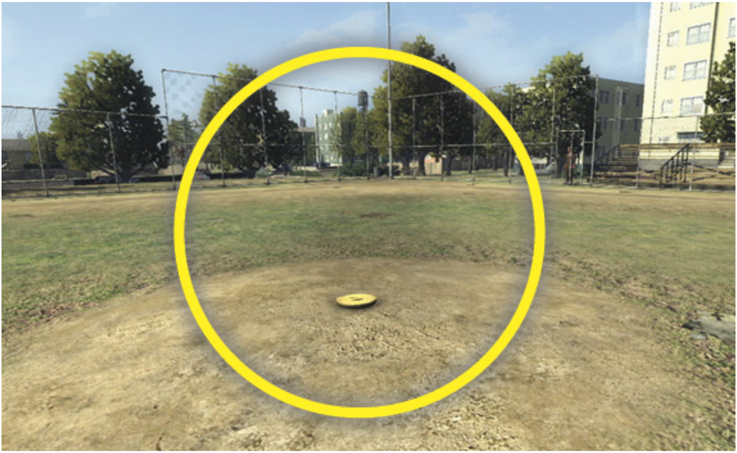




In the northwest corner of the construction house at the corner of 1st St and the main southern entrance into the Elysian Fields housing development (an unnamed street).

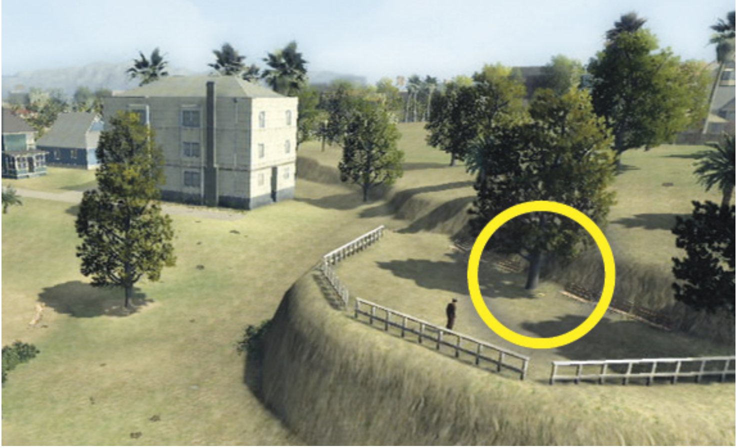
## 19 THE LADY FROM SHANGHAI

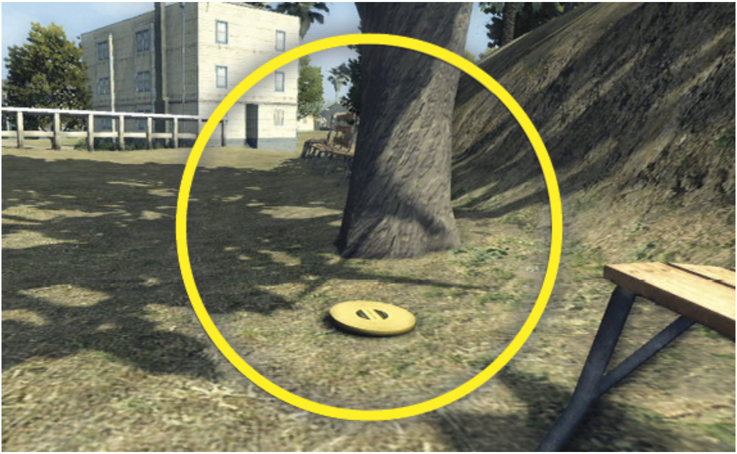




On the pitcher's mound of a baseball field in Wilshire.

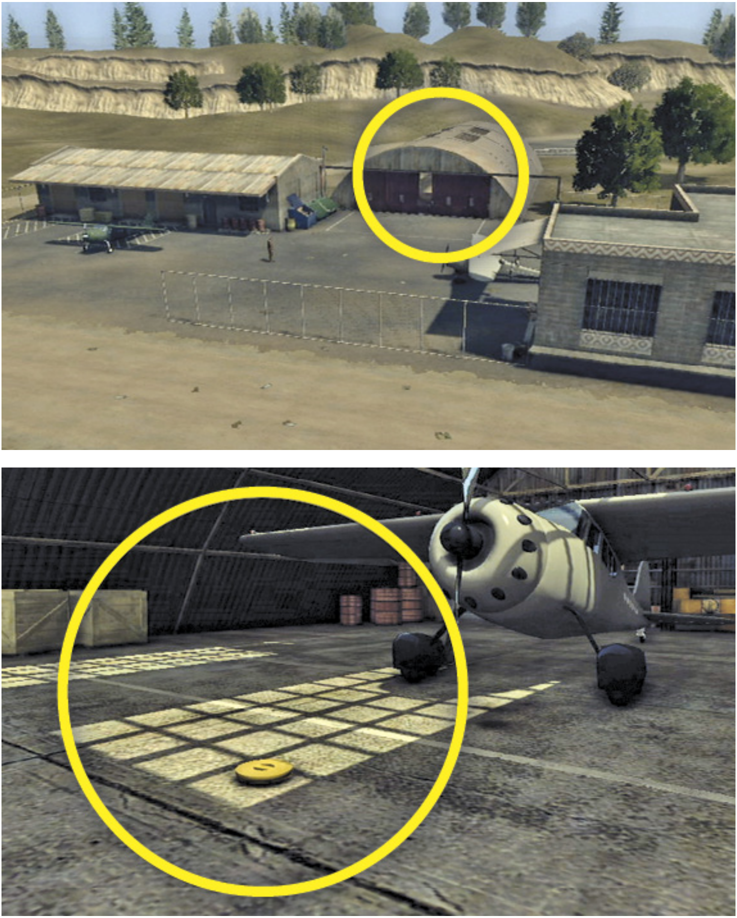
## 20 THE THIRD MAN





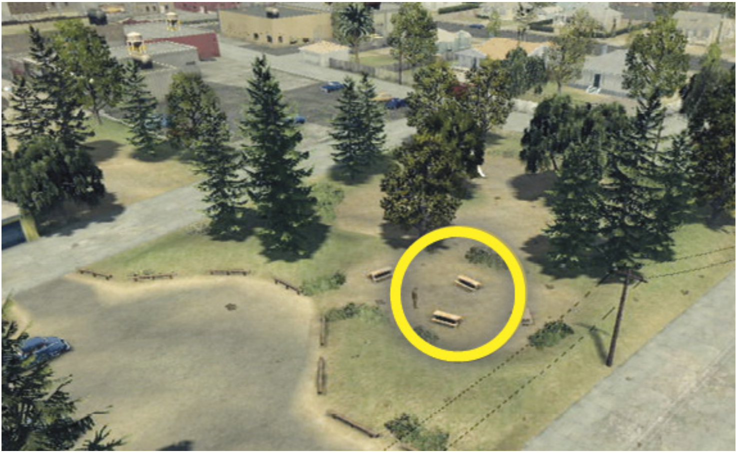
Find the park on Hoover St in Wilshire, then follow the ascending dirt path at the north end of the park to reach the overlook. Find the reel on the ground between the first tree and the row of park benches.

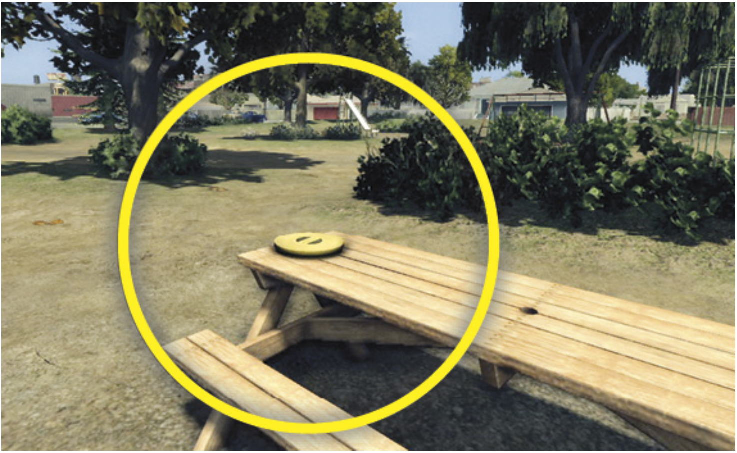
## 21 SHADOW OF A DOUBT



Inside the small hangar at the Wilshire airport.

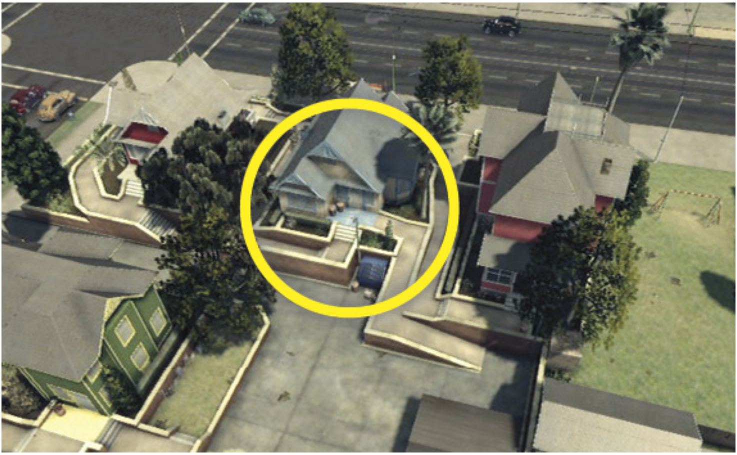
## 22 LAURA

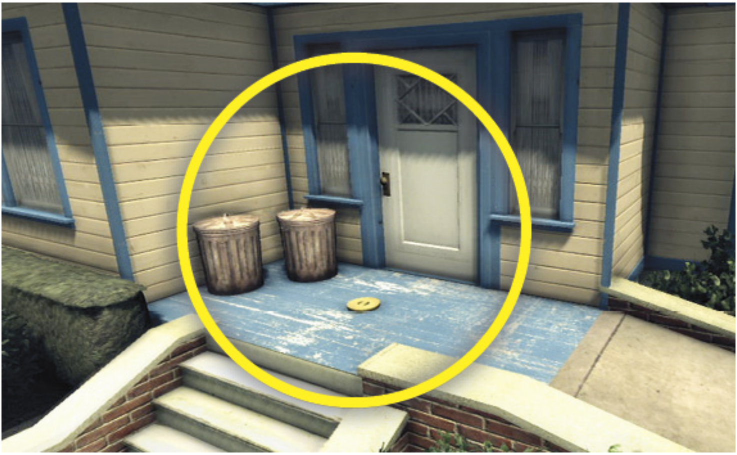




On the edge of a picnic table in a small Wilshire children's park.

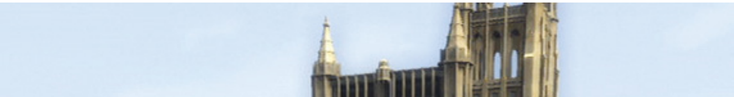
## 23 THE SET-UP

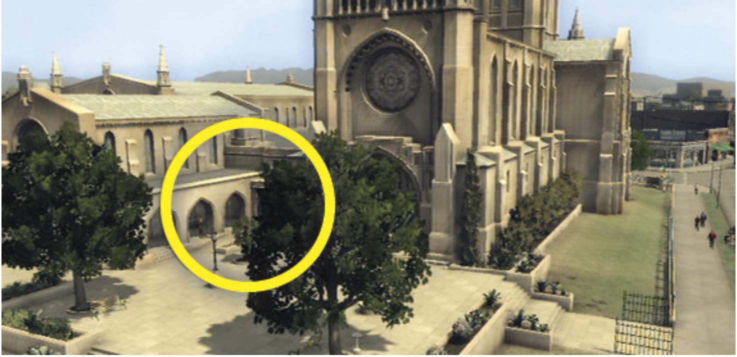


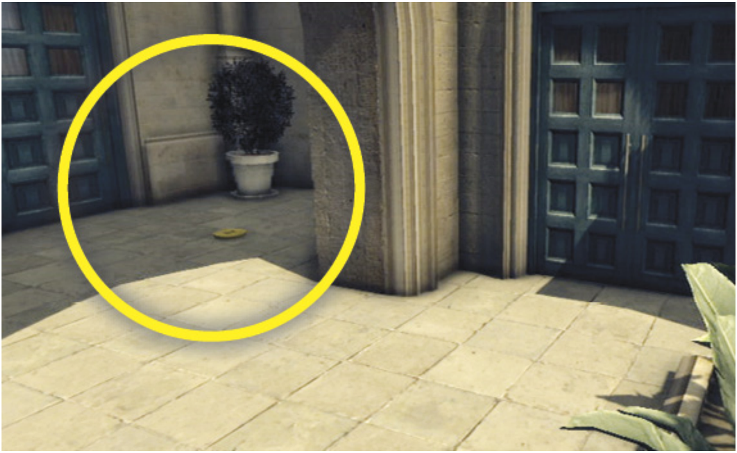


Find the beige two-story house with blue trim in the neighborhood between Berendo St and New Hampshire Ave, just south of 6th St. The film reel is on the back porch.

## 24 THE KILLING

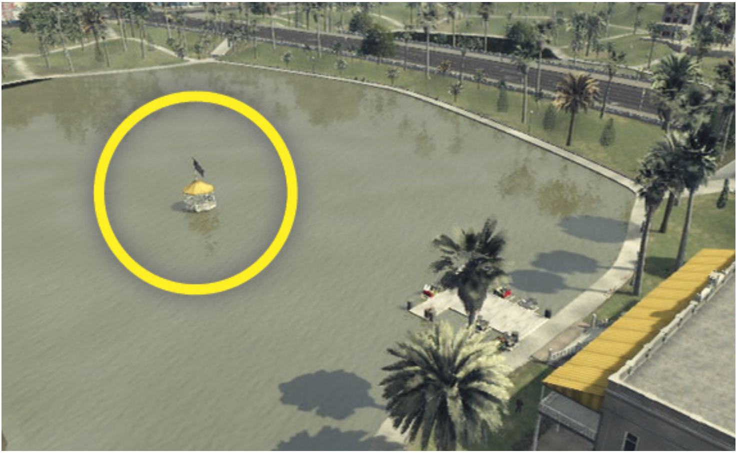


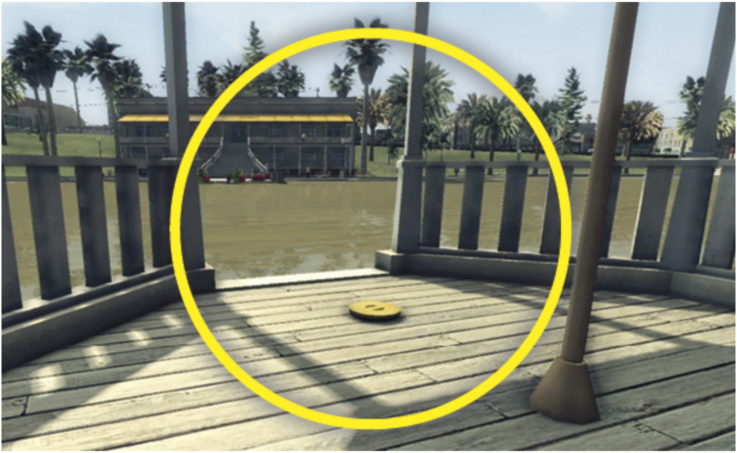




Find the large cathedral (First Congregational Church) on the corner of 6th St and Hoover St. The film reel is on the covered walkway on the west side of the church.

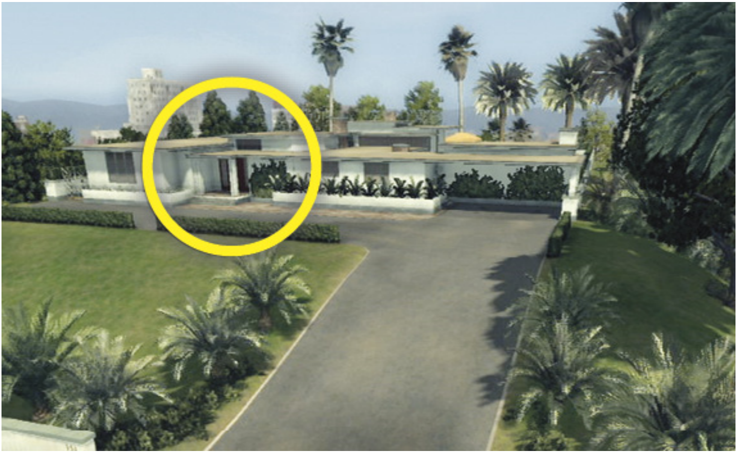
## 25 NIGHT AND THE CITY

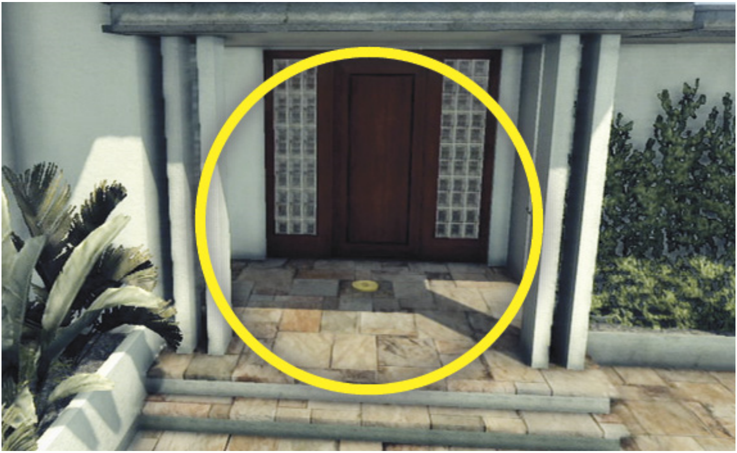




In the MacArthur Park pond, on the island/gazebo. The water is only knee deep, so just wade through to reach the reel.

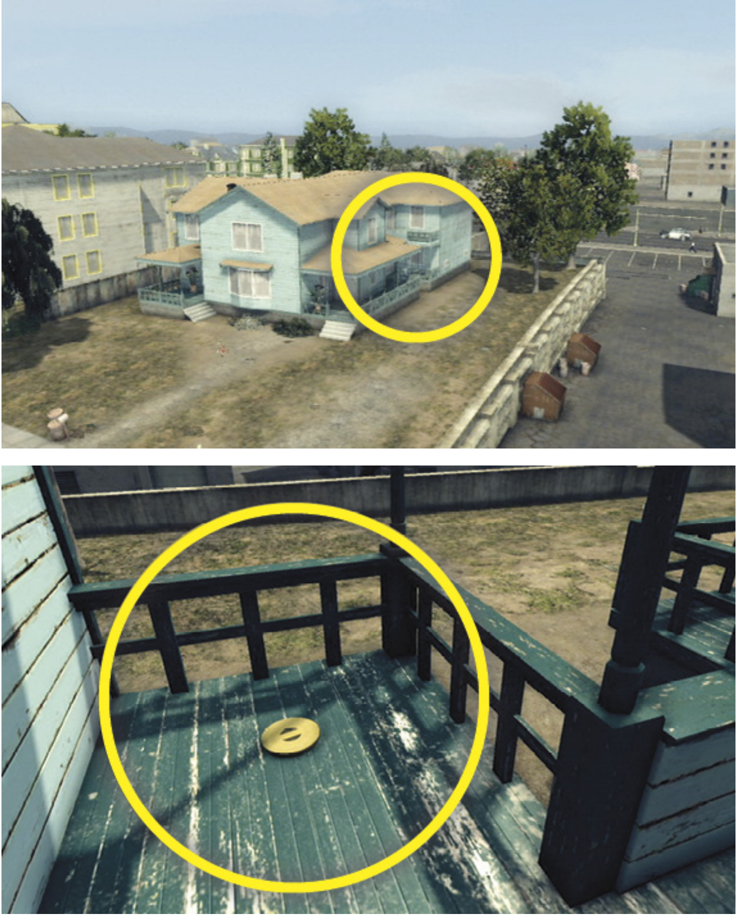
## 26 THE BIG CLOCK





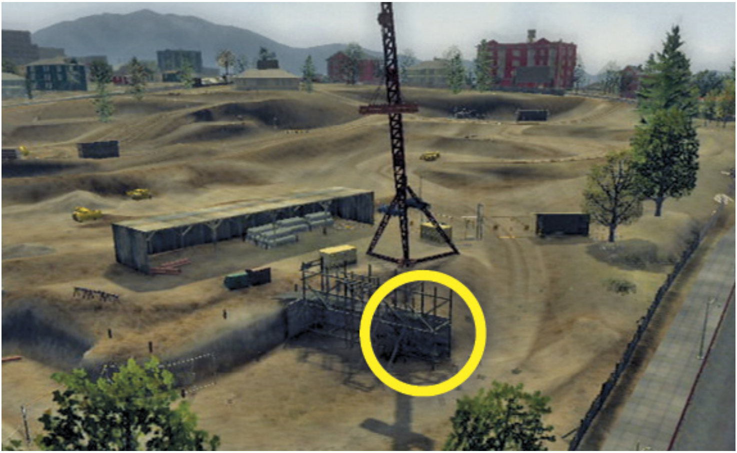
On the front porch of the white house (address 131) found on the winding, unnamed street between Grand View St and Alvarado St in Wilshire.

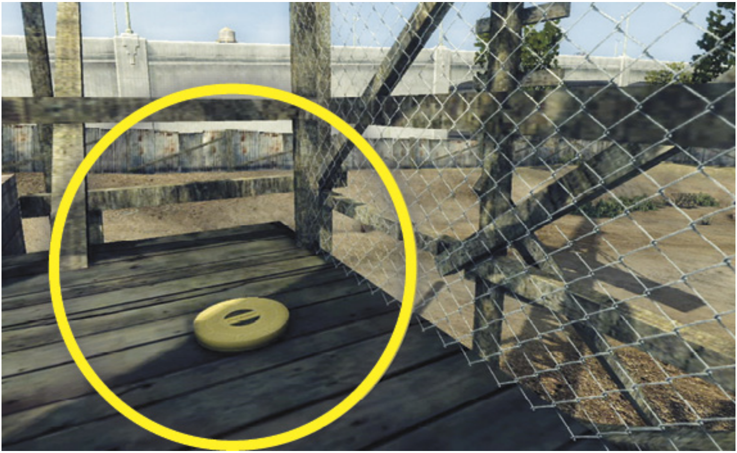
## 27 THE NAKED CITY



Find the two-story building on the corner of Bonnie Brae St and Beverly Blvd. This large, sky blue house with dark green trim is hard to miss. The film reel is on the lower, wrap-around porch on the east side of the building.

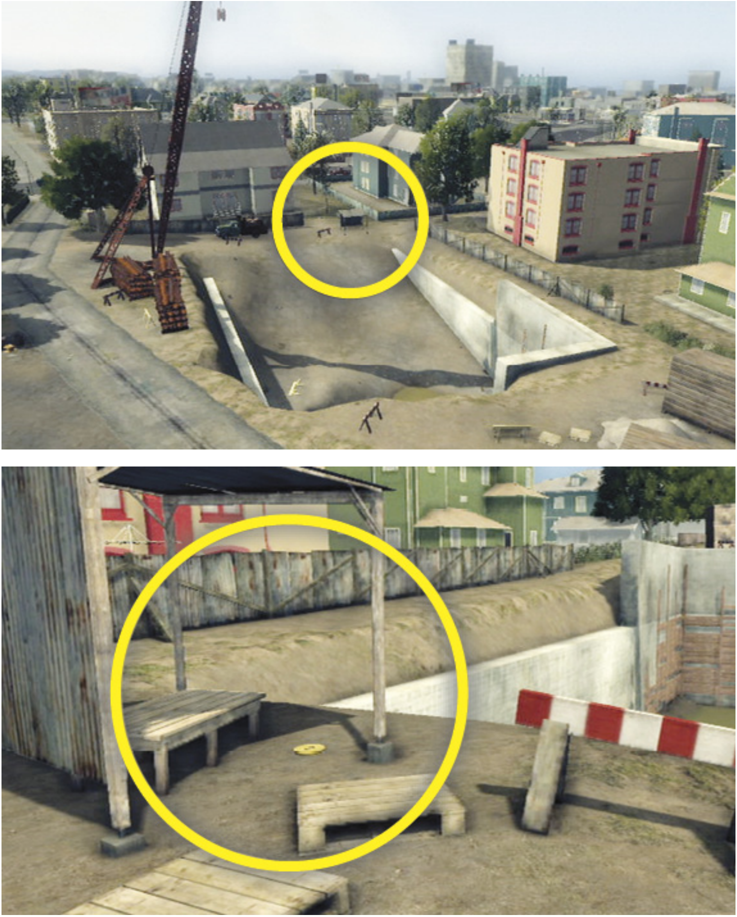
## 28 THIS GUN FOR HIRE



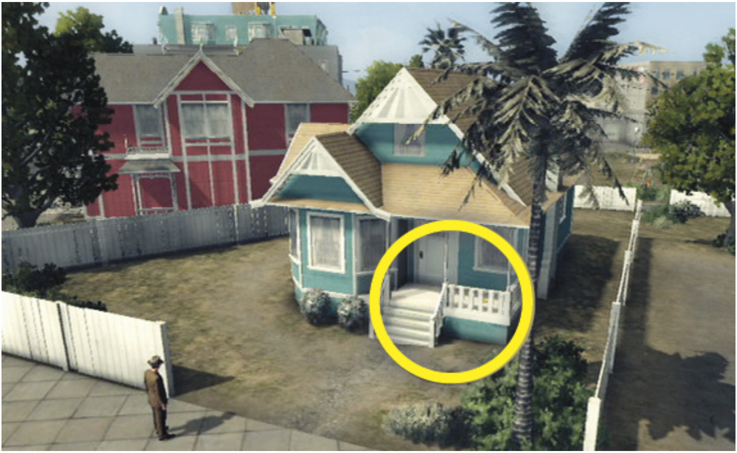


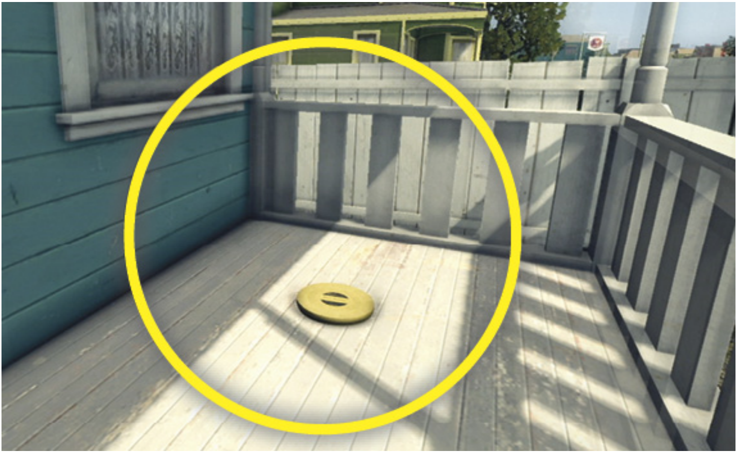
On the wooden scaffold in a construction area. Use a car to smash through one of the entry gates.

## 29 SWEET SMELL OF SUCCESS



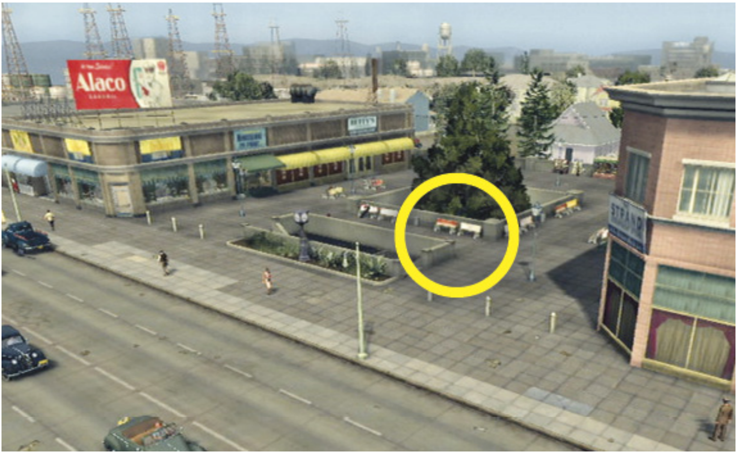
Under a shelter at the base of a deep building foundation; a construction project in a residential backyard.

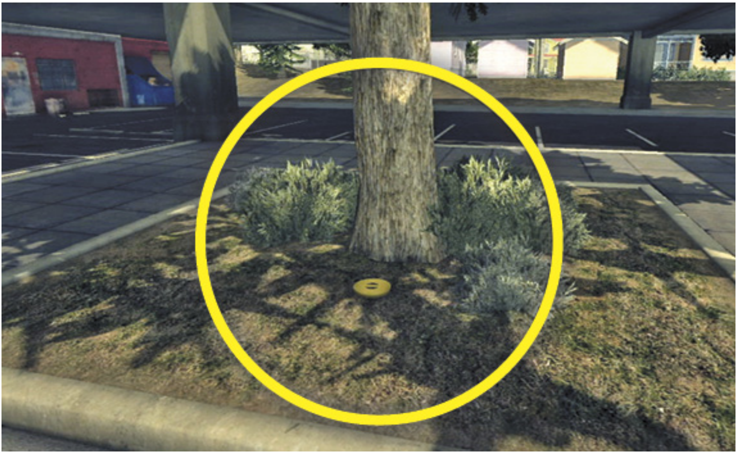




On the front porch of a modest aqua/turquoise home on the corner.

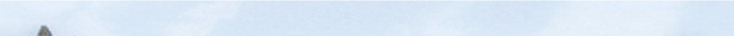
## 31 MURDER, MY SWEET

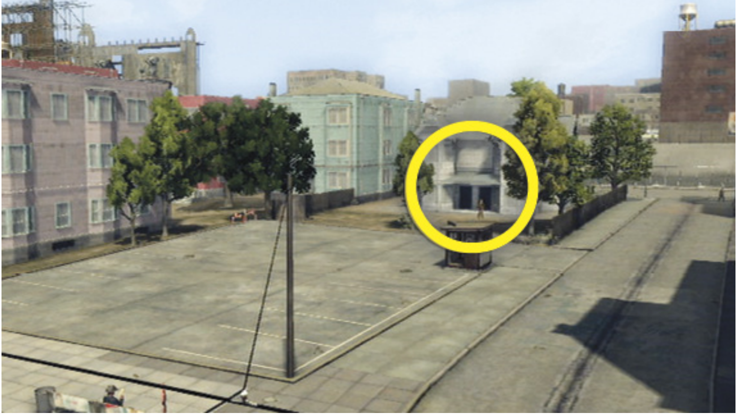


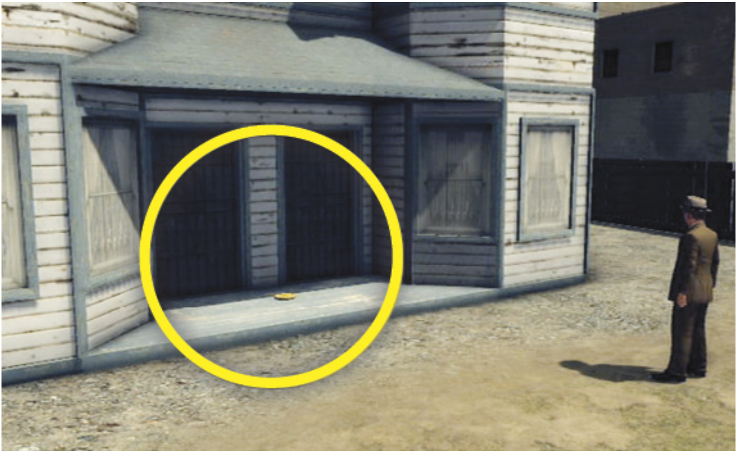


In an underground parking shelter. Find the stairs in a courtyard area between stores within the borders of Burlington and Beacon Avenues, and 9th and 8th Streets. Head down the stairs to the lower level and find the film reel next to the tree in the middle.

## 32 THE BIG CARNIVAL

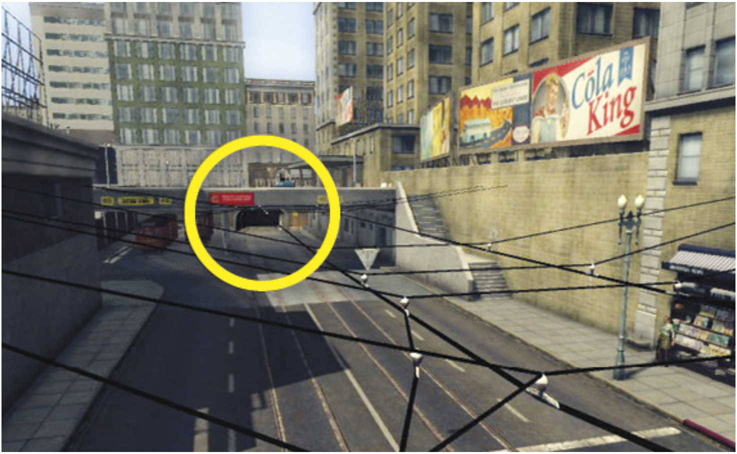


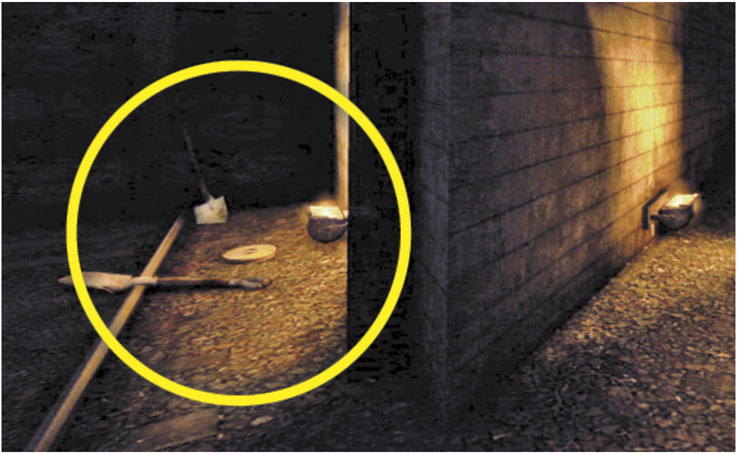




On the back porch of a two-story gray house near the corner of Figueroa and 9th street. The back of the house faces a small public parking lot with an attendant in a booth.

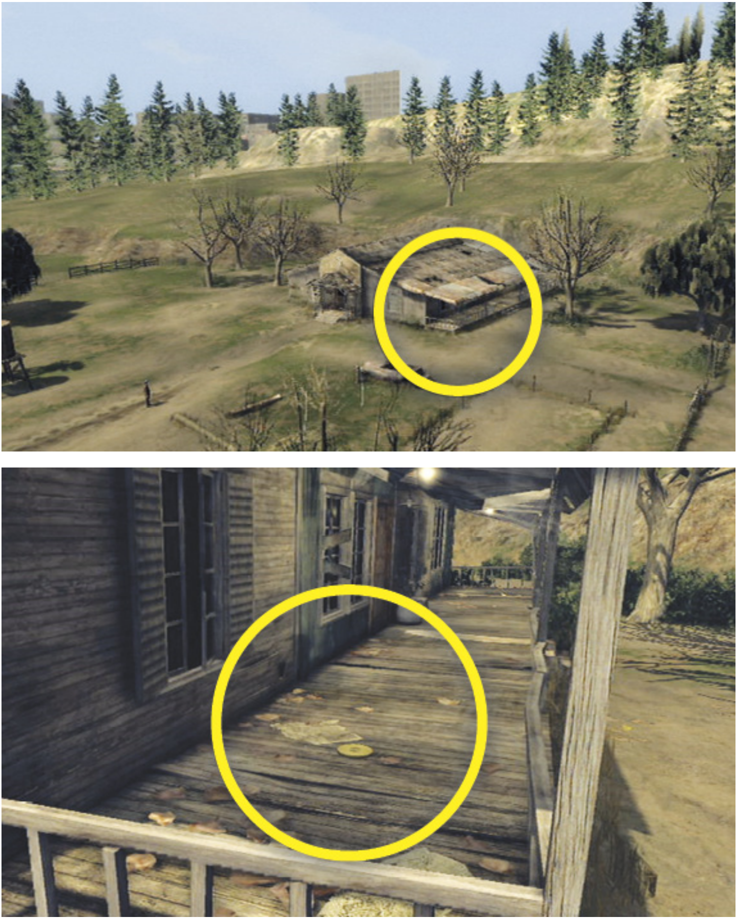
## 33 MILDRED PIERCE





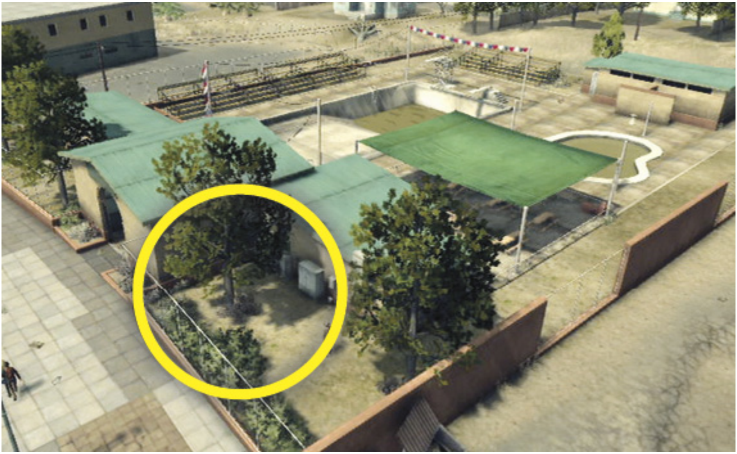
This is the hardest film reel to find. When you go to the location of the map icon, you find yourself standing in the middle of a stretch of 4th Street with no film reel in sight. That's because it's under your feet. Enter one of two train tunnel entrances a few blocks away to the northwest (A) or southeast (B). Midway through, you'll find the reel at a fork in the path.

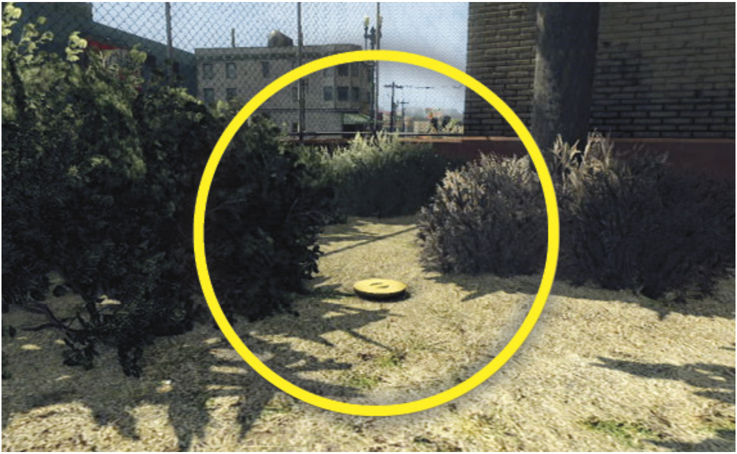
## 34 KEY LARGO



On the side porch of Rancho Rincon house from “A Different Kind of War”.

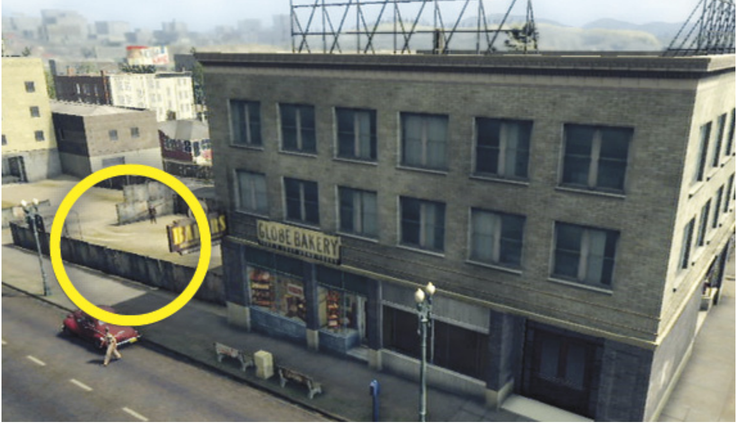
## 35 LEAVE HER TO HEAVEN

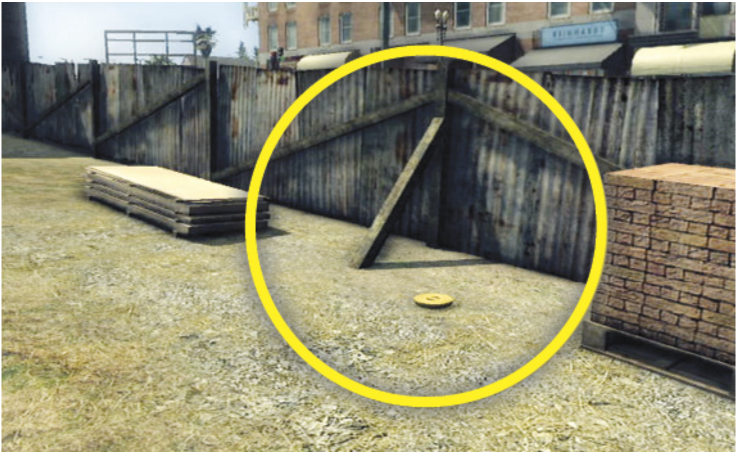




Enter the abandoned public pool from the east entrance, then follow the path to the right and around the building. This leads to a small yard, which can be seen through the fence from the street. The film reel is on the ground in this yard.

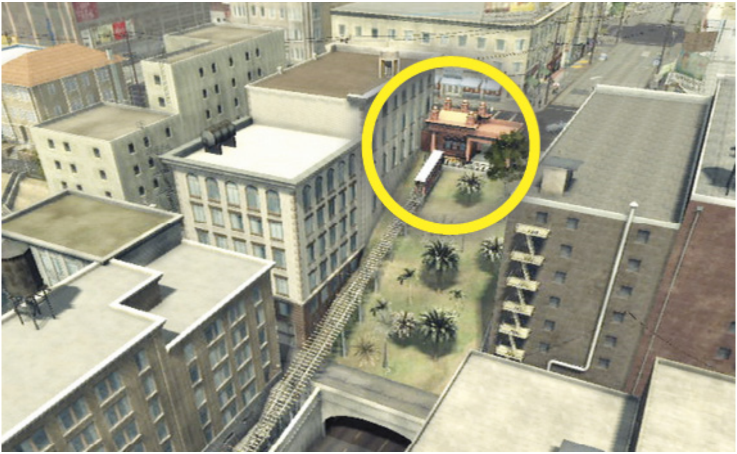
## 36 THE MALTESE FALCON

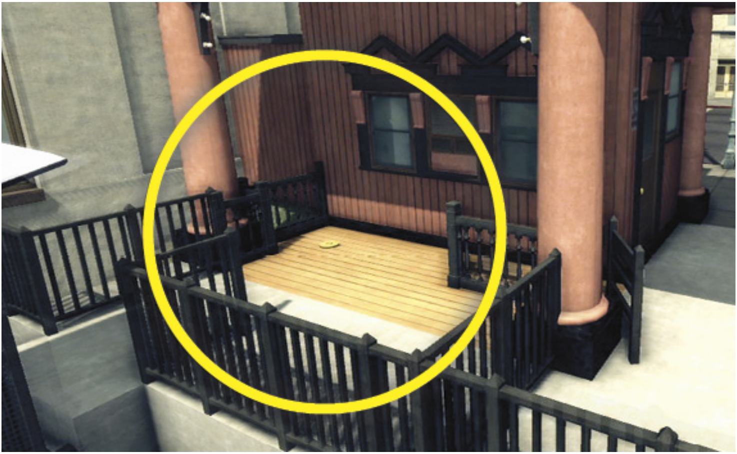




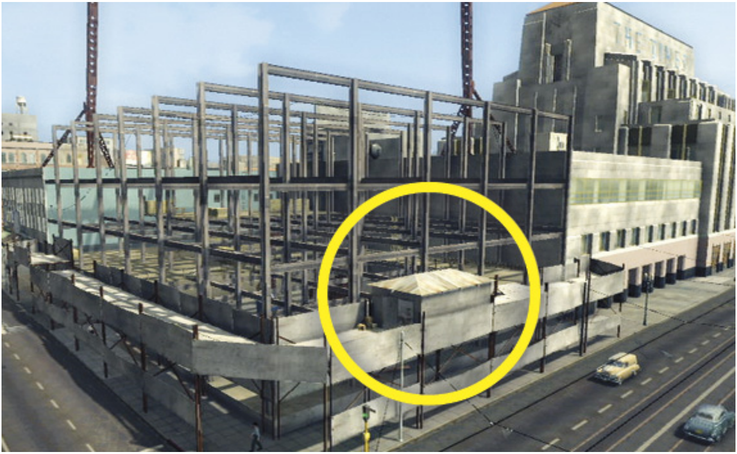
On the ground in the fenced lot behind Bakers, off of Grand Ave.

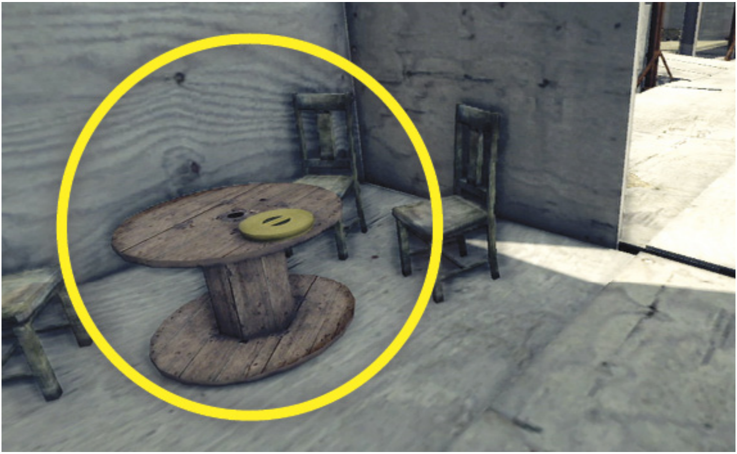
## 37 THE BIG HEAT





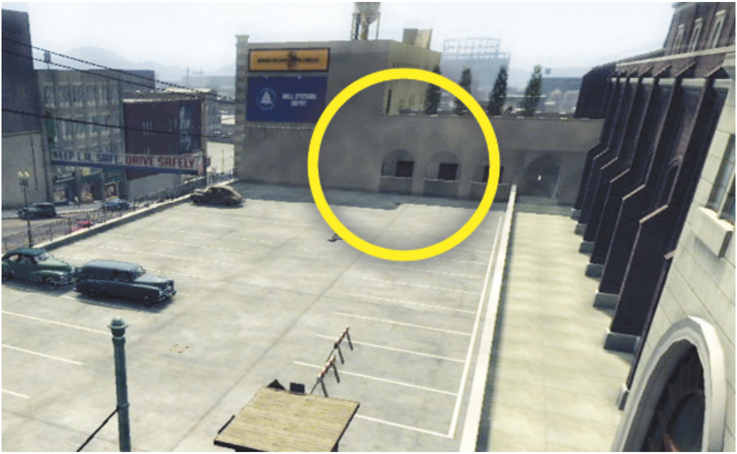
At the top of the world's shortest railroad. The top is a block northwest from Angel's Flight on 3rd St in Central.

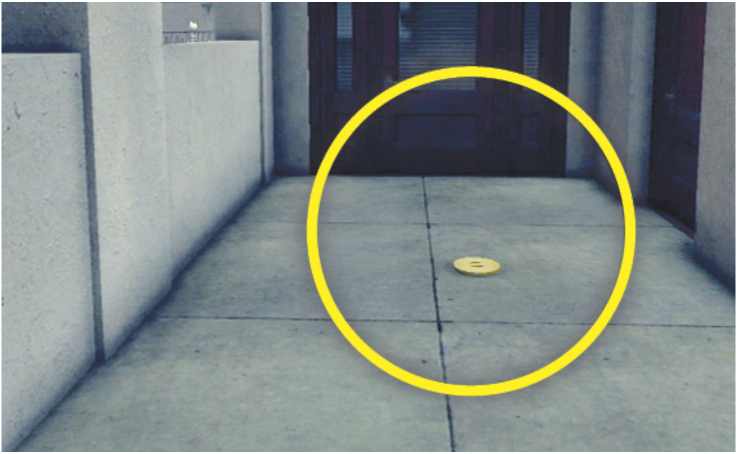




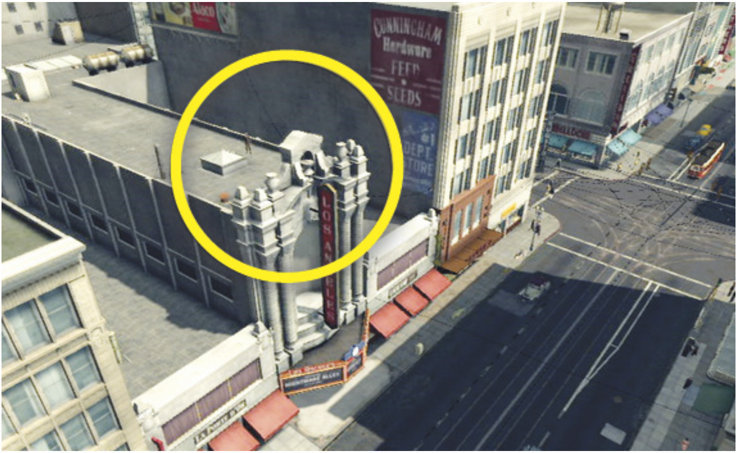
Go to the construction site on the corner of Spring and 2nd Street. The reel is on a wire spool table inside a small shelter on the raised scaffold platform that surrounds the site. Find the ladder to reach the upper tier under the platform on Spring Street. Climb to the top of the ladder and enter the shelter to the left to claim the reel.

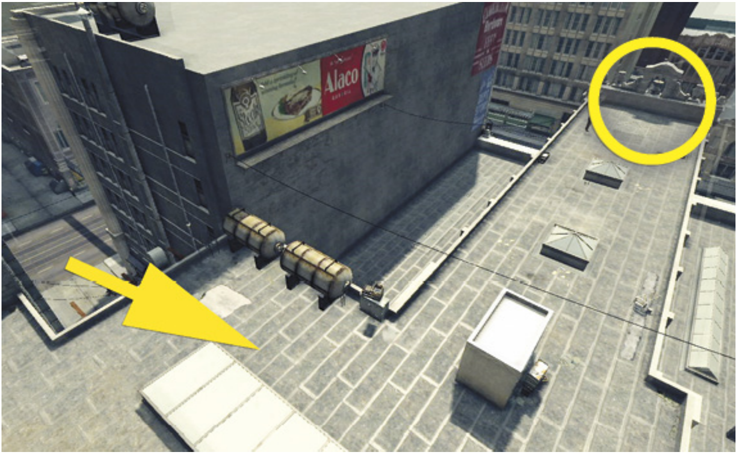
## 39 STRANGERS ON A TRAIN





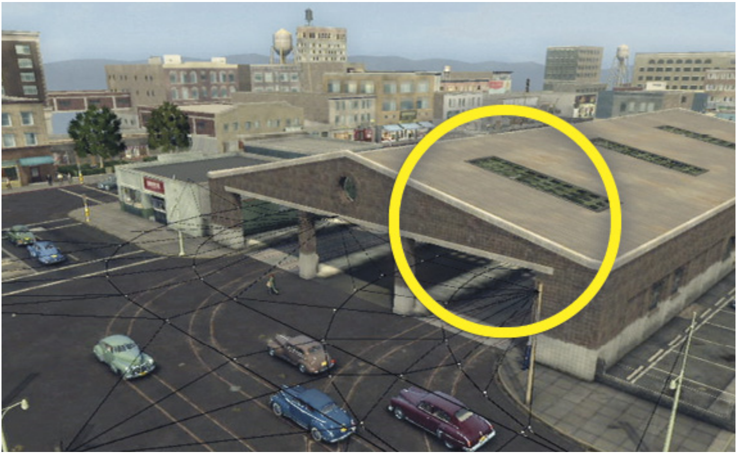
Find the Bell Systems Depot building at the end of a large corner parking lot (with a guard booth) on the corner of Main Street and 2nd St. Enter the half-wall walkway near the guard booth and follow it to the Bell Systems building. The reel is on the covered walkway.

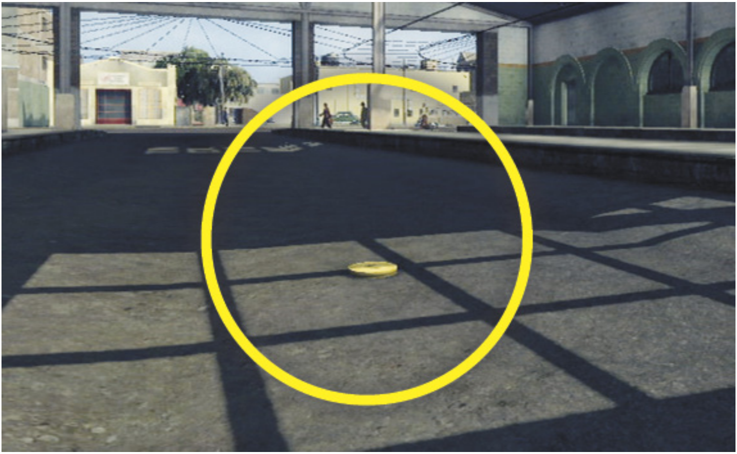




On the rooftop of the Los Angeles Theater on Broadway. Run around the block to the alley on 6th St that leads to the back of the theater. Look for the L.A. Theater marquee on the back wall near some stairs. Climb the pole in the corner (to the right of the marquee), then ascend the ladders to the rooftop. The reel is toward the front of the theater.

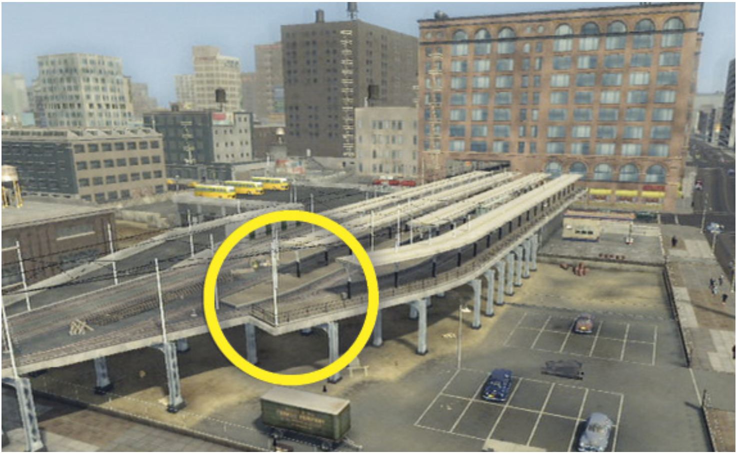
## 41 OUT OF THE PAST

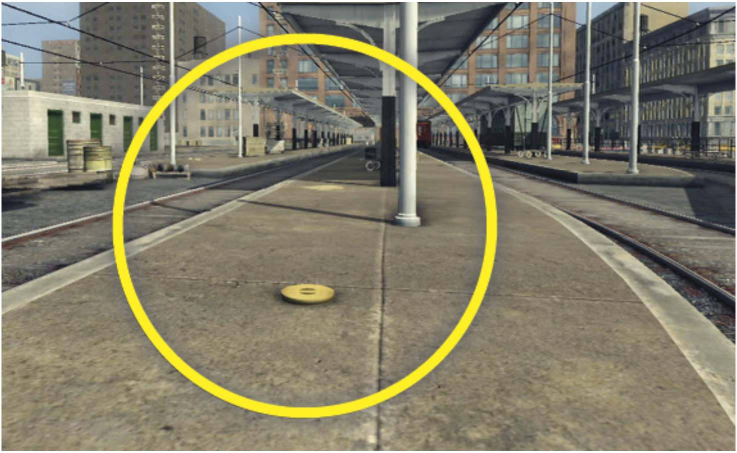




On the ground, in the middle of the large, shadowy interior of the trolley station.

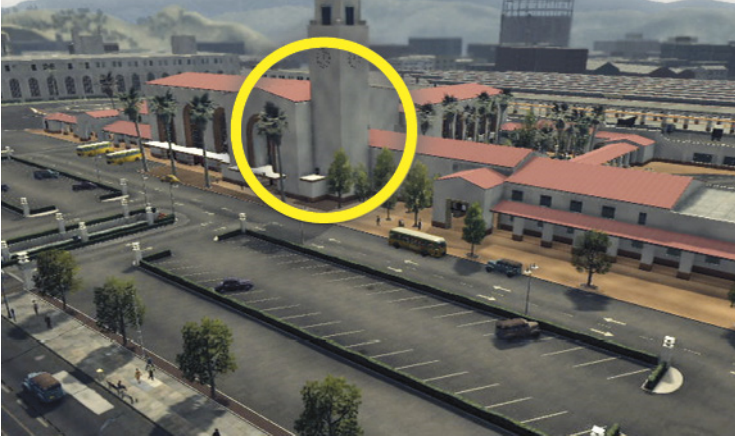
## 42 THE ASPHALT JUNGLE

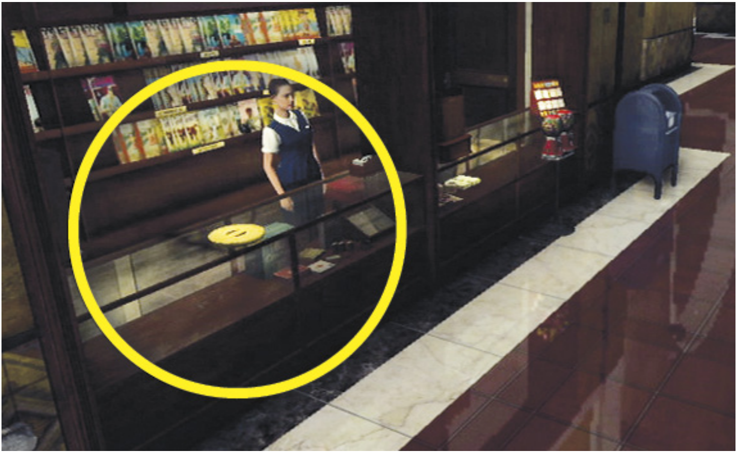




On the walkway where tracks converge, at the end of the shelters on the train platform.

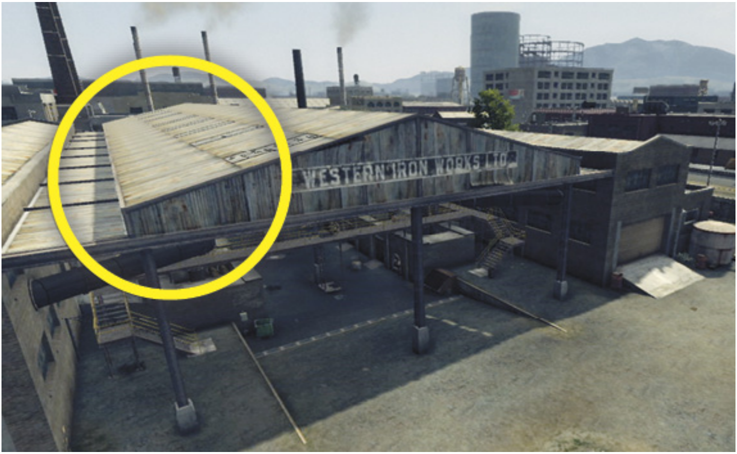
## 43 PICKUP ON SOUTH STREET

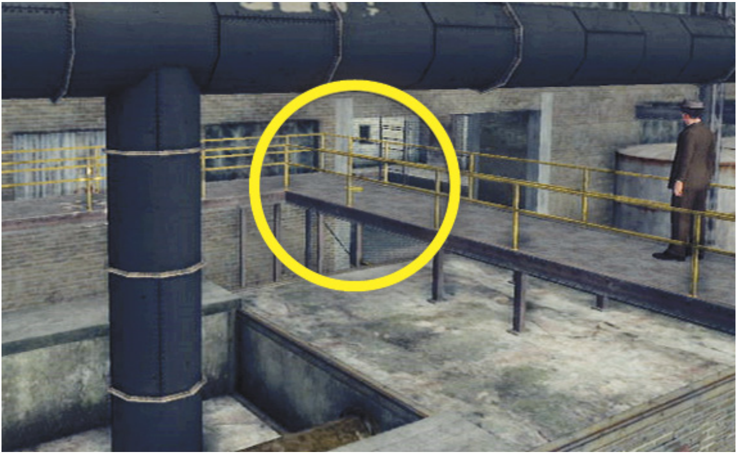




Inside Union Station, on the gift shop counter on the right.

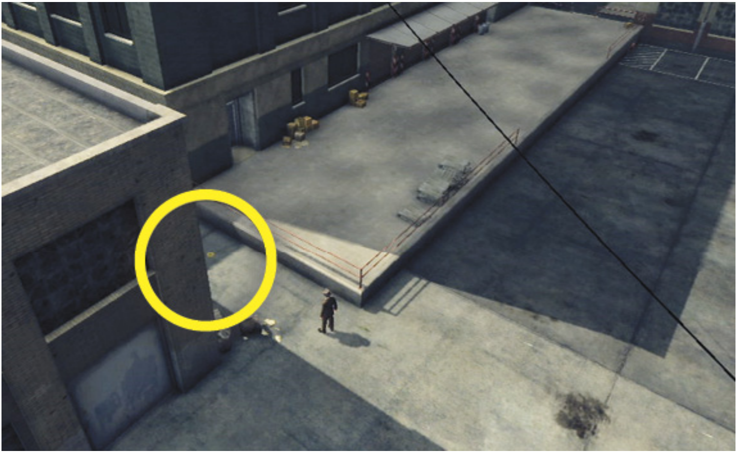
## 44 HOUSE OF BAMBOO

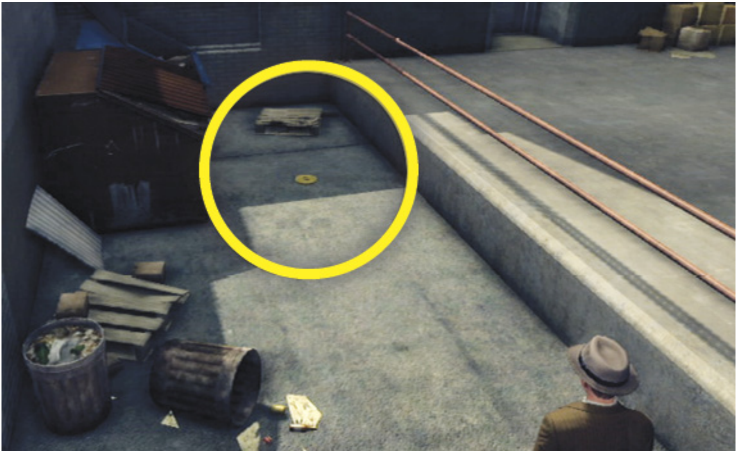




Enter the Western Iron Works factory by driving through the parking barricade arm on the south side. Continue into the factory, then climb up the catwalk stairs on the left in the rear of the building. At the top, turn right to find the film reel.

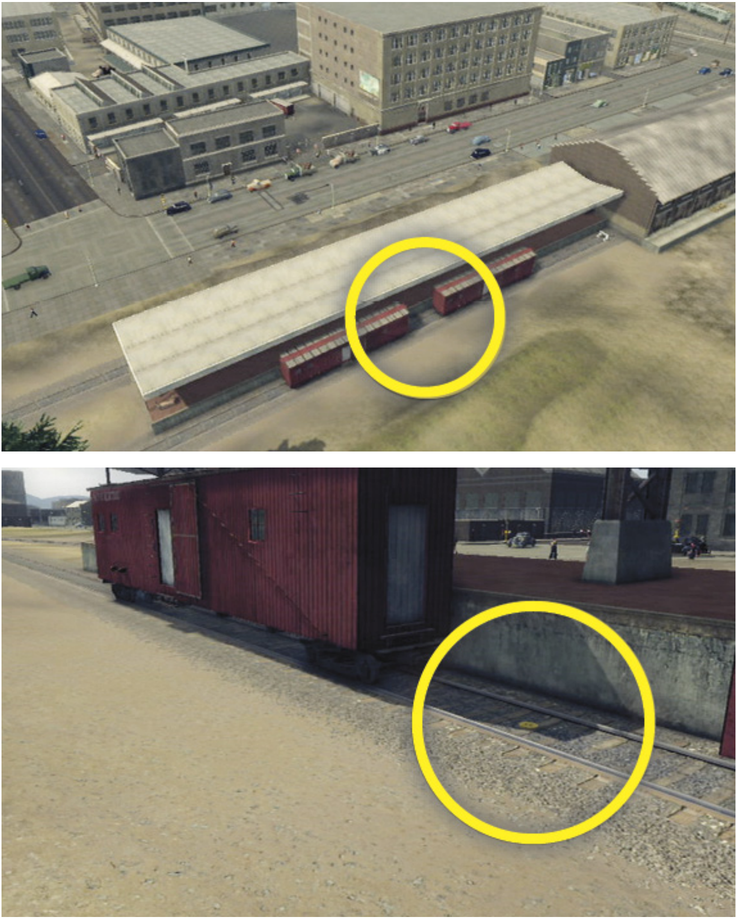
## 45 SCARLET STREET





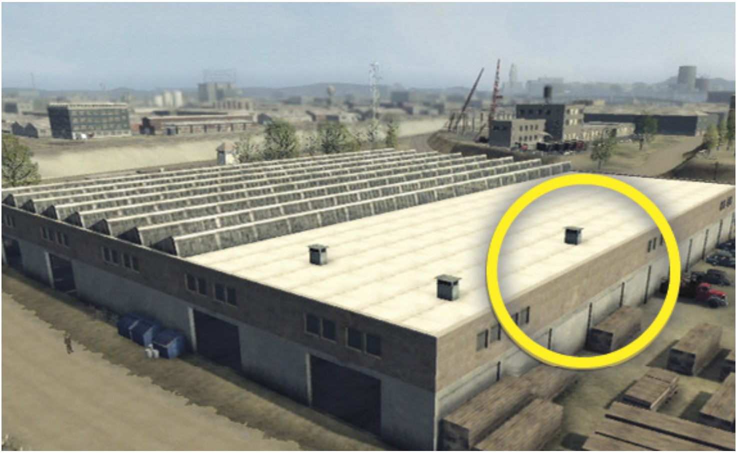
On the ground in an alley nook off of Palmetto St.

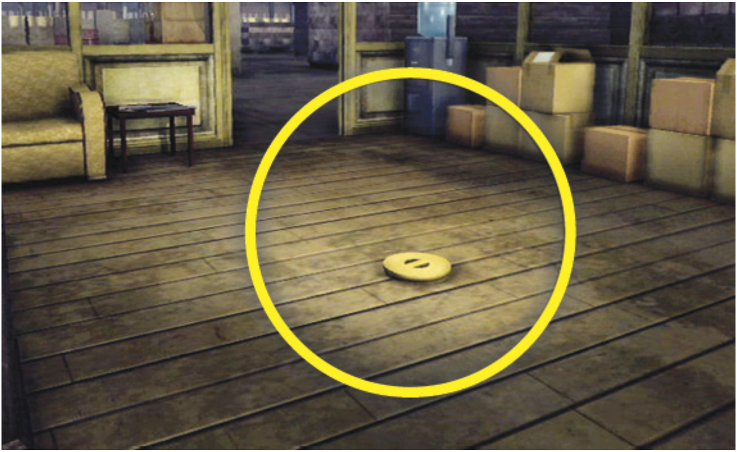
## 46 DETOUR



On the tracks between two unhitched railcars, by a train terminal shelter near Bay St.

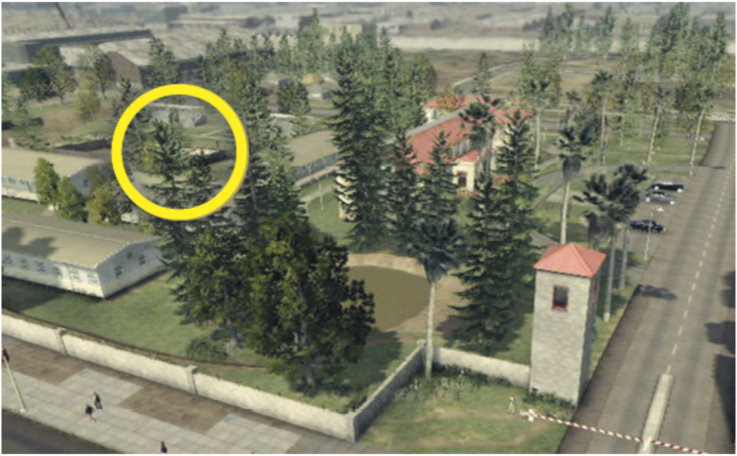
## 47 NOTORIOUS

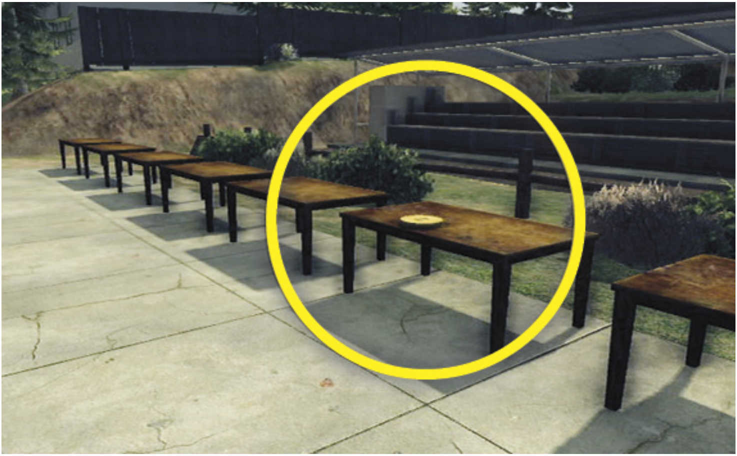




On the floor, inside an open office inside a lumber warehouse. From the easternmost road in LA, follow the dirt path to the warehouse, then enter through the southern opening and find the office on the right.

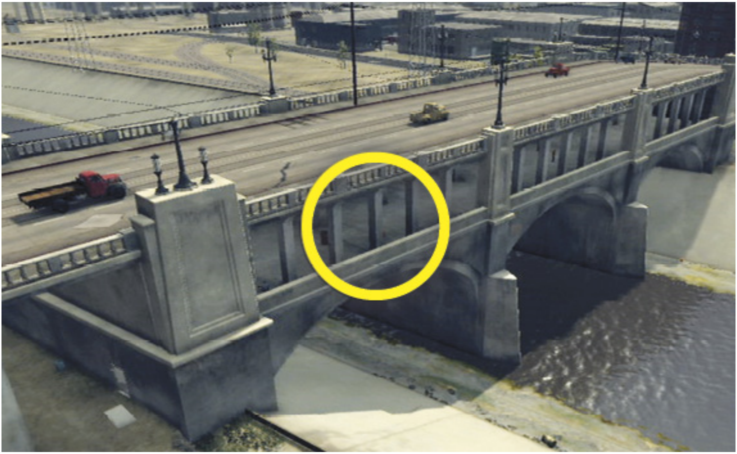
## 48 DOUBLE INDEMNITY

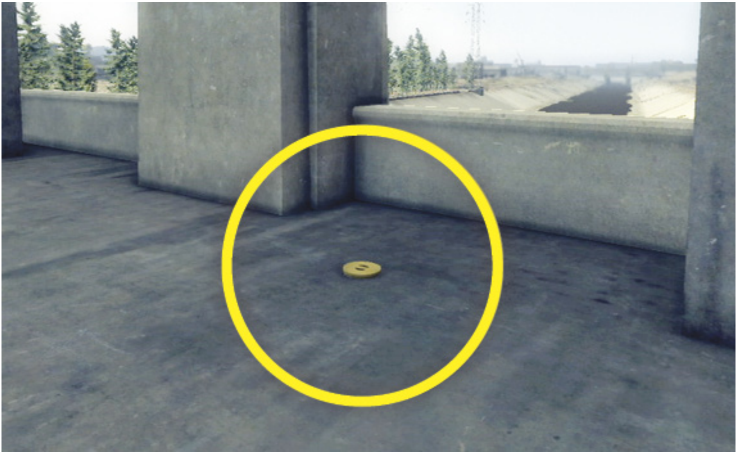




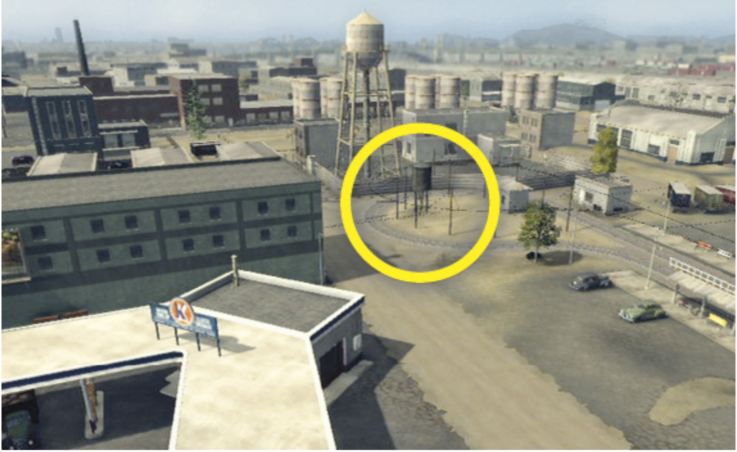
Follow the easternmost street in L.A. north from Olympic Blvd to reach a military base on your left. Crash through the barriers in a car, then drive behind the first large building on your left. Follow the sidewalk around to the fork, then continue to the right. The film reel is on a table in what appears to be an outdoor military firing range.

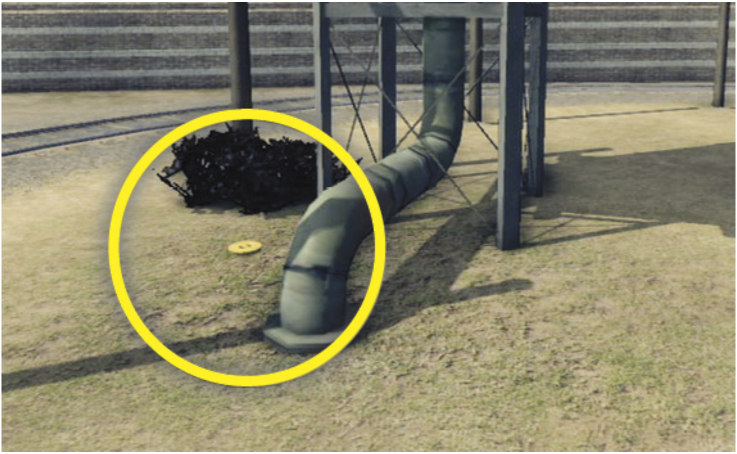
## 49 BODY AND SOUL





Hidden on the lower level of the 7th Street bridge. Drive down into the flood control channel below the bridge, then find the stairwell inside one of the bridge supports on the west side of the channel. Follow the stairs up to the first level. Just past the vagrants, you'll find the film reel on the right, along the north edge of the bridge.





At the eastern end of 1st St in Central LA, follow the trolley rails as they veer right off the street and come to loop around a small water tower (adjacent to a much larger water tower behind a brick wall). The reel is on the ground, in the shadow of the

ROCKSTAR GAMES PRESENTS
L.A. NOIRE

Landmarks

# Overview

There are 30 hidden Landmarks around the city. Driving close to any of these adds it to the map. There's an Achievement/Trophy for discovering them all. Selecting a Landmark from the Main Map screen brings up an image of the location, as well as some historical information about the site.

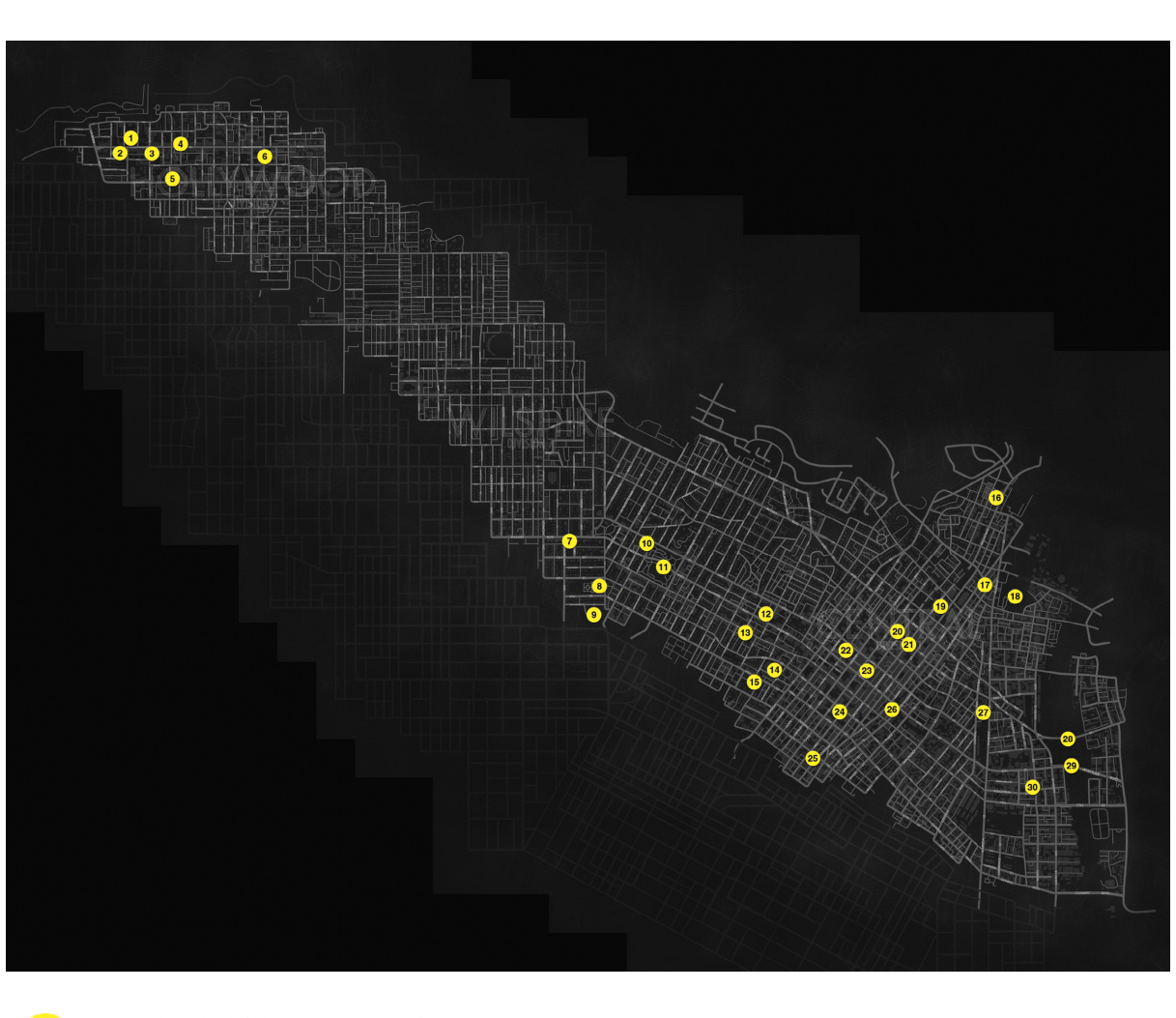
## 100% Completion

Finding all 30 Landmarks counts as 3% toward 100% completion of the game.

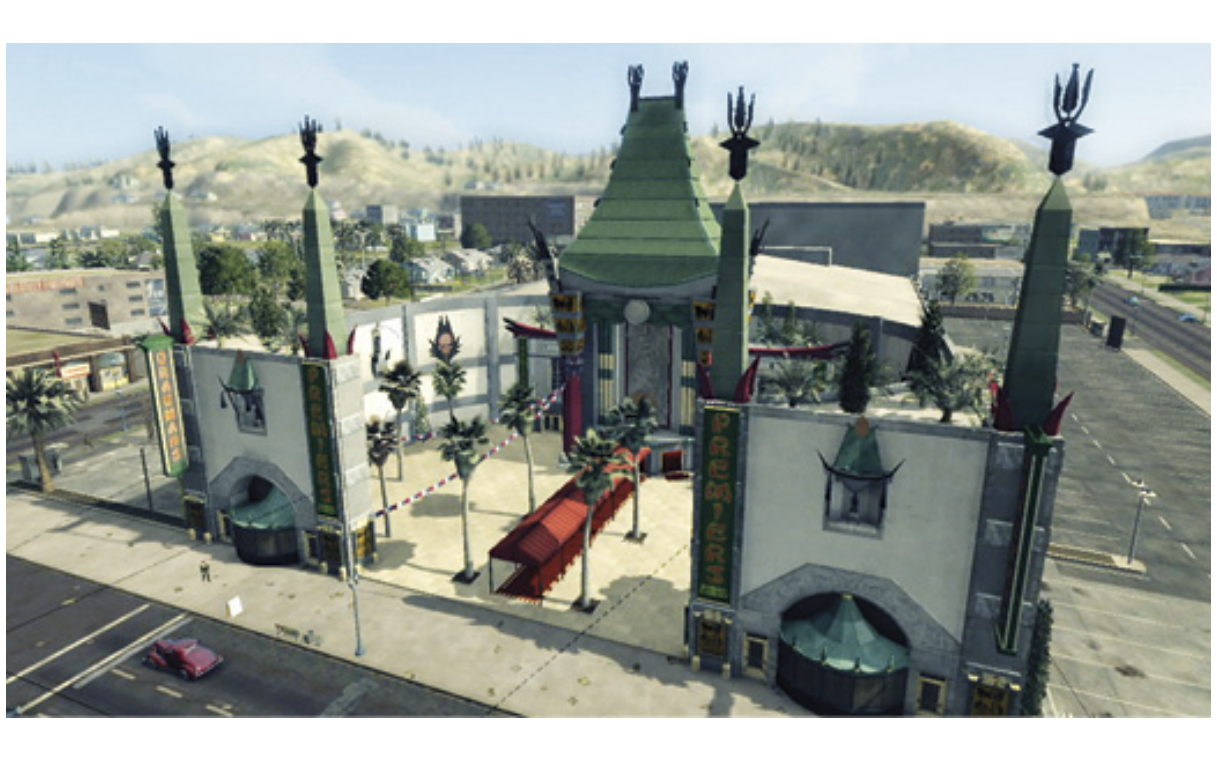
## Achievement & Trophy

Finding all 30 Landmarks also earns you the Star Map Achievement/Trophy.

# Hidden Landmarks

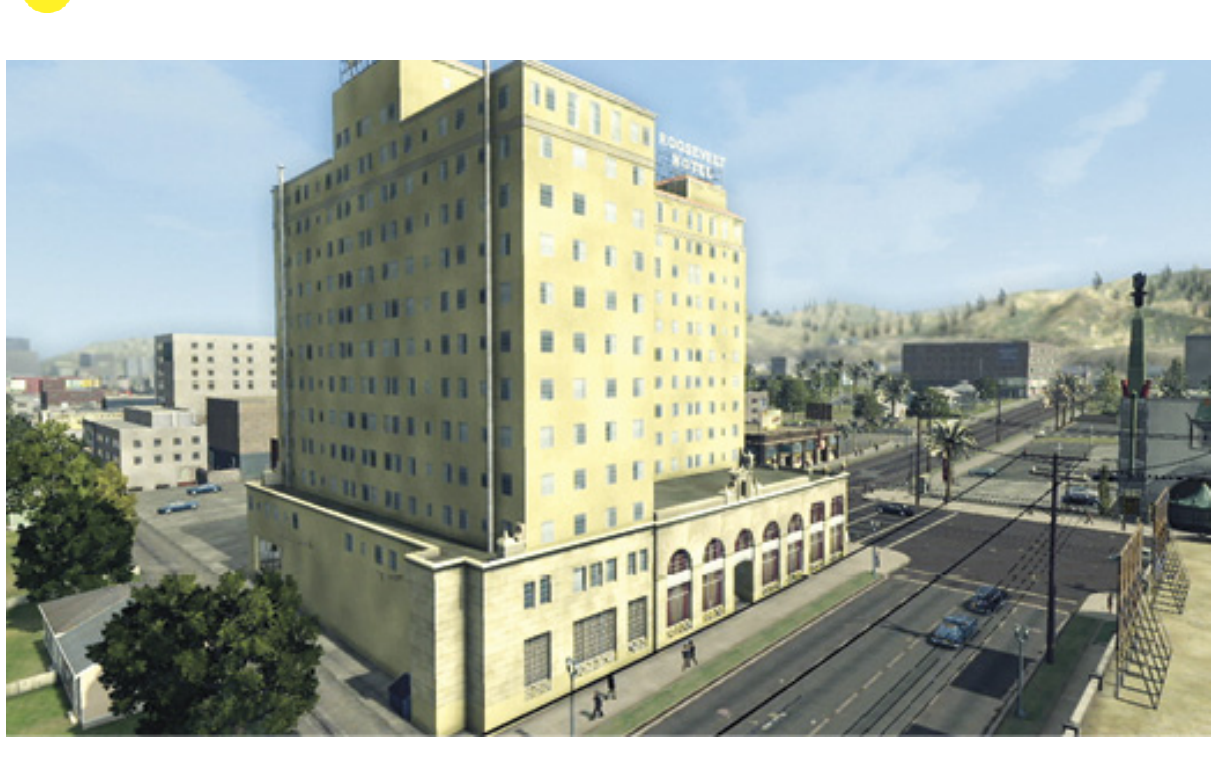


## 1 GRAUMAN'S THEATER



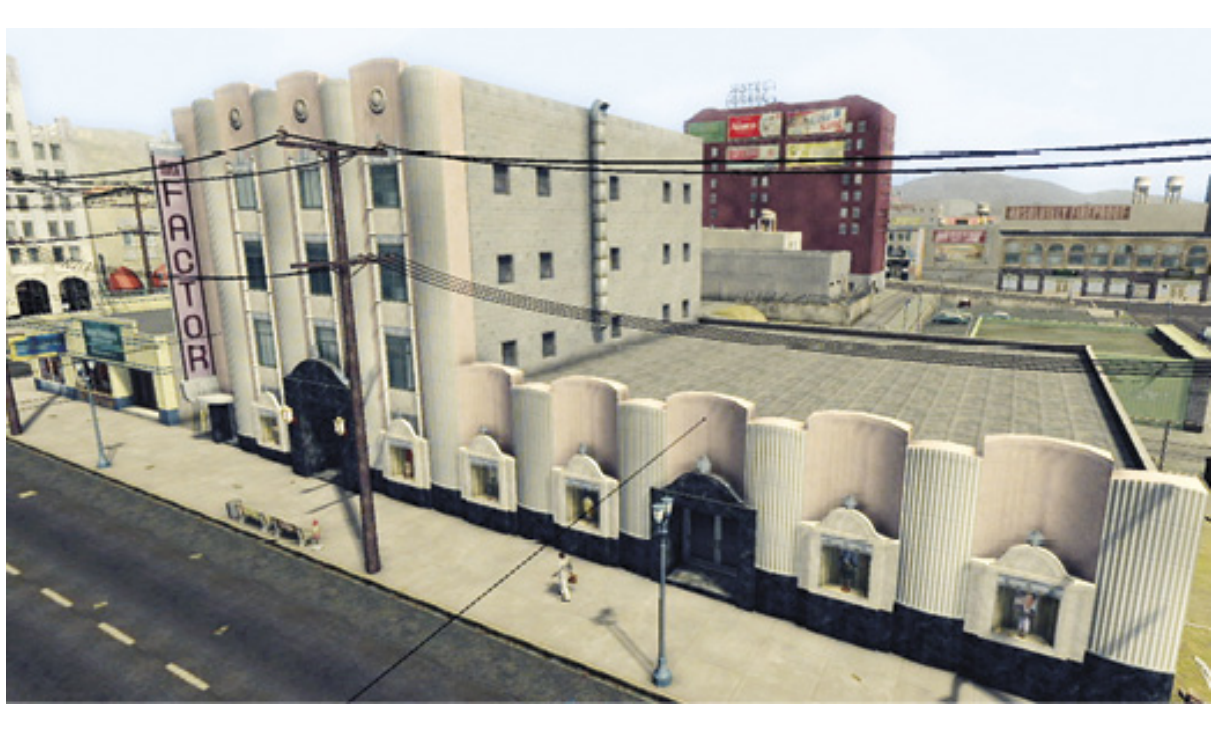
The result of a partnership between showman Sid Grauman and backer C.E. Toberman, Grauman's Chinese Theater opened with the premiere of Cecil B. DeMille's "The King of Kings" and has been hosting gala ceremonies ever since.

## 2 HOTEL ROOSEVELT



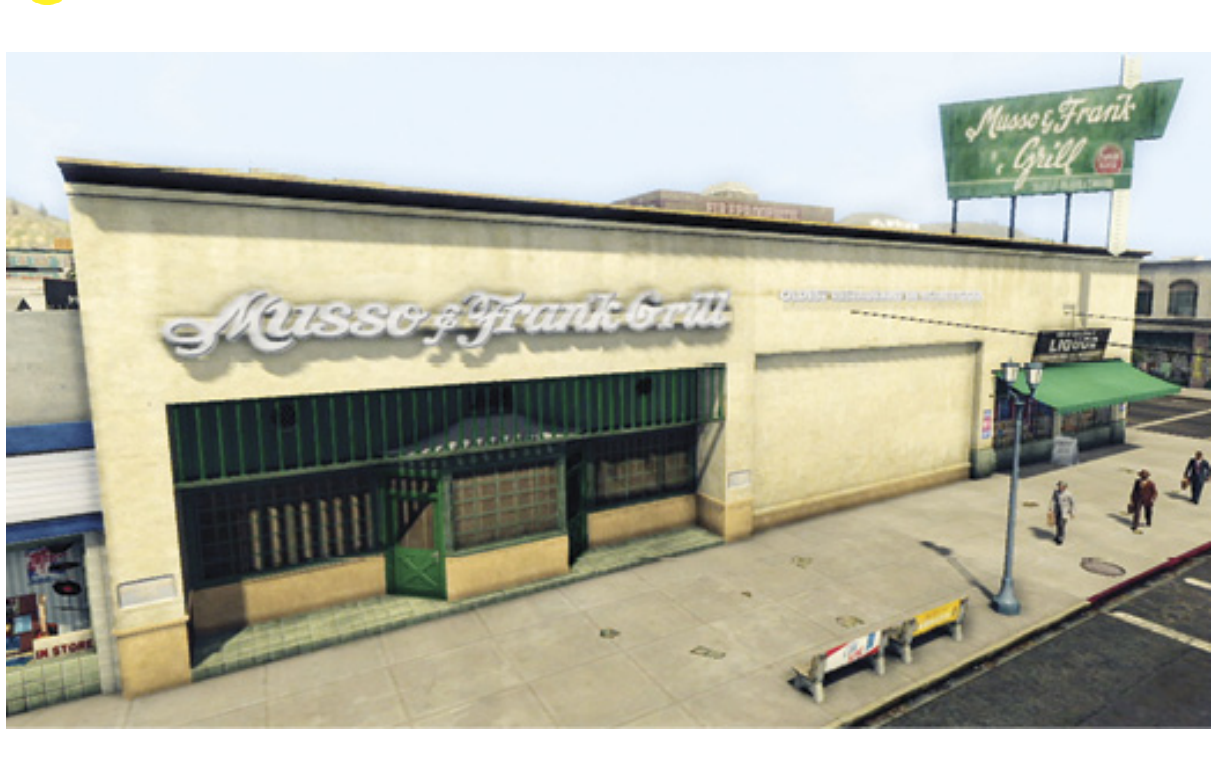
The Hollywood Roosevelt was built in 1927 at a cost of $2.5 million. Its "Blossom Room" hosted the first ever Academy Awards ceremony on May 19, 1929, where "Wings", a silent film about fighter pilots in WWI, won the inaugural award for Best Picture.

## 3 MAX FACTOR BUILDING



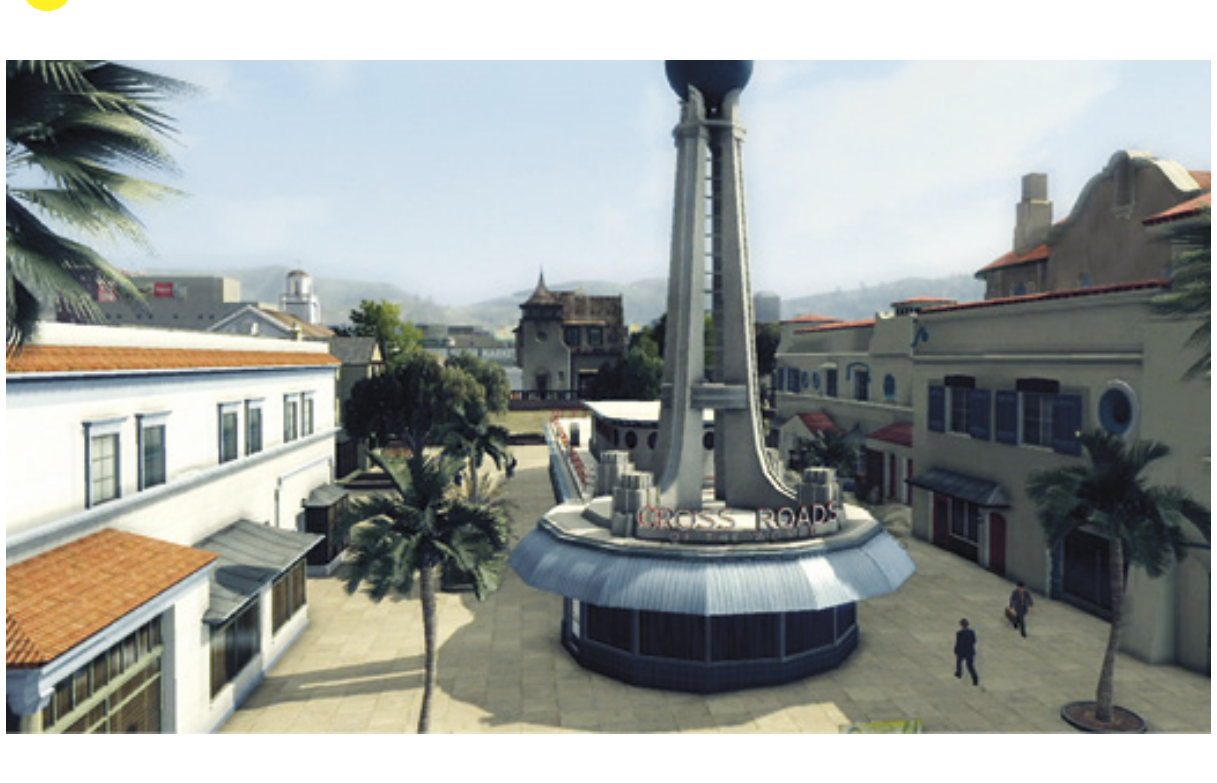
Max Factor acquired this building in 1928, and renovated it with the help of theater architect S. Charles Lee. The remodeled studio included four special, color coordinated makeup rooms, one each for blondes, redheads, brunettes, and "brownettes."

## 4 MUSSO & FRANK



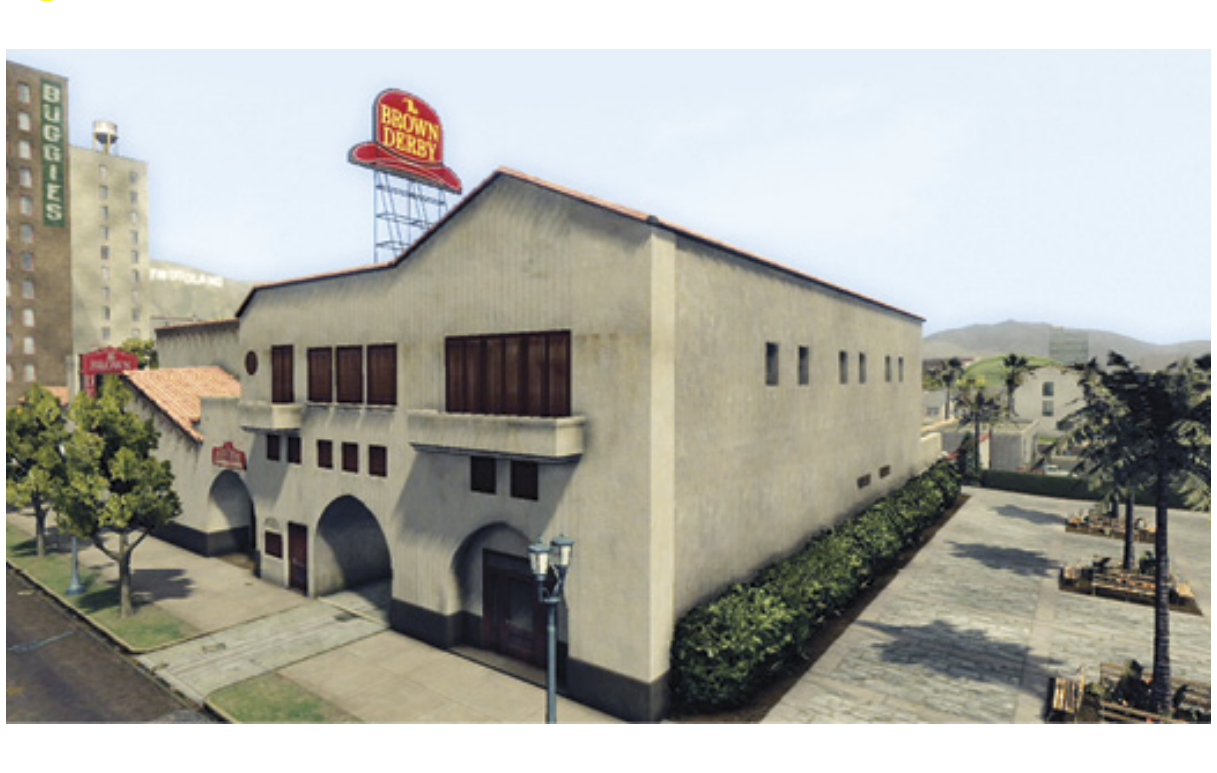
Musso & Frank Grill opened in 1919. Though frequented by Hollywood stars, it's better known as the haunt of screenwriters. Raymond Chandler spent time at the bar, as did his hero Philip Marlowe in the 1939 novel "The Big Sleep."

## 5 CROSSROADS OF THE WORLD



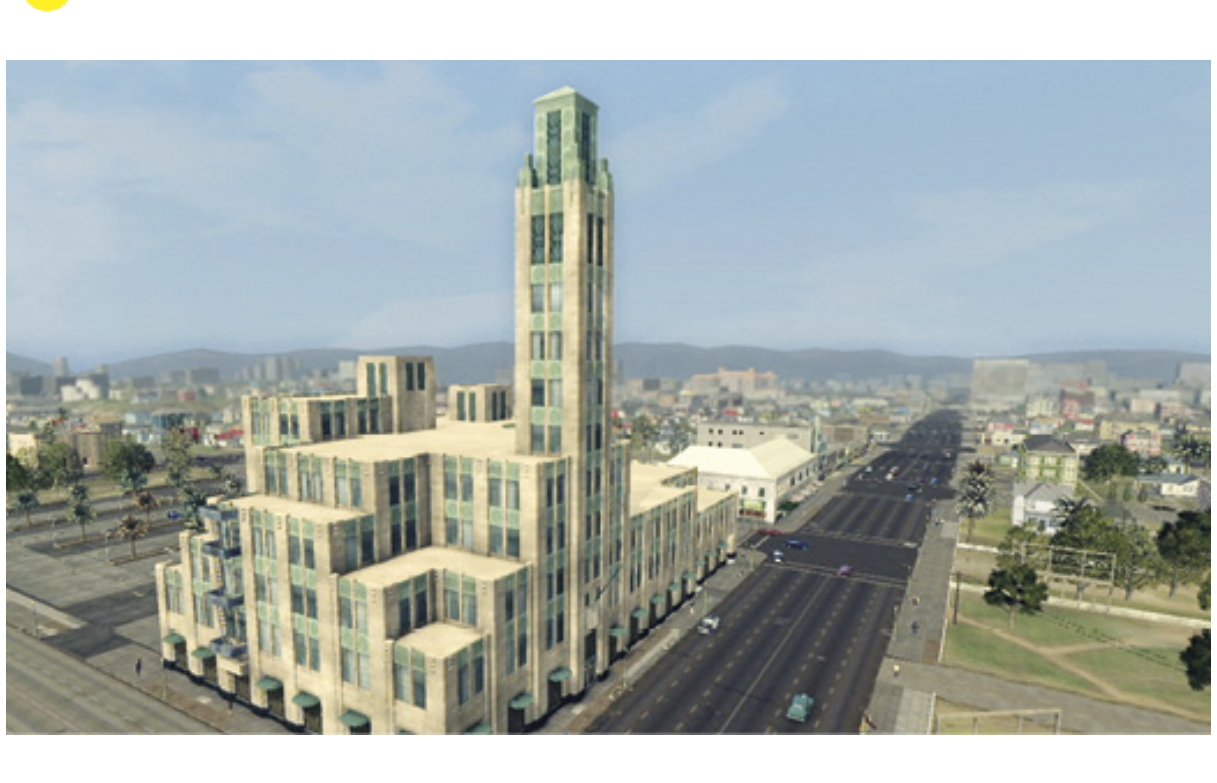
Ella Crawford, widow of murdered underworld boss Charlie Crawford, funded the construction of this lavish outdoor shopping mall in 1936. It is designed to look like an ocean liner, and the 30-foot tower is topped with a revolving world globe.

## 6 BROWN DERBY



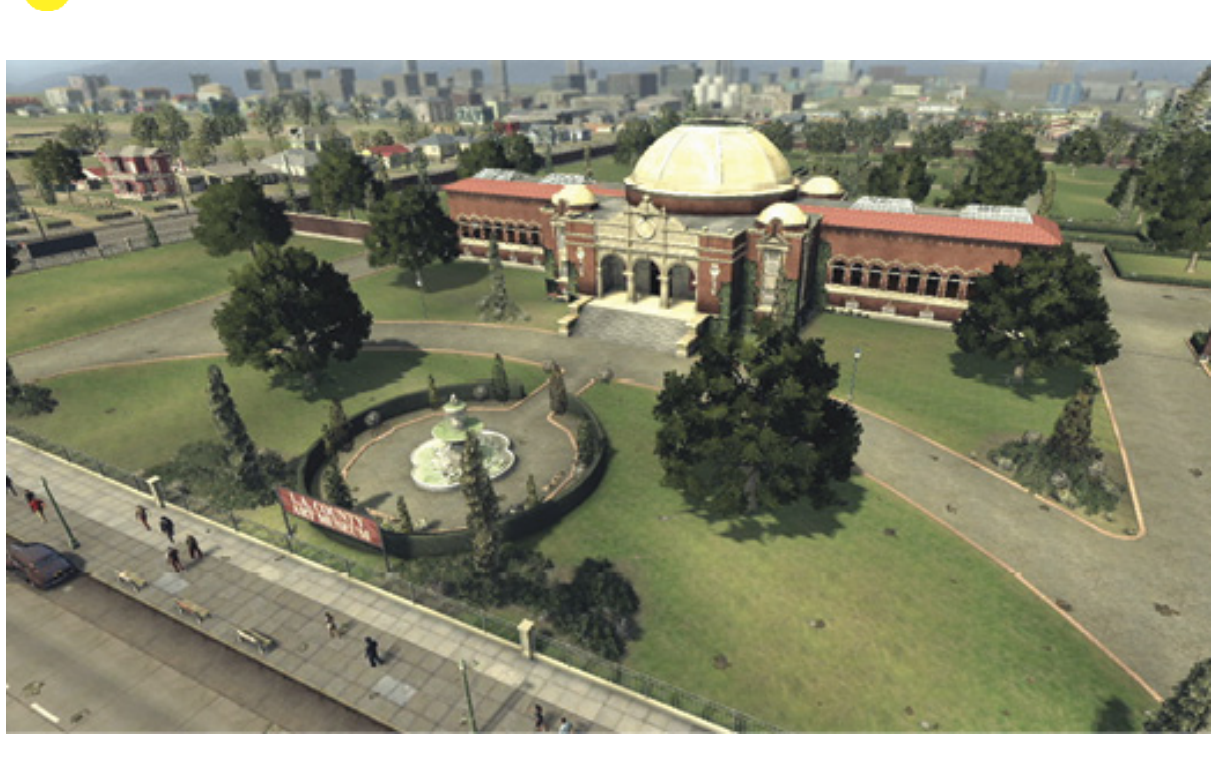
The original Brown Derby on Wilshire Boulevard was opened in 1926 by Robert Cobb and Herbert Somborn. There are many theories about the building's appearance, including Somborn being told "if you know anything about food, you can sell it out of a hat".

## 7 BULLOCKS WILSHIRE



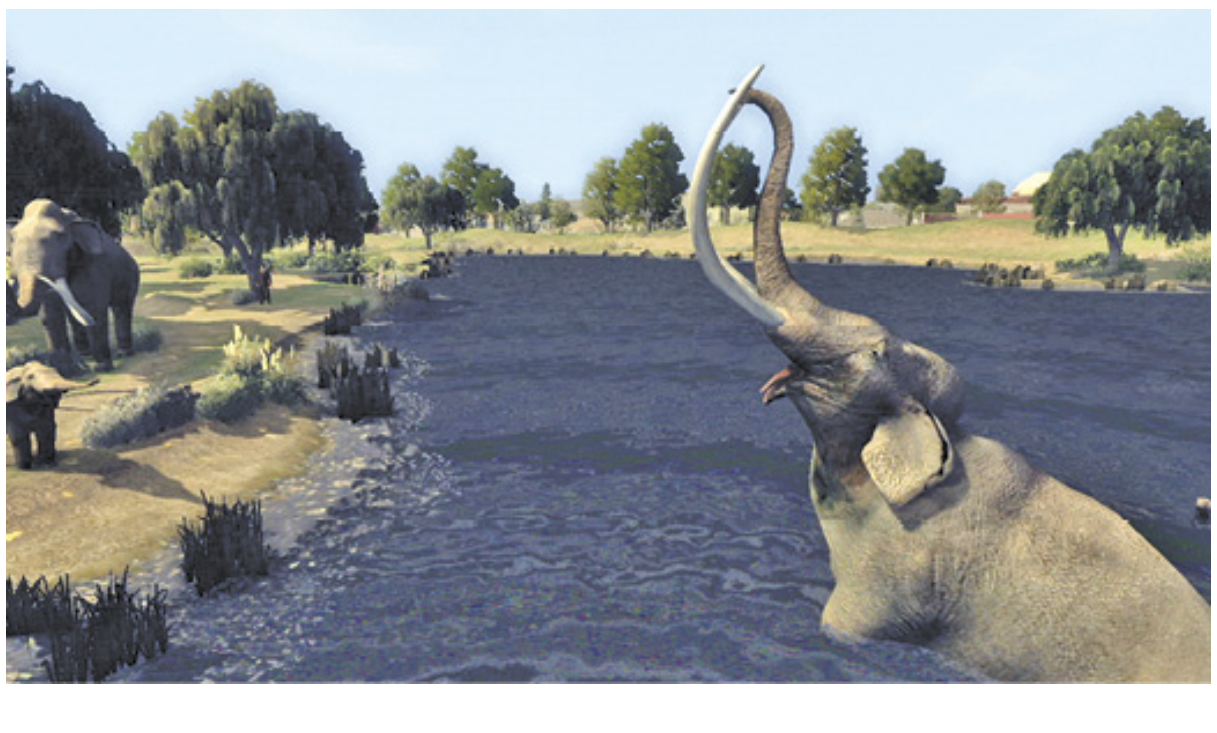
John and Donald Parkinson designed an art-deco monument to house this upmarket department store, which opened in 1929. The 241-foot tower was paneled with green-tinted copper. Notable customers included Greta Garbo, John Wayne and Clark Gable.

## 8 L.A. COUNTY ART MUSEUM



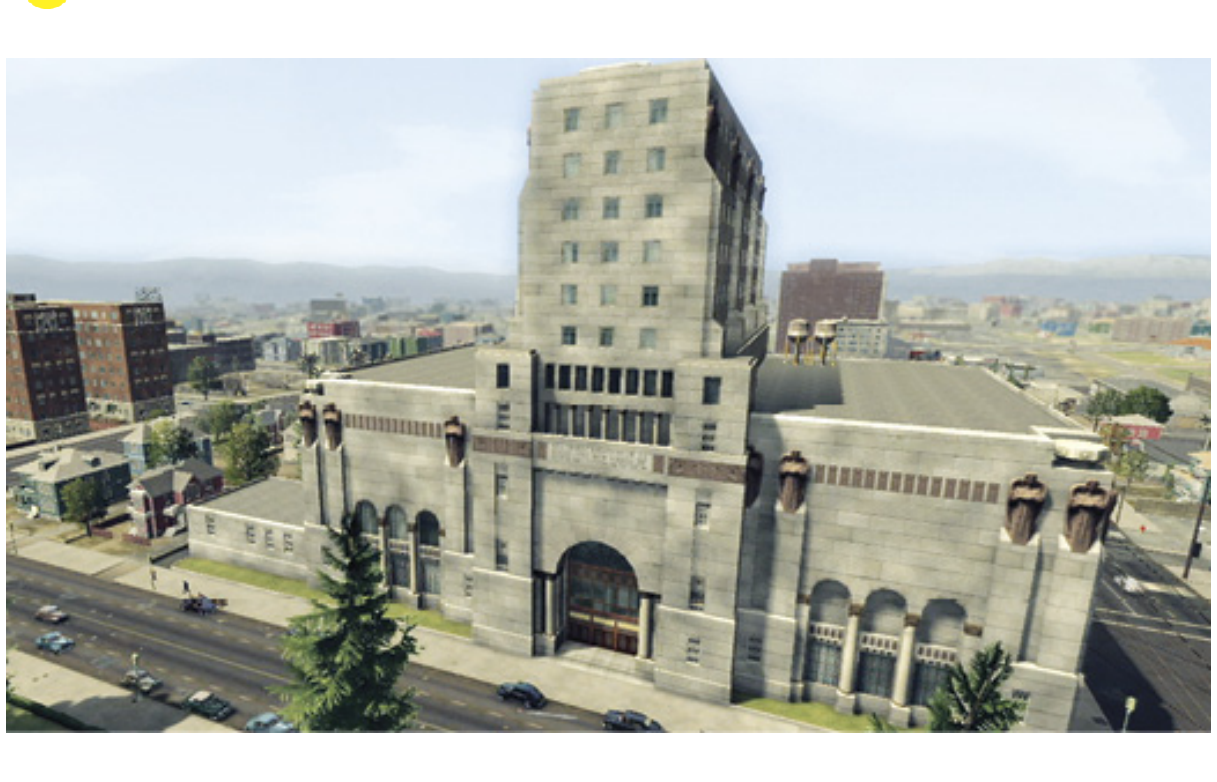
This site hosted racing and gambling until 1909, when concerned citizens had it recreated as a "cultural center". The museum kept fine art, while the rose garden hid wonders such as a sphere-within-a sphere celestial model, or "armillary sphere".

## 9 WESTLAKE TAR PITS



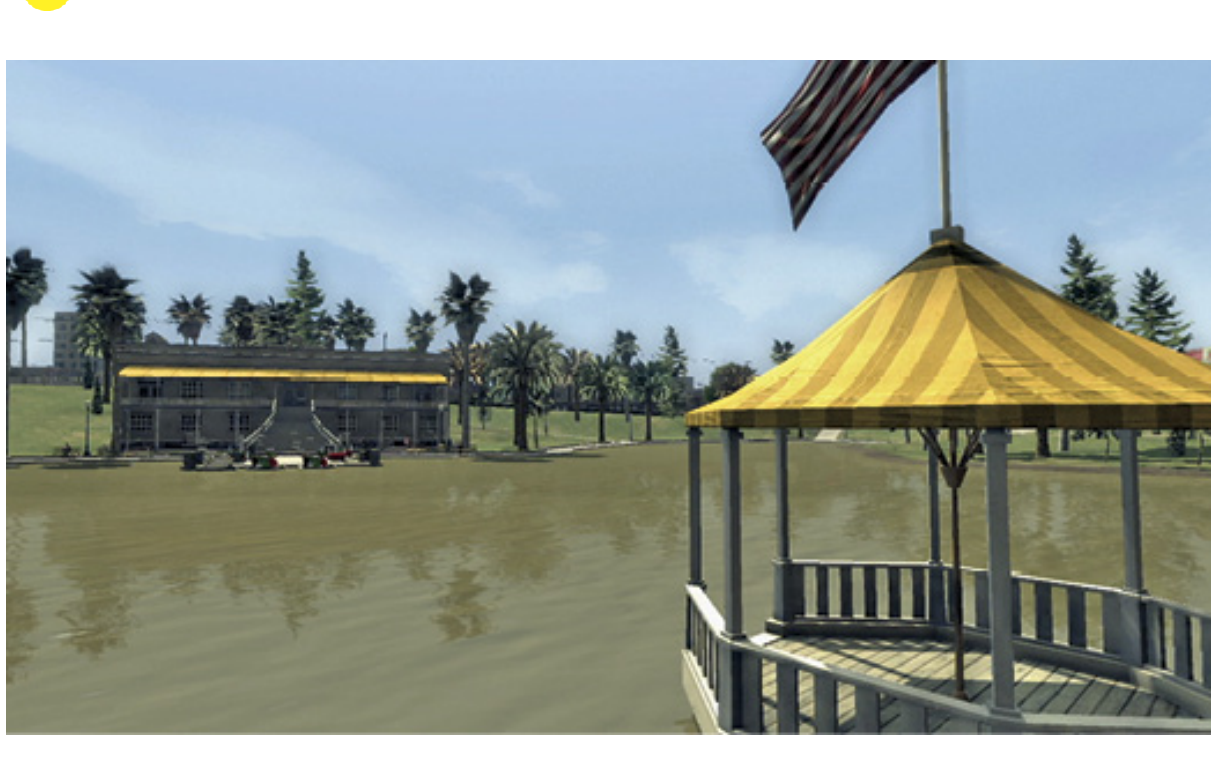
Father Juan Crespi wrote of Los Volcanoes da Brea in 1769. By 1901, archaeological specimens were emerging, including the skeleton of a human female in 1914. Trauma to her skull suggests that she may have been LA's first recorded Homicide.

## 10 PARK PLAZA



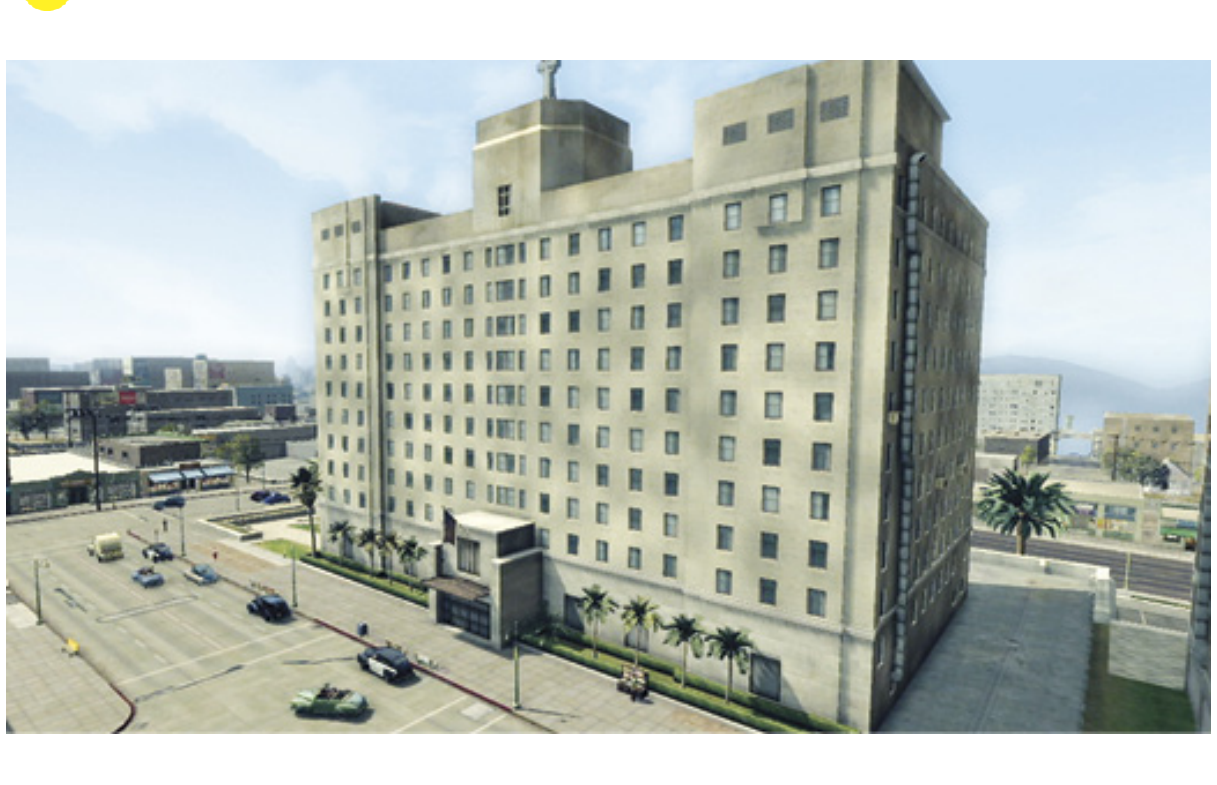
Built in 1925, architect Claud Beelman designed the Park Plaza as a lodge for the Benevolent and Protective Order of Elks. A passage of scripture is carved above the entranceway, and sculpted angels look down from the façade.

## 11 MACARTHUR PARK (WESTLAKE PARK)



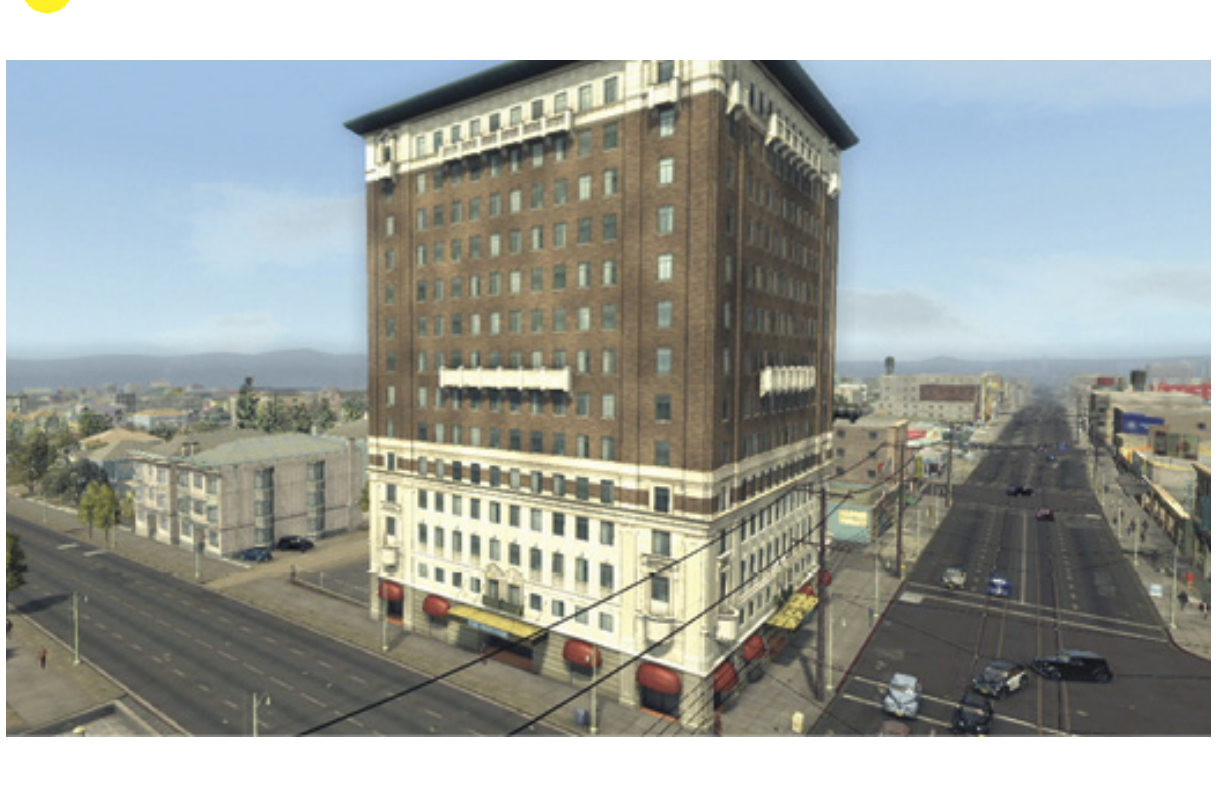
Westlake Park was established in 1863, with the idea of beautifying the city and providing a "democratic" space that would be available to people from all walks of life. On May 7, 1942, the park took the name of General Douglas MacArthur.

## 12 THE GOOD SAMARITAN HOSPITAL



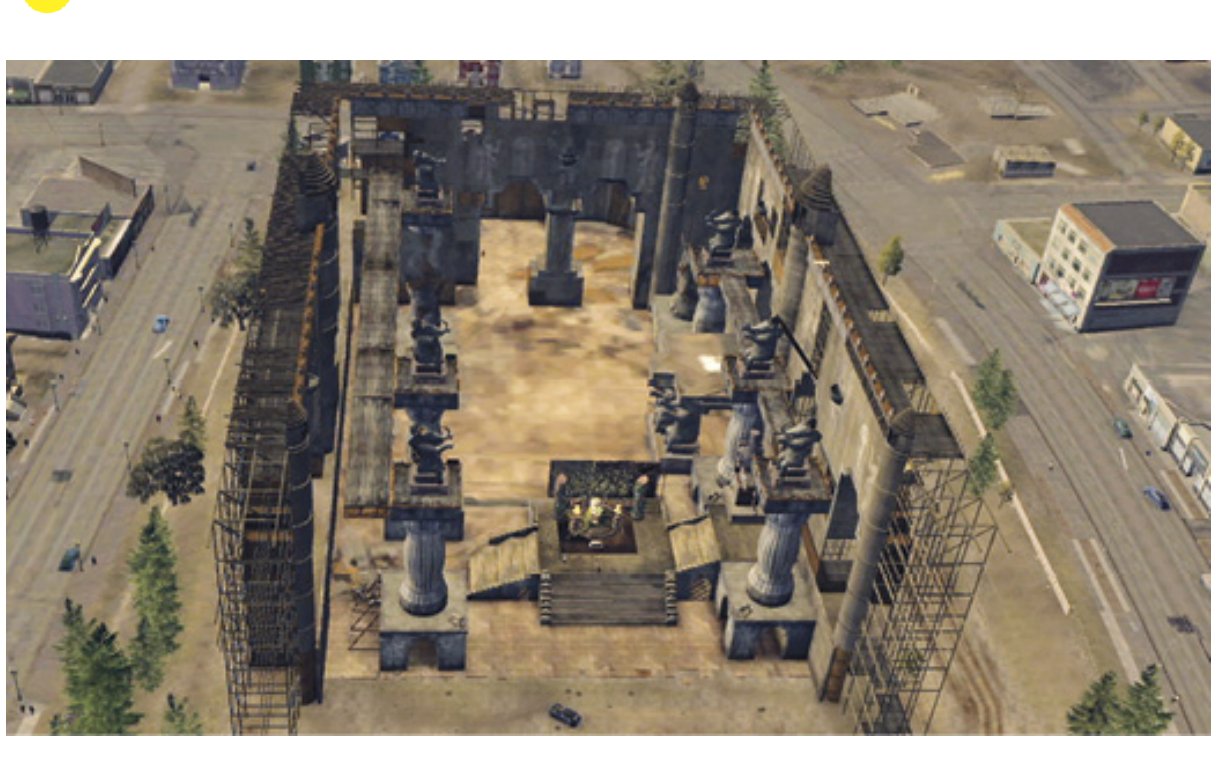
In 1885, Sister Mary Wood opened a care facility with just nine beds. Briefly known as the Los Angeles Hospital and Home for Invalids, the center was renamed when a good Samaritan donated funding for new property and larger quarters.

## 13 THE MAYFAIR HOTEL



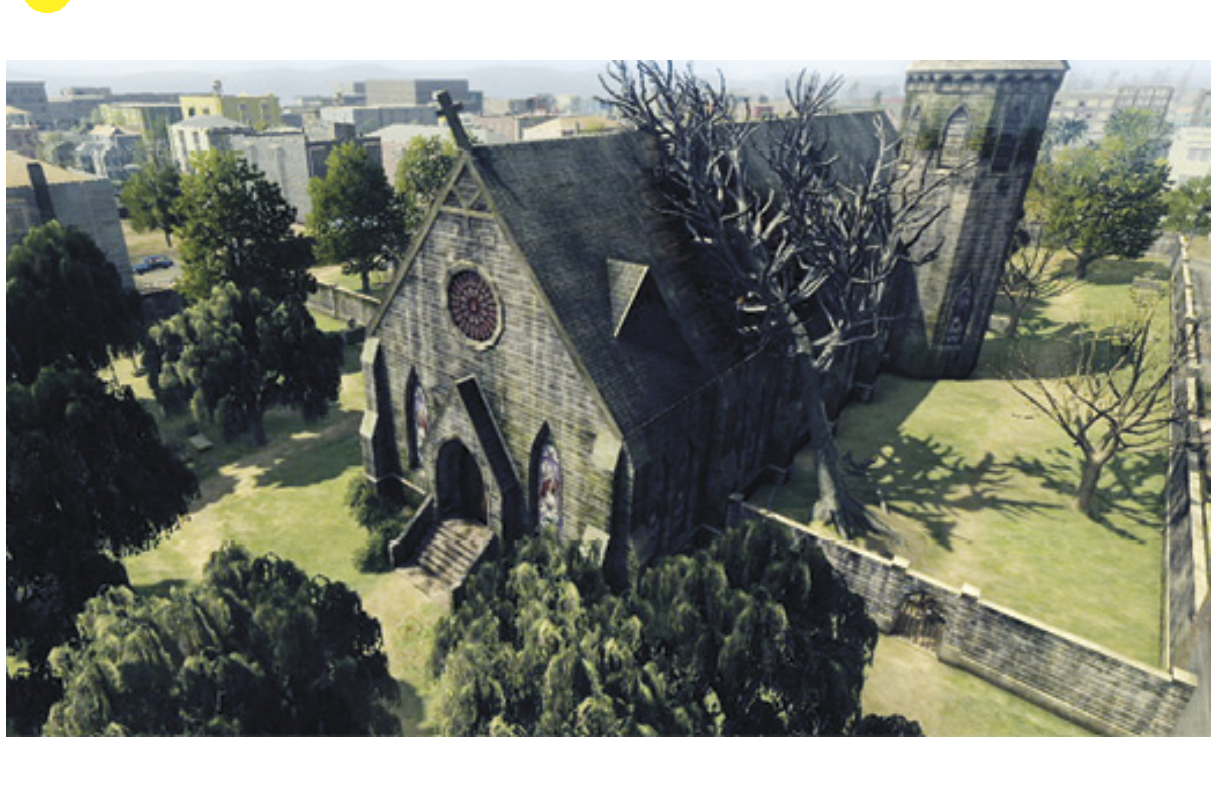
The Mayfair was built in 1926, and its architecture and styling are typical of the roaring '20s—glass etchings, brass fixtures, and grand columns in its lobby. Raymond Chandler lived at the Mayfair briefly before he found success as an author.

## 14 INTOLERANCE SET



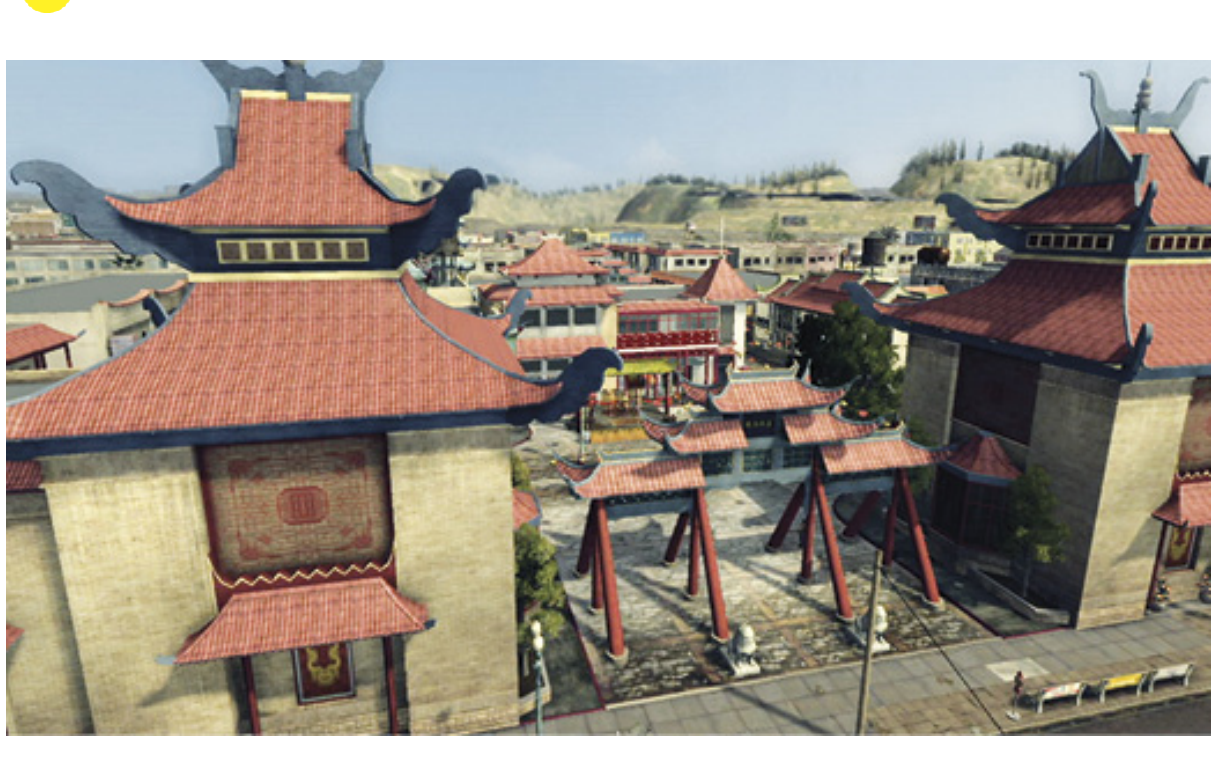
The Great Wall of Babylon set was built for D.W. Griffiths' silent epic "Intolerance". More than 3,000 extras paraded past the altar and throne, beneath eight giant plaster elephants. The film—the most expensive ever produced at the time—flopped at the box office.

## 15 CHRIST CROWN OF THORNS



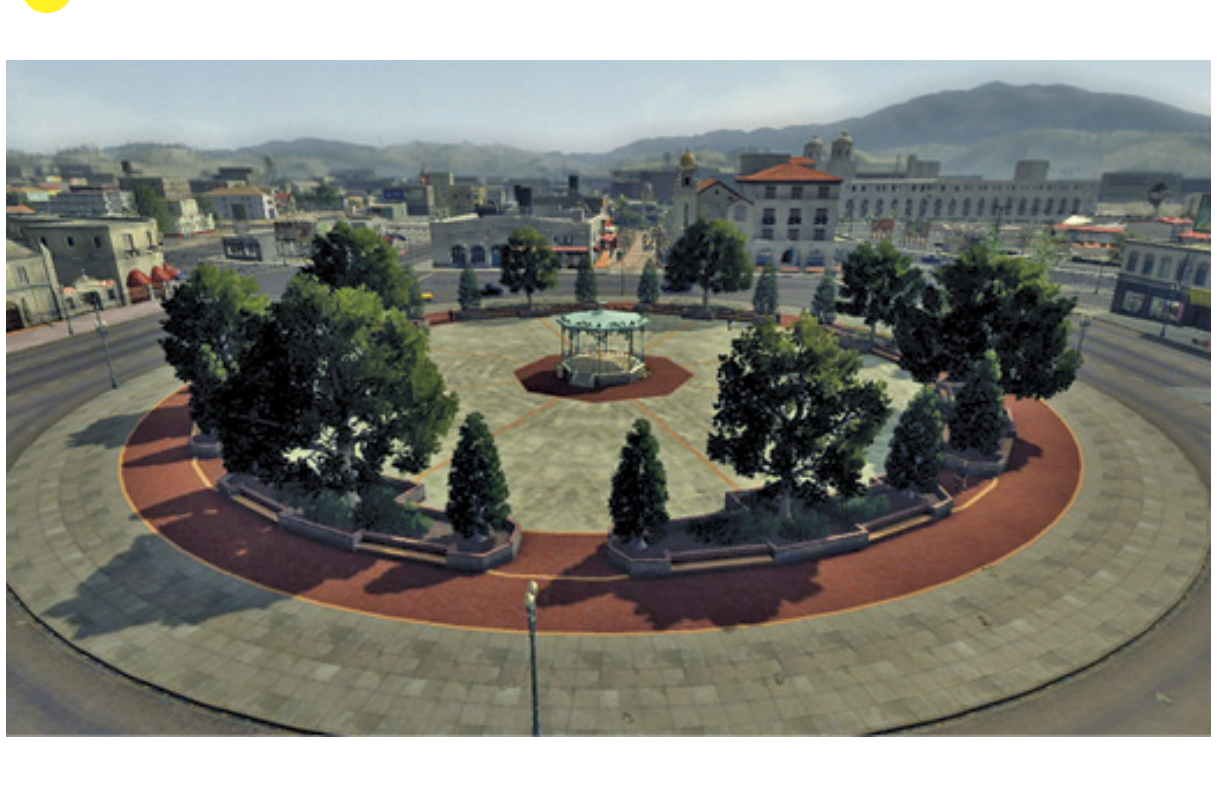
Built in 1858, Christ Crown of Thorns was a Gothic Revival masterpiece, but fell into disrepair after a tree collapsed the roof in the storm of September 1939. A work of leadlight rises above the abandoned altar, depicting the crucifixion and a weeping Virgin.

## 16 CHINATOWN



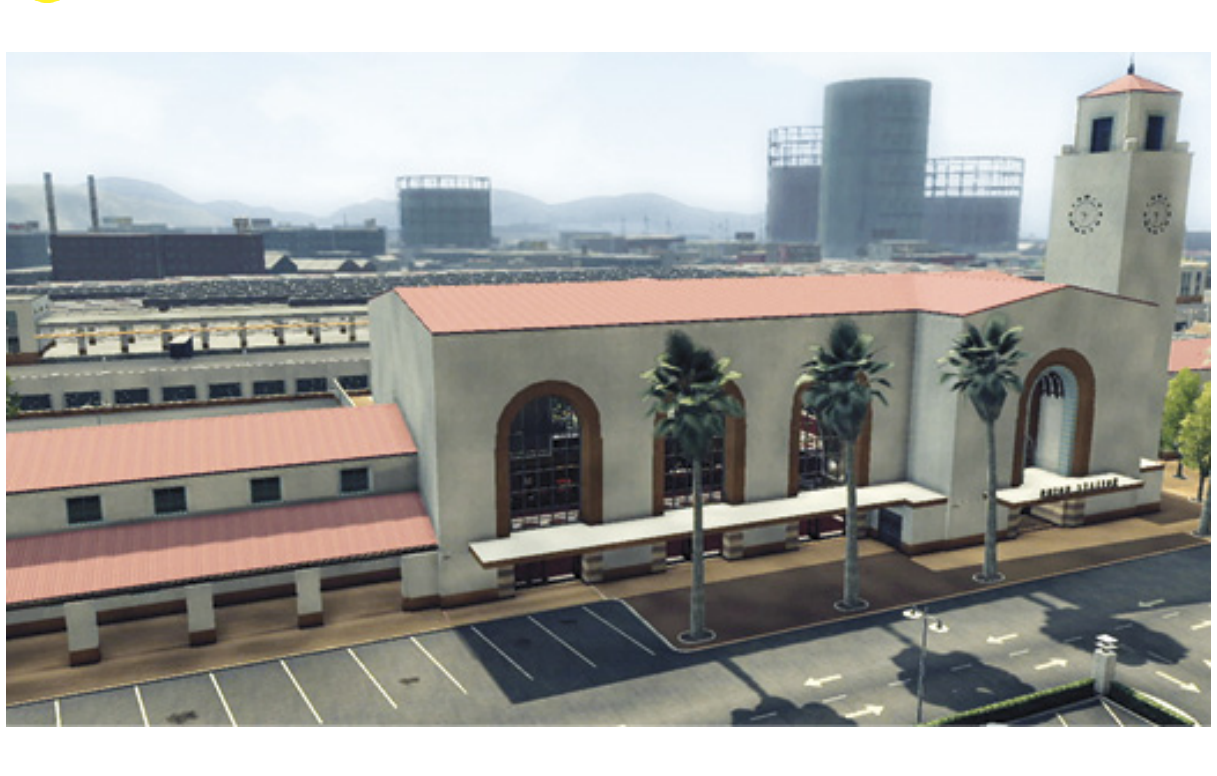
The first so-called "China City" was built by American filmmakers, fitted out as a movie set complete with a miniature "Great Wall". It burned down in 1939, and construction of New Chinatown was coordinated and financed by the Chinese American Association.

## 17 EL PUEBLO DE LOS ANGELES



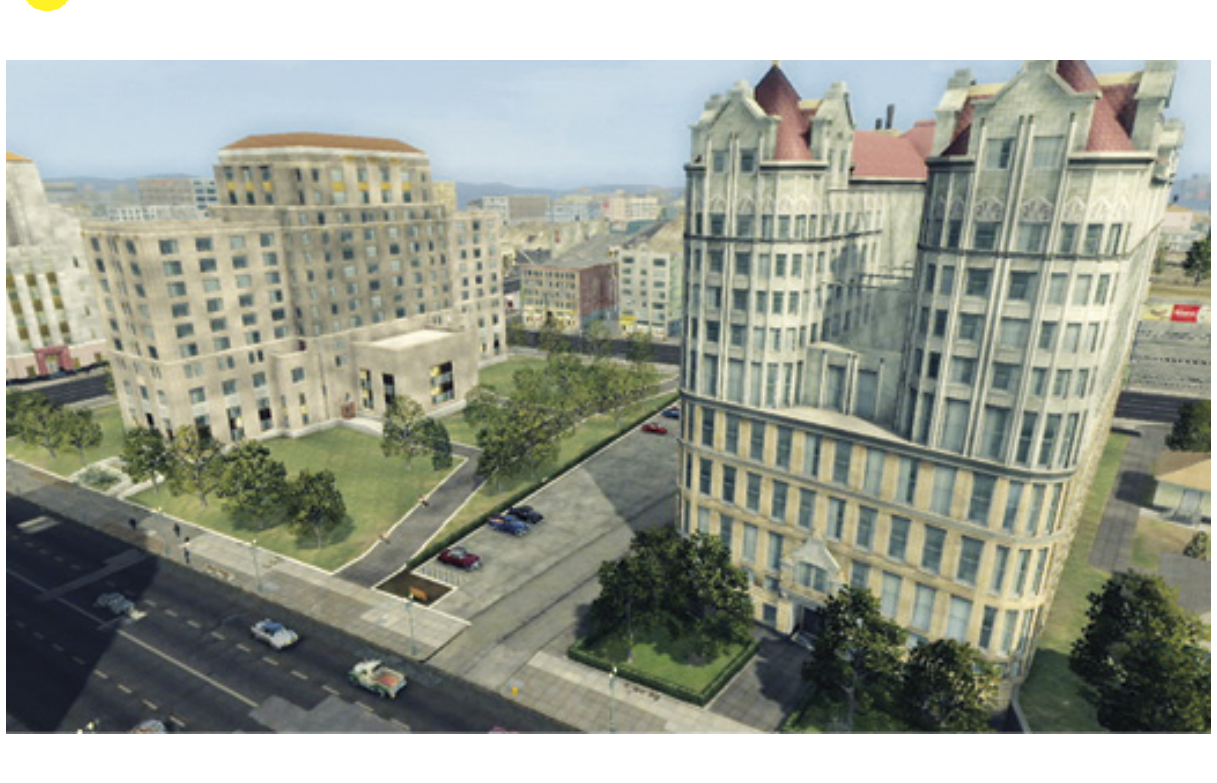
The El Pueblo de Los Angeles monument marks the spot where the city of Los Angeles was founded. A site was chosen by missionary Father Juan Crespi, and a settlement party of just 11 families established the pueblo (town) on September 4, 1781.

## 18 UNION STATION



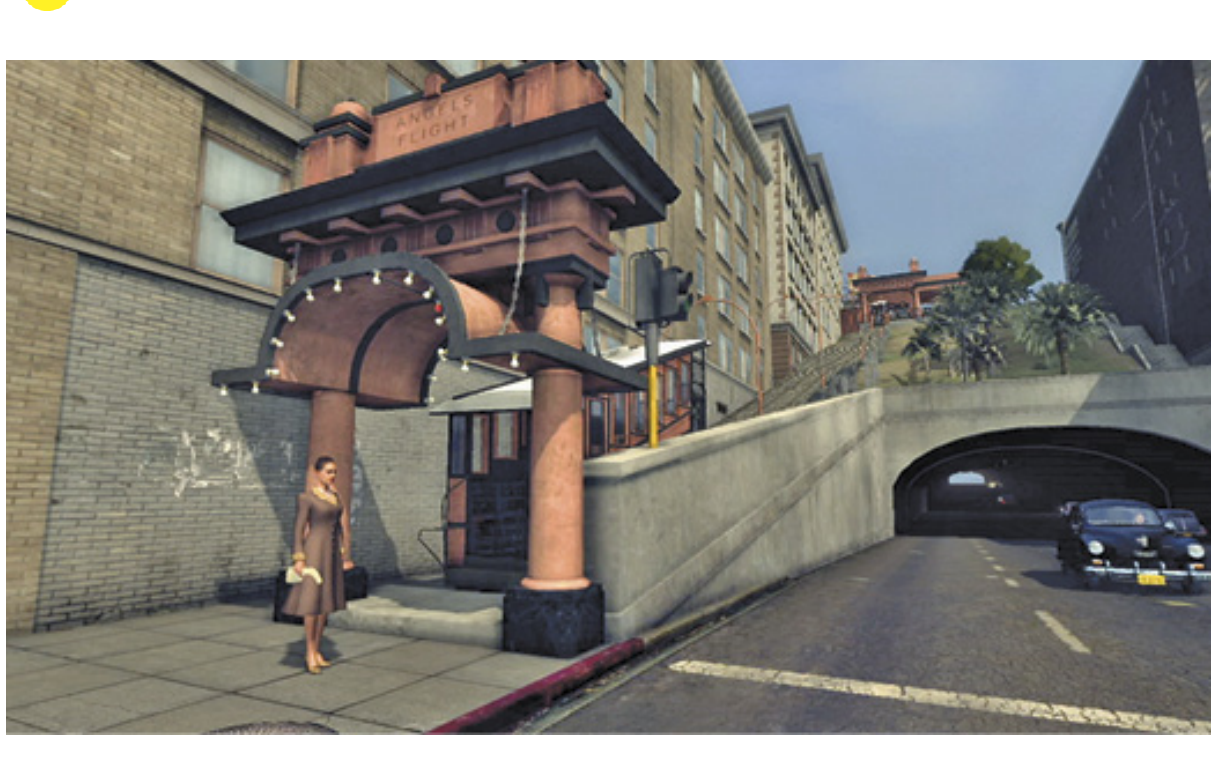
Designed in part by John and Donald Parkinson, Union Station was opened in 1939, and cost 11 million dollars to build. Its grand tile and marble waiting room and outdoor garden patios have led to it being called the "Last of the Great Railway Stations".

## 19 CIVIC SQUARE (HALL OF RECORDS)



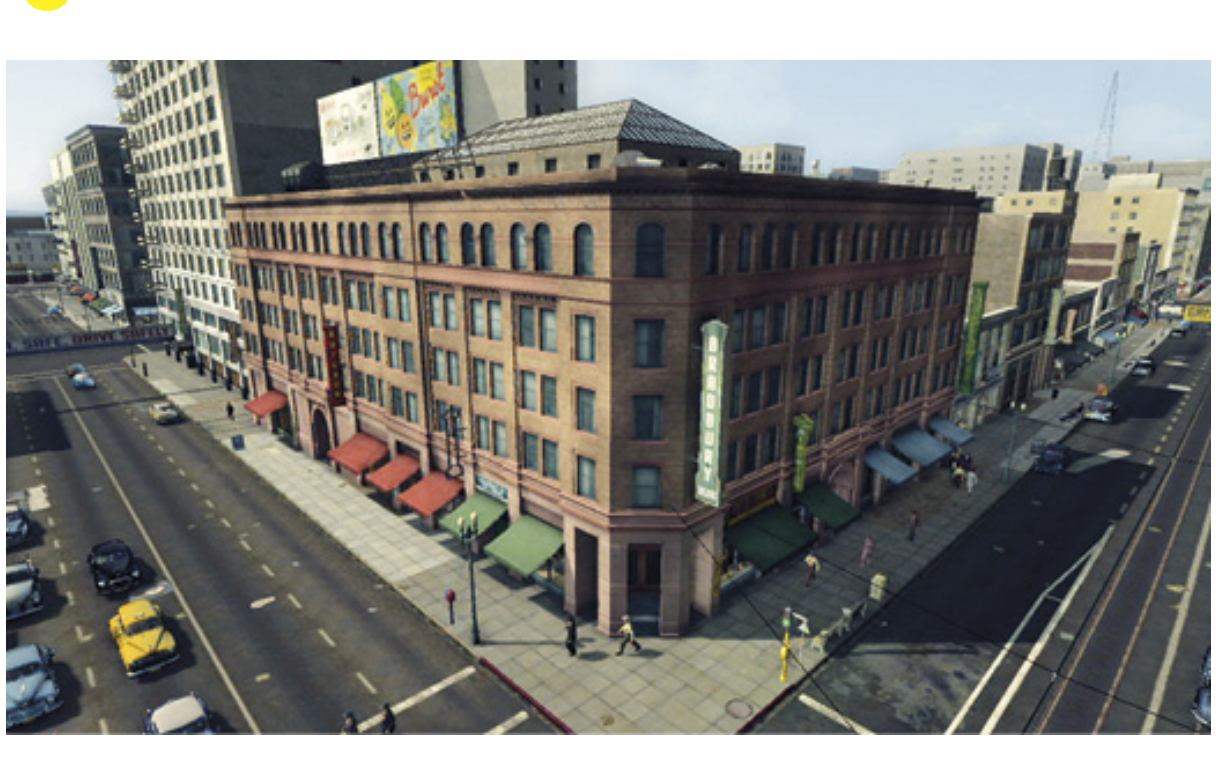
The distinctive twin Gothic towers of the Hall of Records rise above a domed skylight some 50 feet across. The glasswork depicts a mountain cave overgrown with plants and wildflowers, and a waterfall chandelier hangs over the lobby.

## 20 ANGEL'S FLIGHT



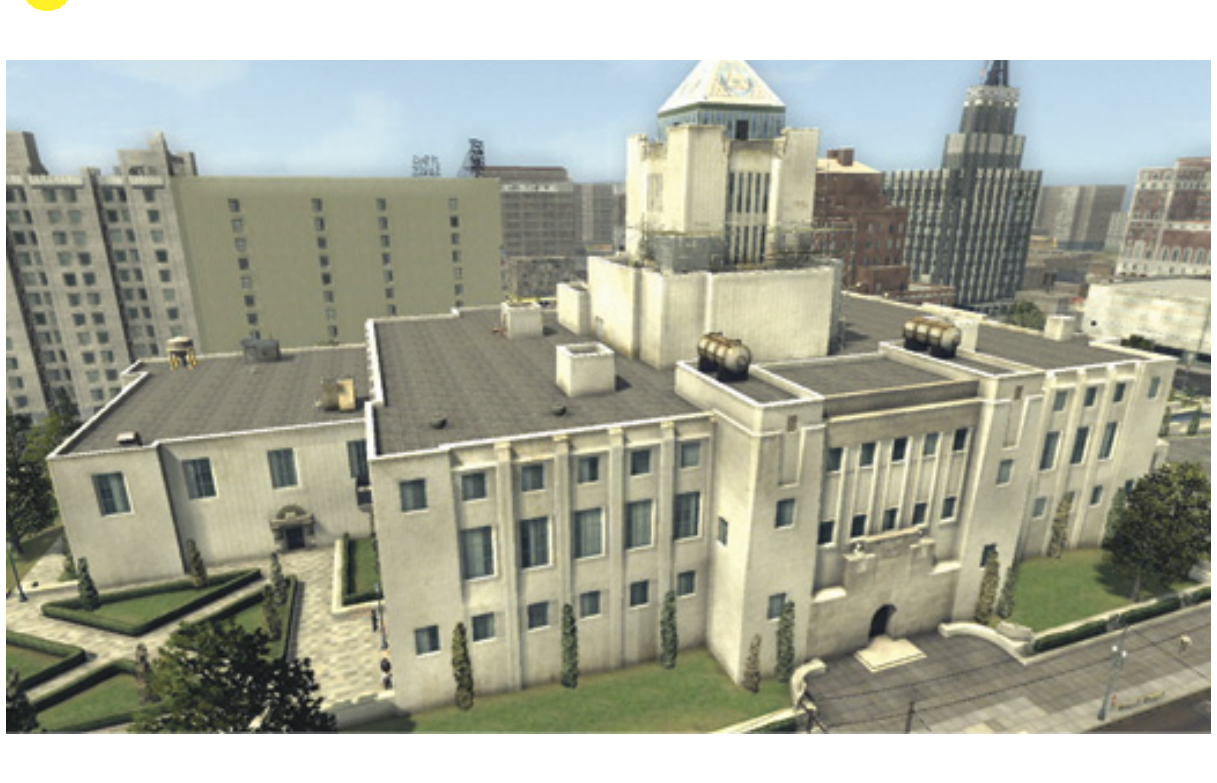
The Los Angeles Incline Railway was built in 1901, earning the title of "world's shortest railroad". Renamed "Angel's Flight" in 1912.

## 21 BRADBURY BUILDING



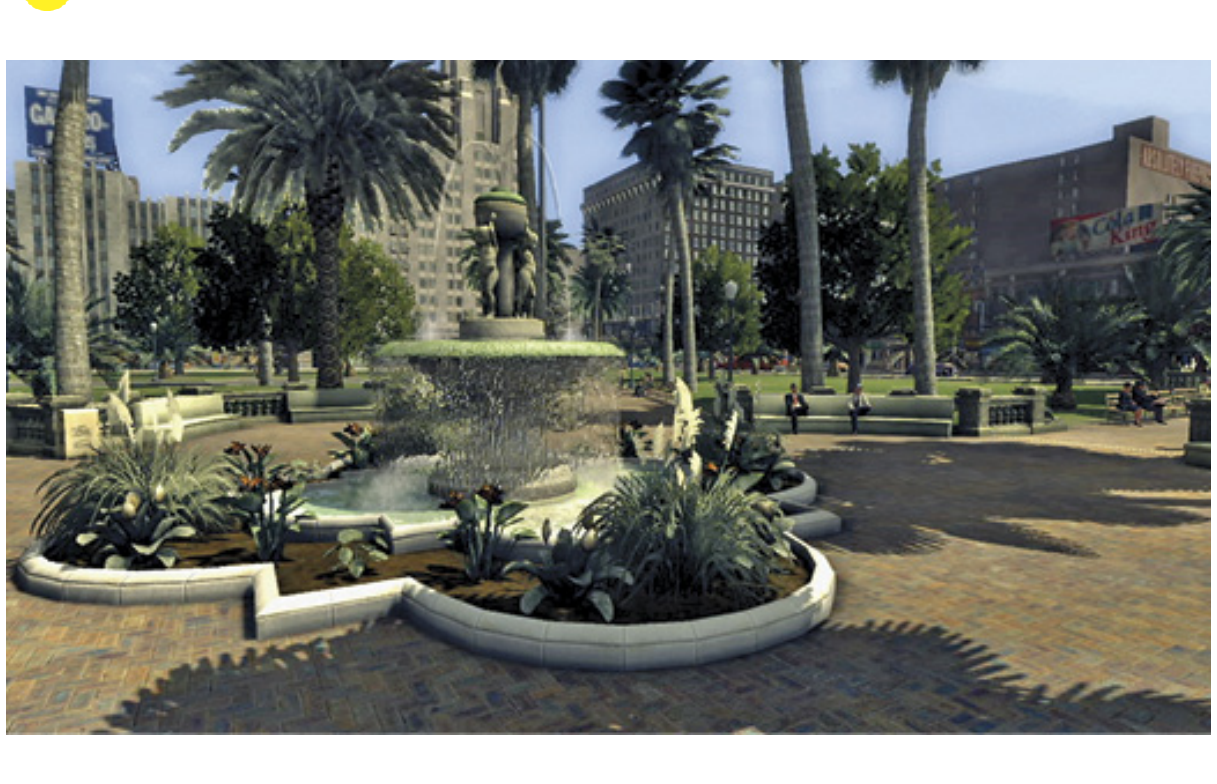
The Bradbury was commissioned by Lewis L. Bradbury. It is most remarkable for its interior—a sky lit Victorian court with cage elevators, marble staircases, and ornate ironwork railings, all inspired by the futurist writings of Edward Bellamy.

## 22 L.A. PUBLIC LIBRARY



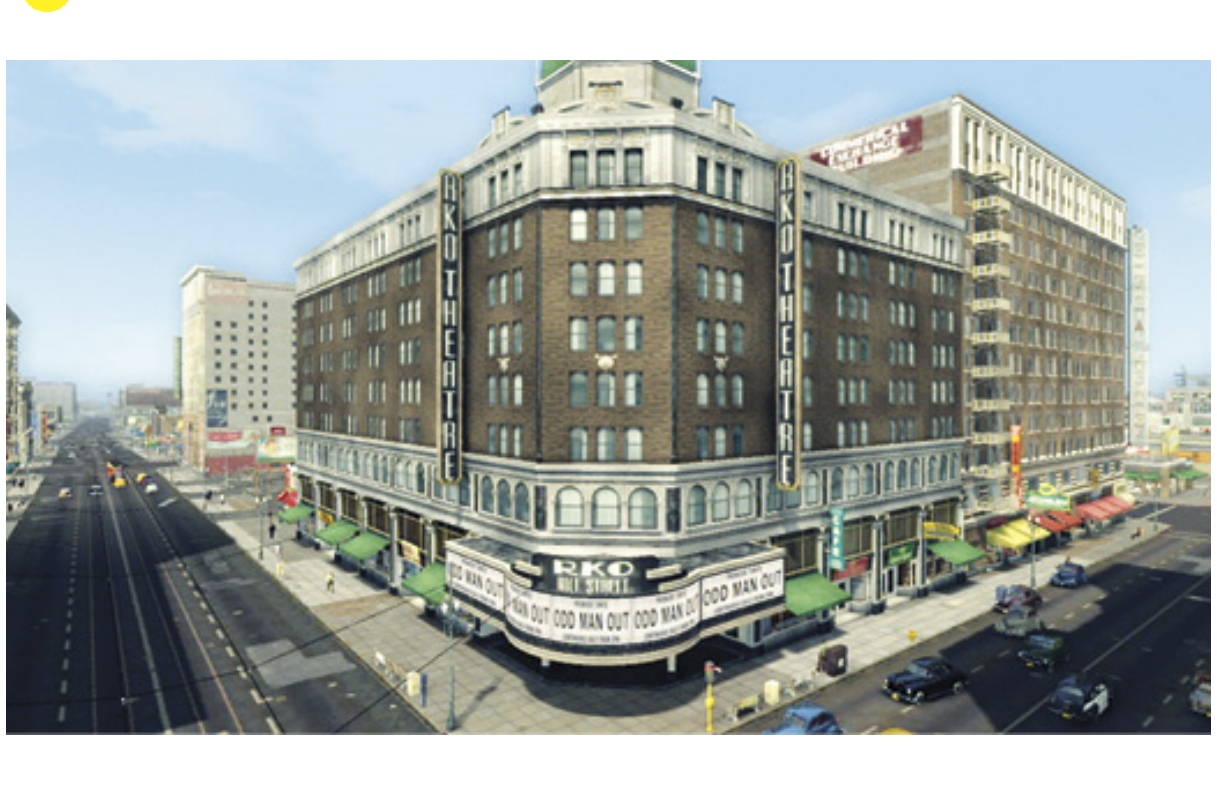
Bertram Grosvenor Goodhue drew on Ancient Egypt to create his high temple-like Central Library. The building is roofed over with a mosaic pyramid and a sculptured torch-bearing hand stands at the apex, representing the scientific "Light of Learning".

## 23 PERSHING SQUARE



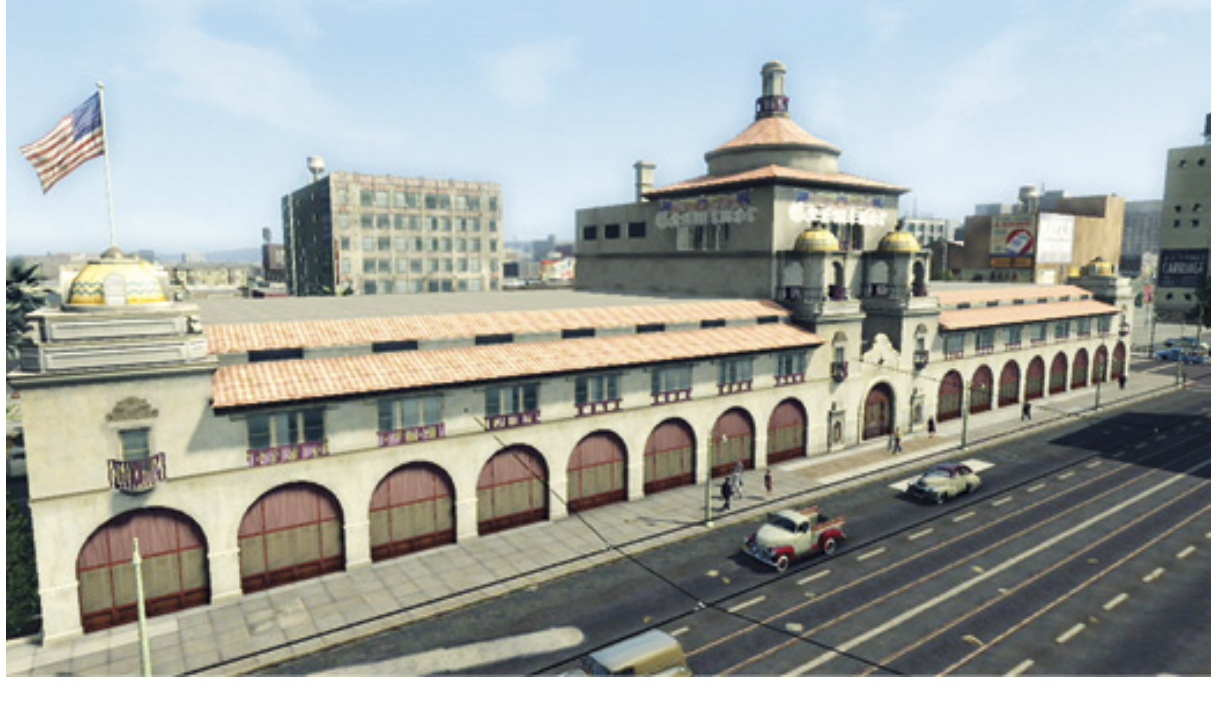
LA's most famous architect, John Parkinson, redesigned this site in 1910, adding a grand fountain supported by concrete cherubs. In 1918, the park was renamed after General John J. Pershing, and it played host to recruitment rallies throughout WWII.

## 24 RKO THEATRE



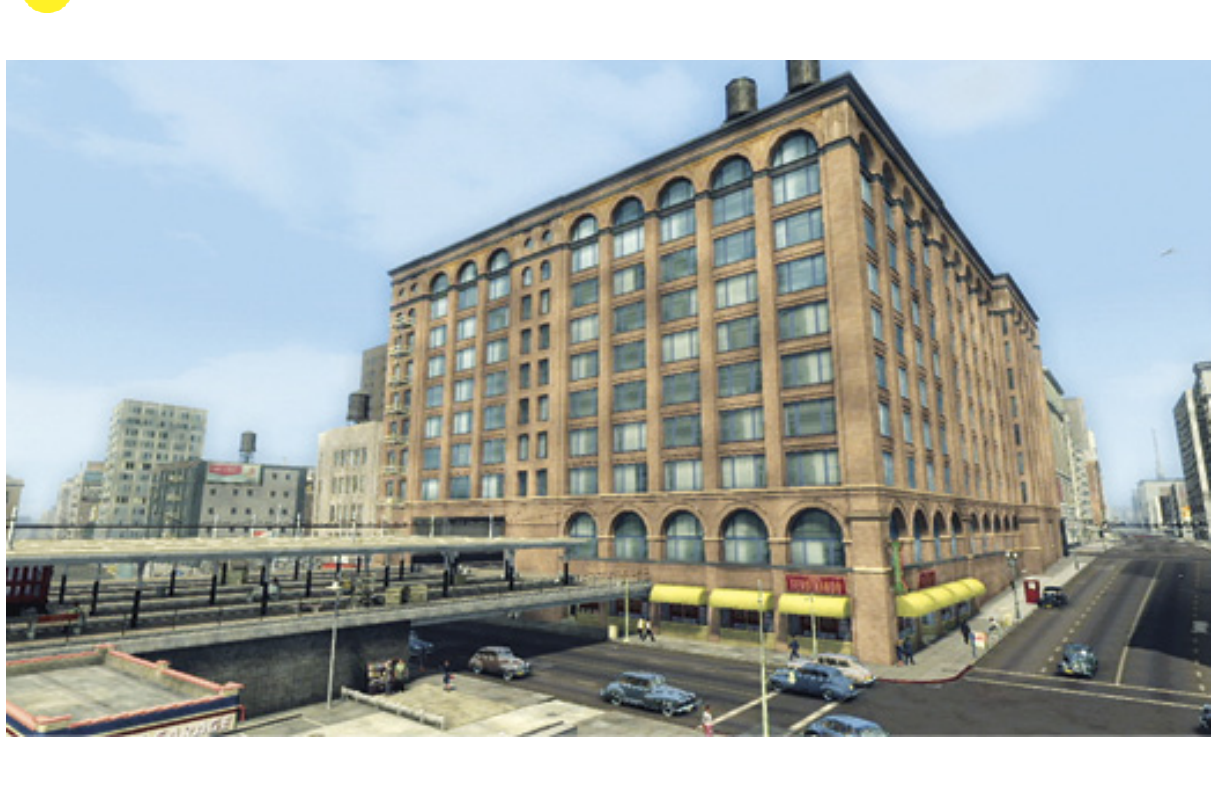
The Hillstreet Theatre opened in March 1922. When a high-level merger created the Radio-Keith-Orpheum Picture Company in 1928, it was renamed the RKO Theatre. It seated nearly 3,000 and hosted live vaudeville shows, as well as films.

## 25 LOS ANGELES EXAMINER



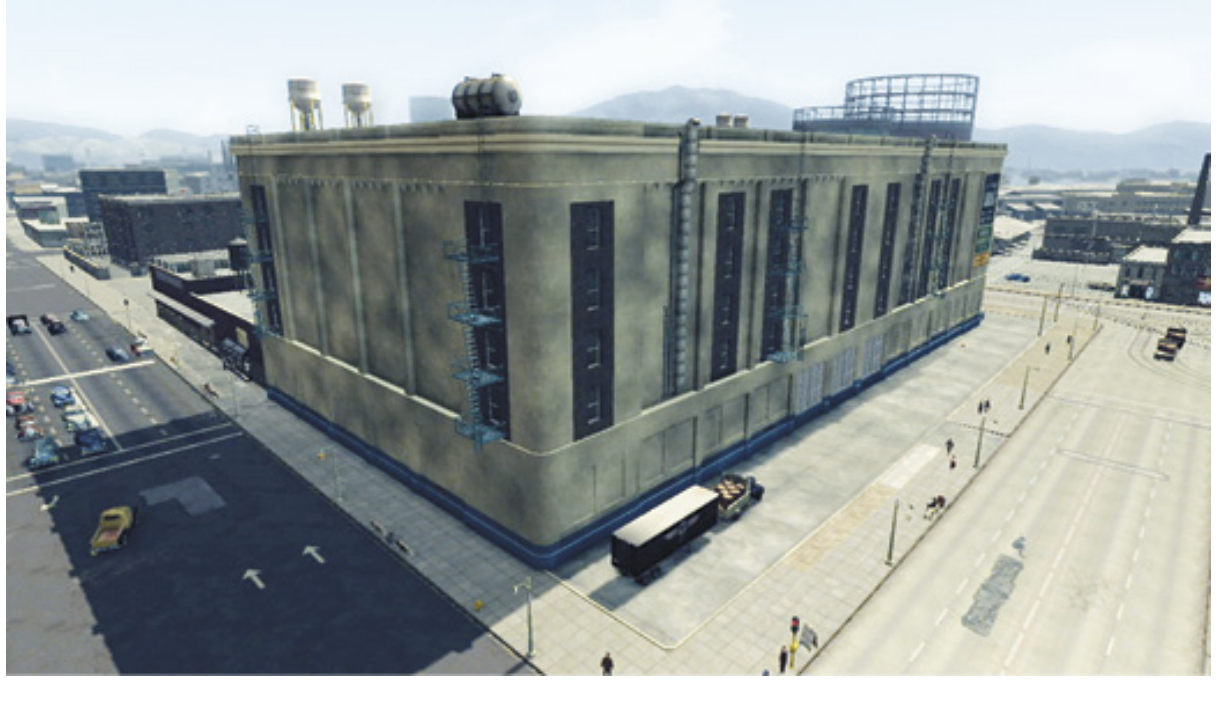
This building, opened in 1914, served as headquarters for the Los Angeles Examiner. On January 15, 1947, the Examiner was first to break the story of a young woman found butchered in Leimert Park—an Examiner reporter christened her "the Black Dahlia".

## 26 MAIN ST TERMINAL



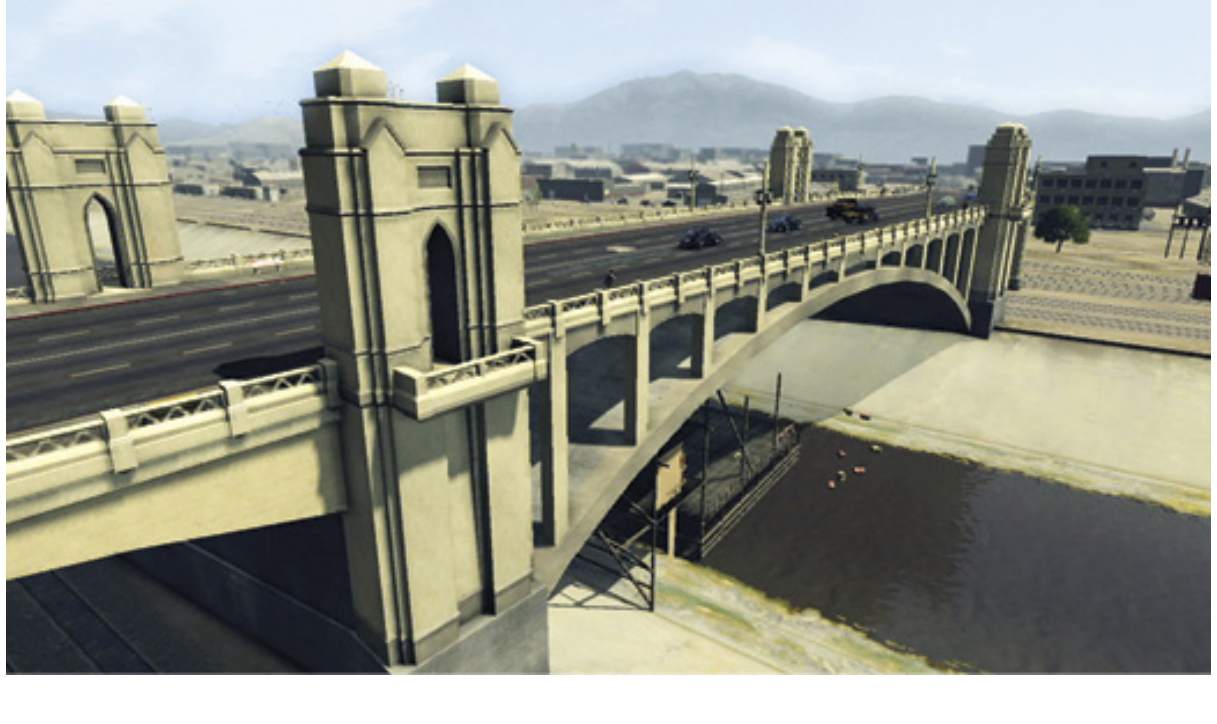
Also known as the Pacific Electric Building, the Huntington Building, or simply 6th and Main, this rail and bus terminal was completed in 1905. For more than four decades, the nine-story structure was regarded as the largest west of the Mississippi.

## 27 LA COLD STORAGE CO.



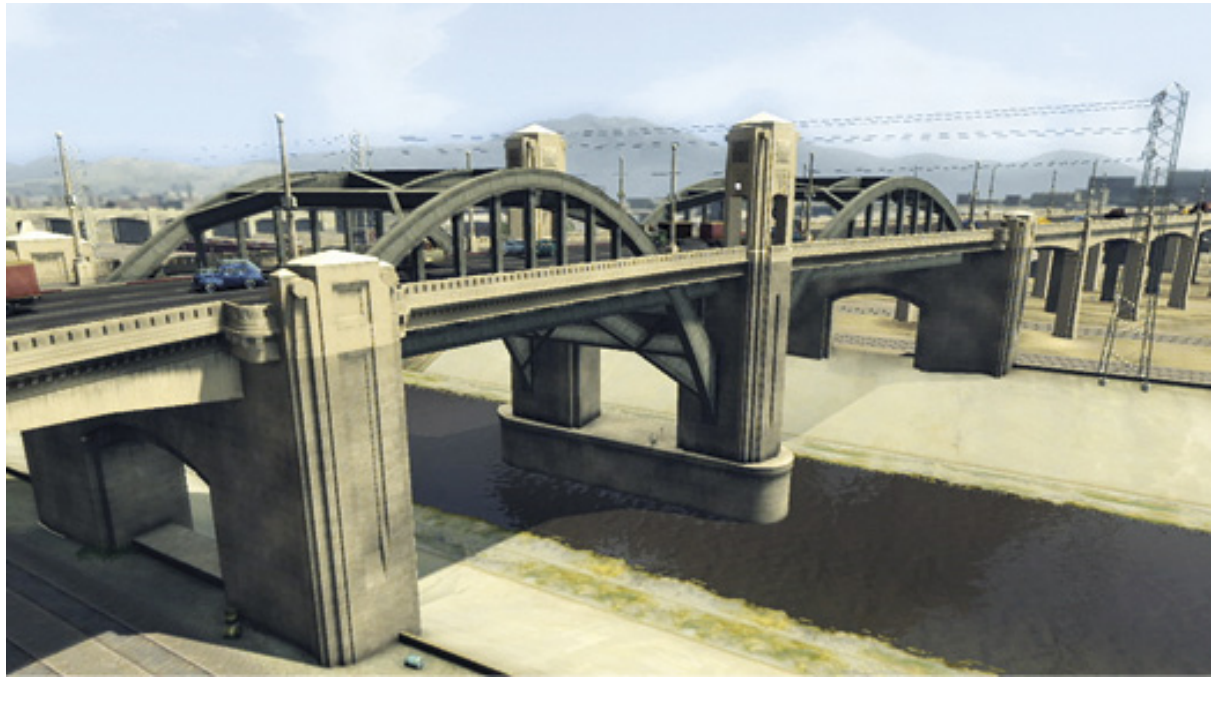
The Los Angeles Cold Storage Company built its first ice production plant in 1895. Feeding the growing city meant keeping produce fresh, and the six-story 4th Street warehouse was constructed, with more than a million cubic feet of freezer space.

## 28 4TH STREET VIADUCT



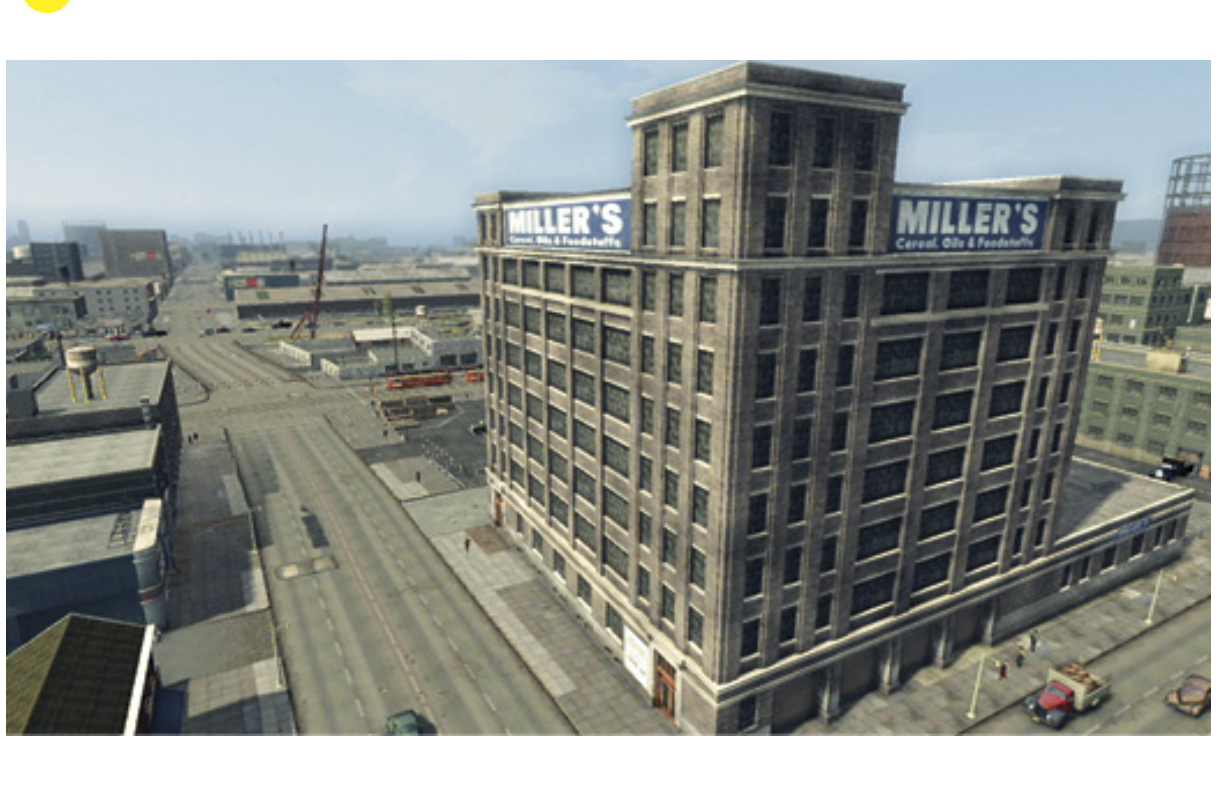
Built in 1931, the 4th Street Bridge replaced the last remaining wooden bridge over the LA River. It exhibits a range of architectural styles, from Beaux Arts in its four concrete towers to Gothic Revival in its porticos, lighting standards and railings.

## 29 6TH STREET VIADUCT

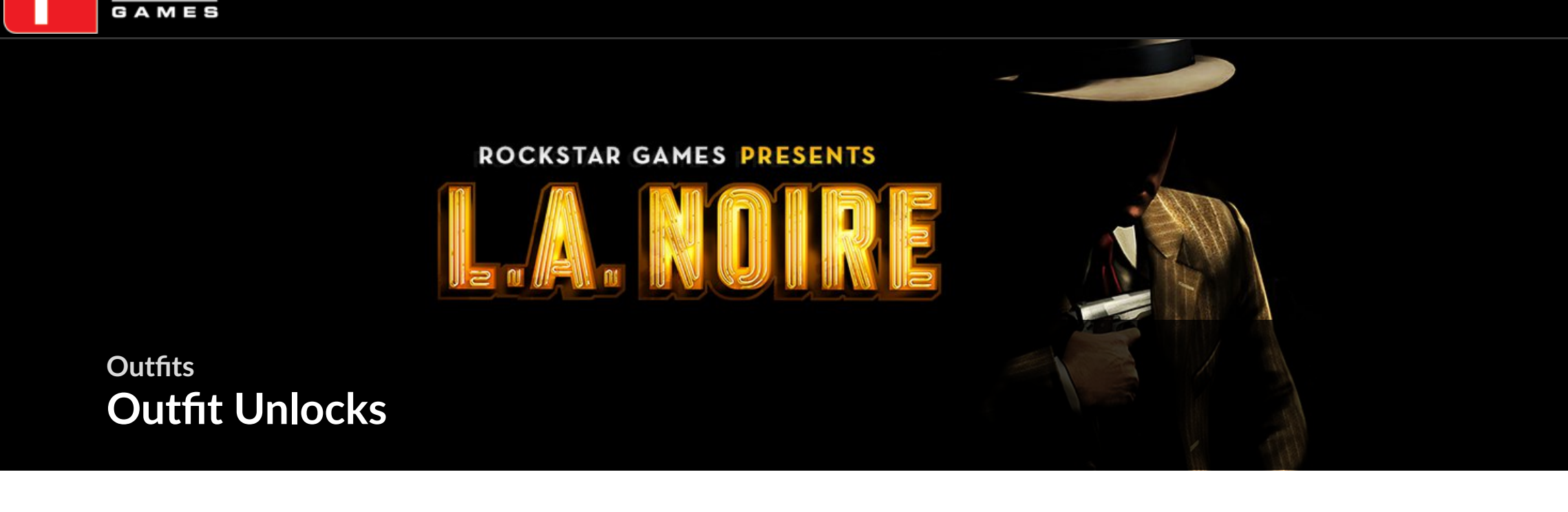


The 6th Street Viaduct was the last of LA's grand river bridges to be built, connecting the Downtown and Boyle Heights areas when it opened in 1932. Two thirds of a mile long, its twin steel arch design comes from the Classical Moderne School of architecture.

## 30 NATIONAL BISCUIT COMPANY



Edmond Jacques Eckel was commissioned by the National Biscuit Company to design their New Cracker Bakery in 1924. The building was completed the following year, standing seven stories tall and coming in at a cost of two million dollars.

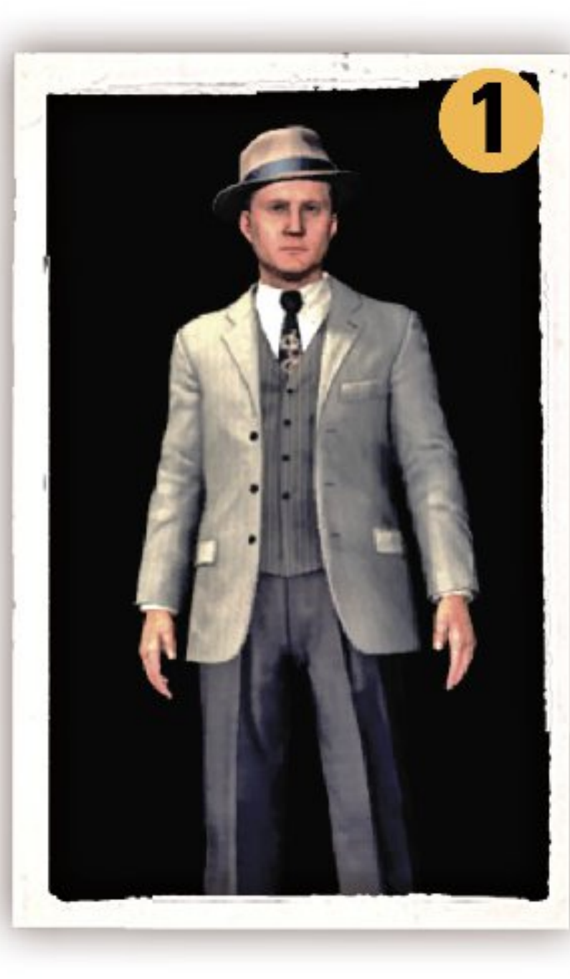


Outfits

# Outfit Unlocks

**REQUIREMENTS**

| RANK | XP NEEDED | ACCUMULATED XP AMOUNT | UNLOCKS |
|---|---|---|---|
| 3 | 20 | (35) | Sword of Justice Outfit |
| 8 | 45 | (210) | Sunset Strip Outfit |
| 13 | 70 | (510) | The Outsider Outfit |
| 18 | 95 | (1035) | Hawkshaw outfit |

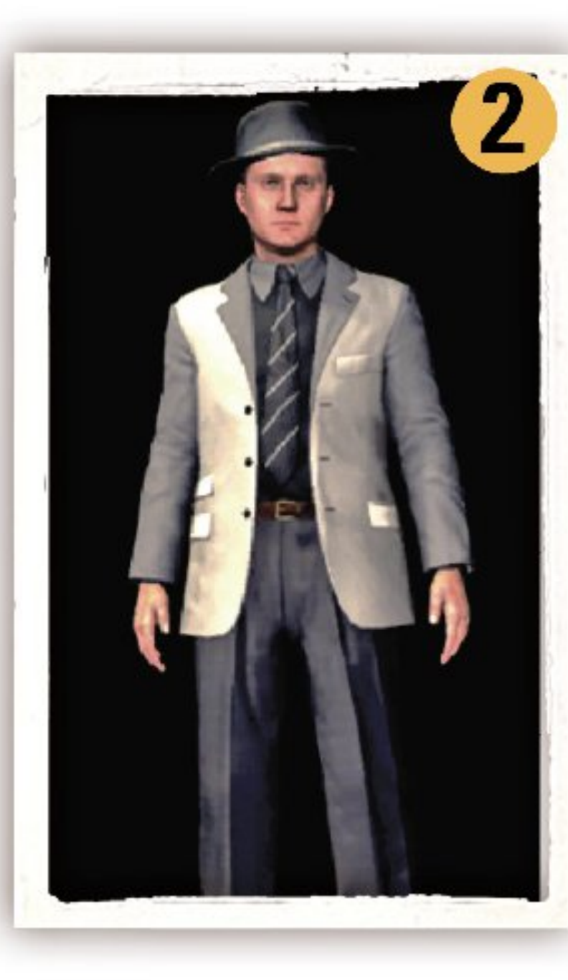


## THE OUTSIDER

**Outfit Number:** 1

**Unlocked:** Rank 13

**Description:** Don't believe everything you read in the papers.

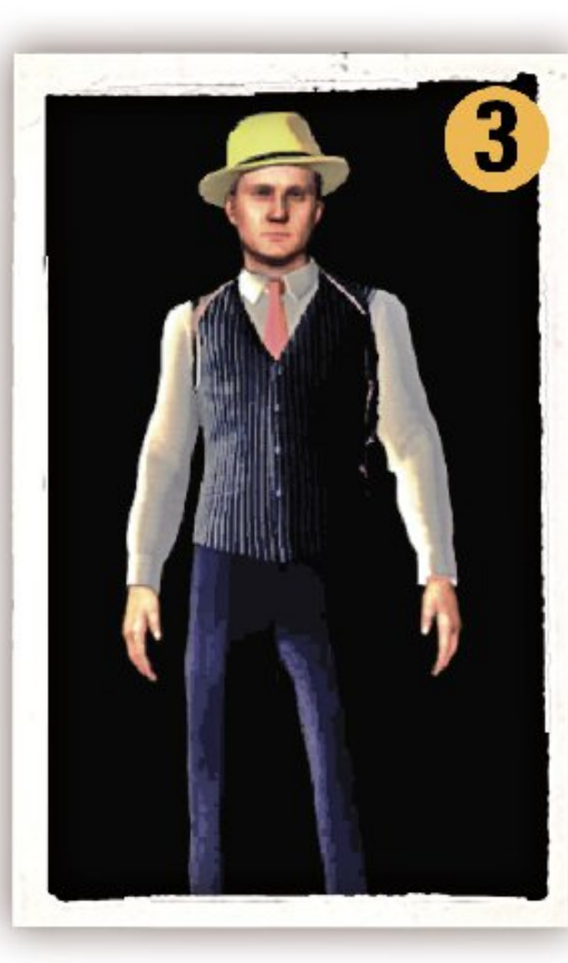


## CHICAGO LIGHTNING

**Outfit Number:** 2

**Unlocked:** Sign up for the Rockstar Social Club.

**Description:** Shoot straighter with the Thompson, BAR, and Shotgun.



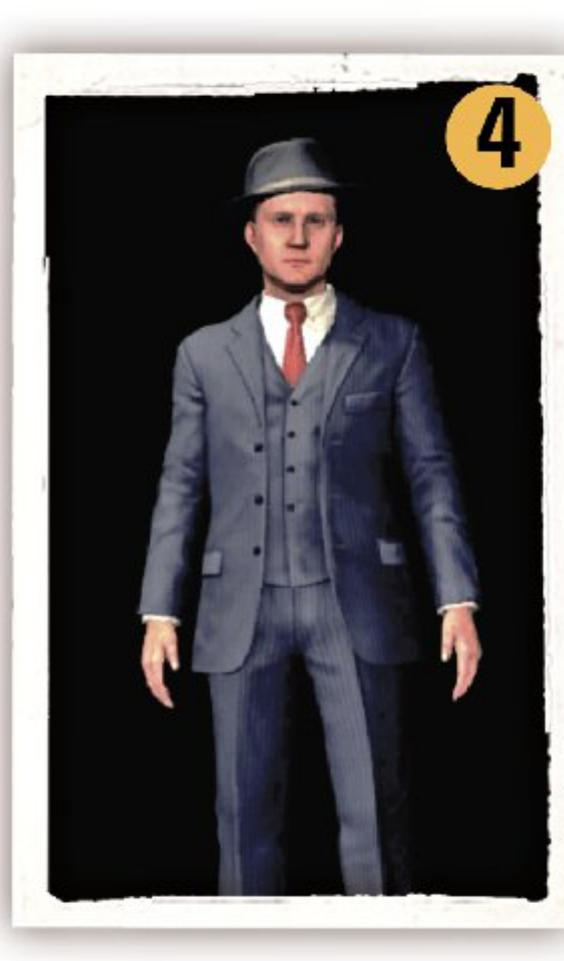
## HARD BOILED DETECTIVE

**Outfit Number:** 3

**Unlocked:** Find all eight hidden Novels with the game (not accessible until the 'Outfits' option unlocks when the player gets to the Traffic Desk).

**Description:** It's hard to fool a seasoned detective.

**Perks:** One wrong answer automatically removed when questioning a witness.

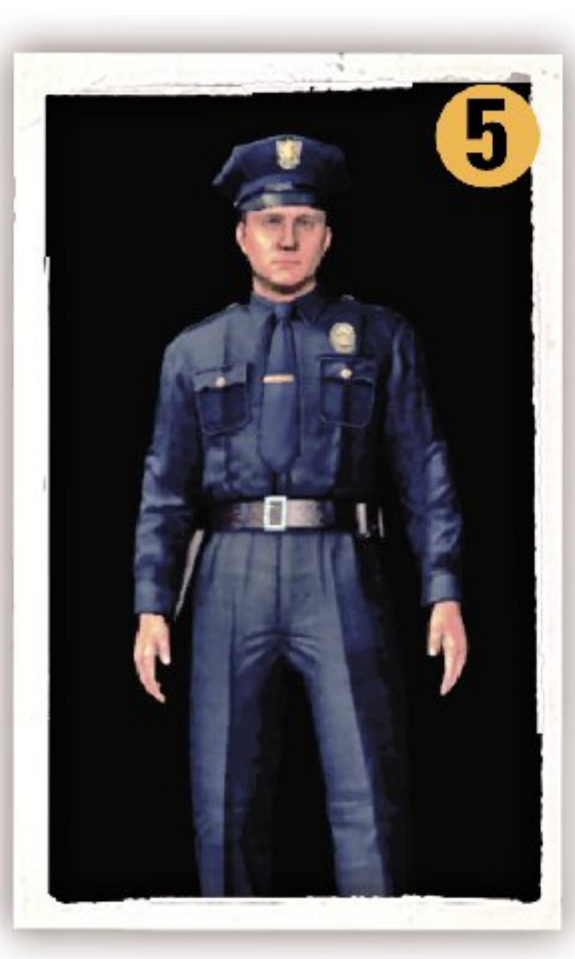


## SWORD OF JUSTICE

**Outfit Number:** 4

**Unlocked:** Rank 3

**Description:** The City of Angels is much more dangerous by night.

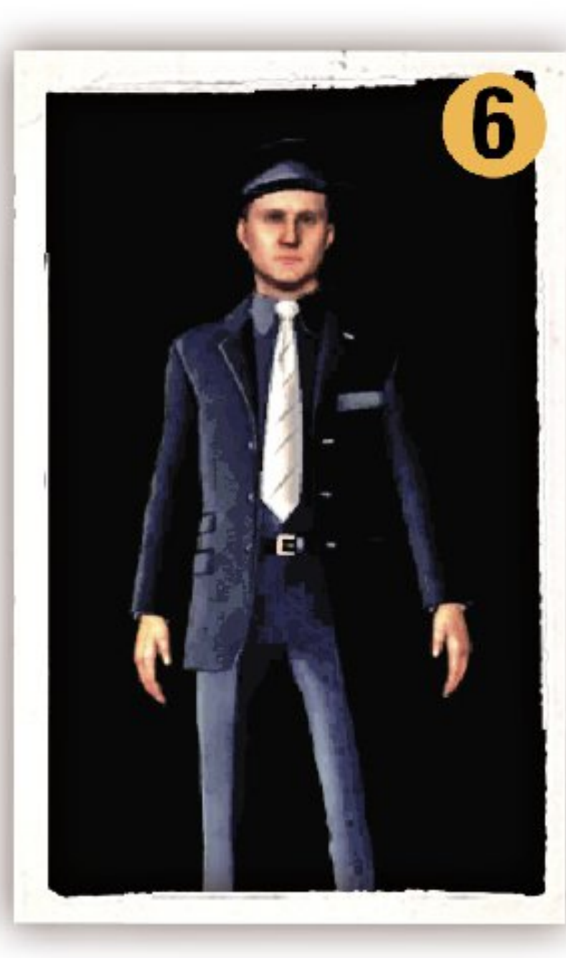


## PATROL

**Outfit Number:** 5

**Unlocked:** This is a selectable outfit once Phelps leaves Patrol.

**Description:** Cole Phelps' uniform when on patrol.



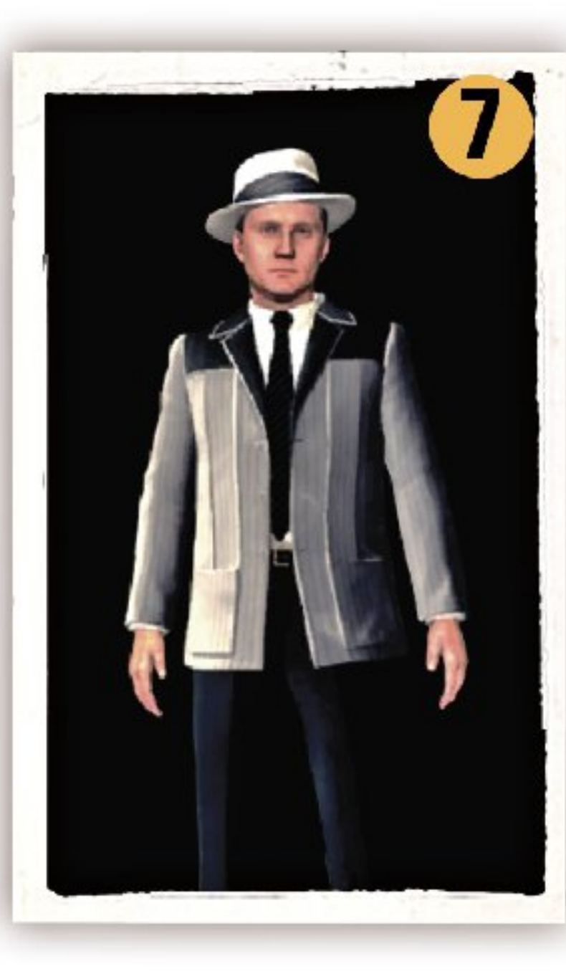
## THE INCOGNITO

**Outfit Number:** 6

**Unlocked:** Complete Vice Desk without being detected once during Follow missions.

**Description:** Become hard to spot when tailing someone.

**Perks:** It will be harder for the player to be detected during Follow missions while wearing this.



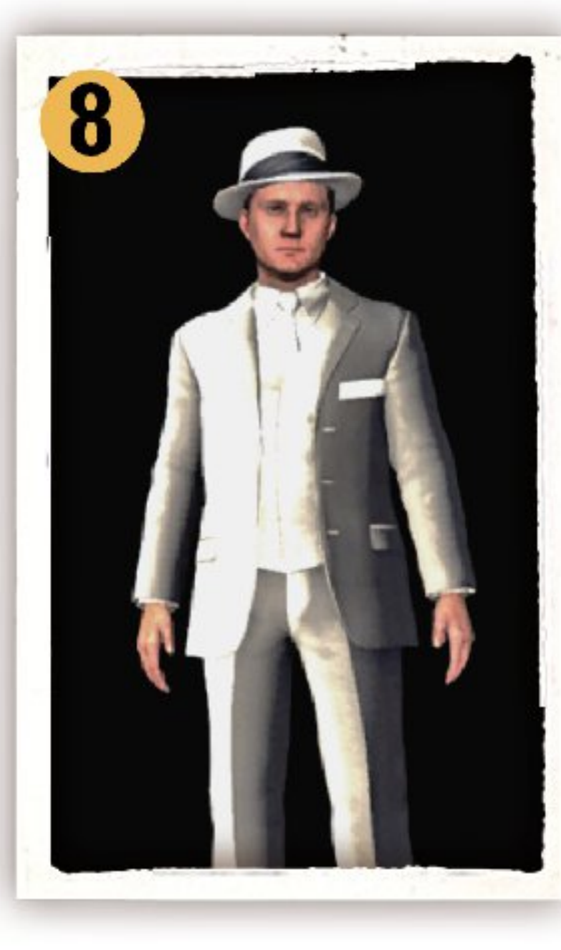
## THE MURPHY

**Outfit Number:** 7

**Unlocked:** Complete Army Obstacle Course in under 3 minutes (not accessible until the 'Outfits' option unlocks when the player gets to the Traffic Desk).

**Description:** Uphold the law without having to reload your handgun or shotgun.

**Perks:** Player can fire without having to reload his handgun, shotgun, or Tommy gun.



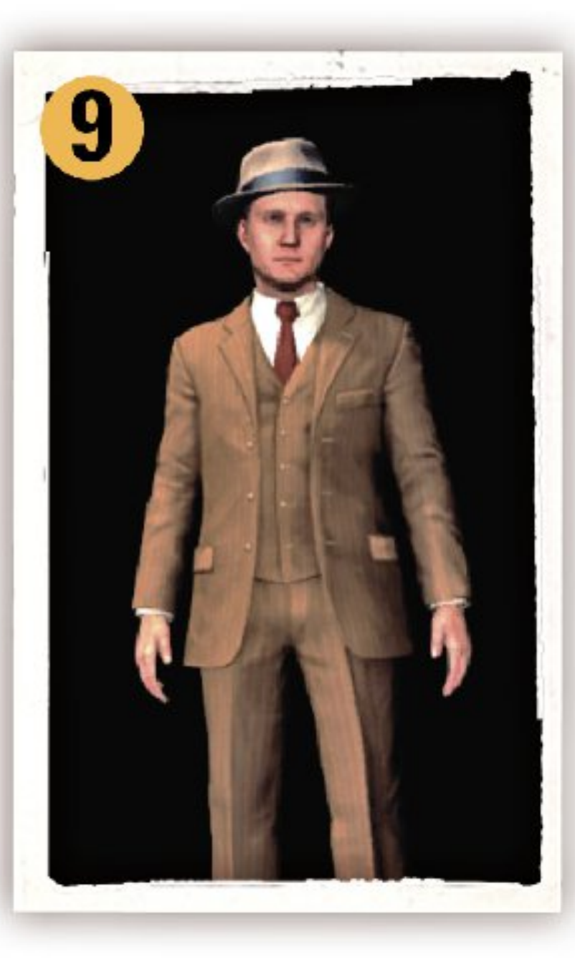
## THE UNTOUCHABLE

**Outfit Number:** 8

**Unlocked:** Dodge 20 punches in a row without taking one hit (not accessible until the 'Outfits' option unlocks when the player gets to the Traffic Desk).

**Description:** Suit does not show blood stains and takes no damage from punches.

**Perks:** No blood. Player takes no damage from punches.

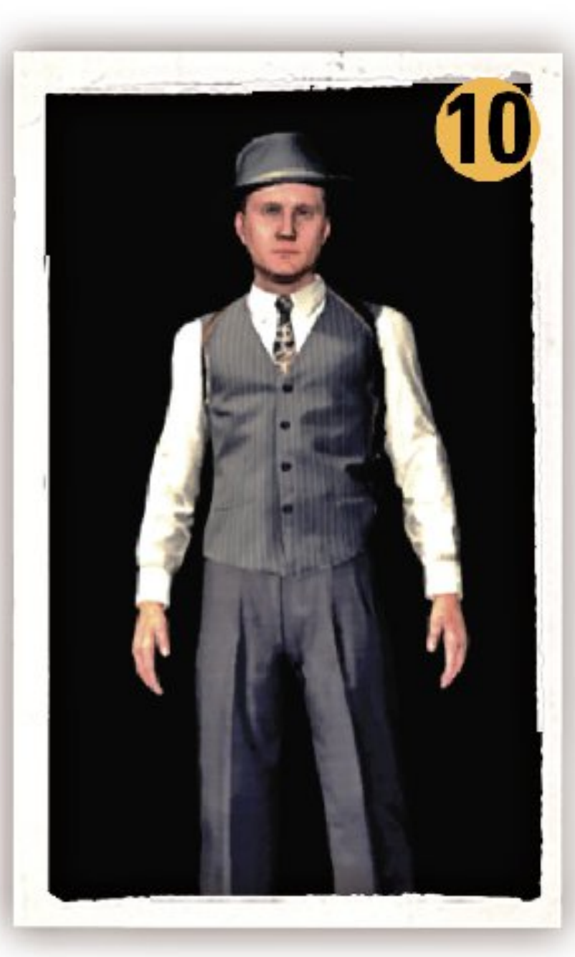


## GOLDEN BOY

**Outfit Number:** 9

**Unlocked:** At the start of the Traffic Desk.

**Description:** Get yourself two suits and get them pressed.

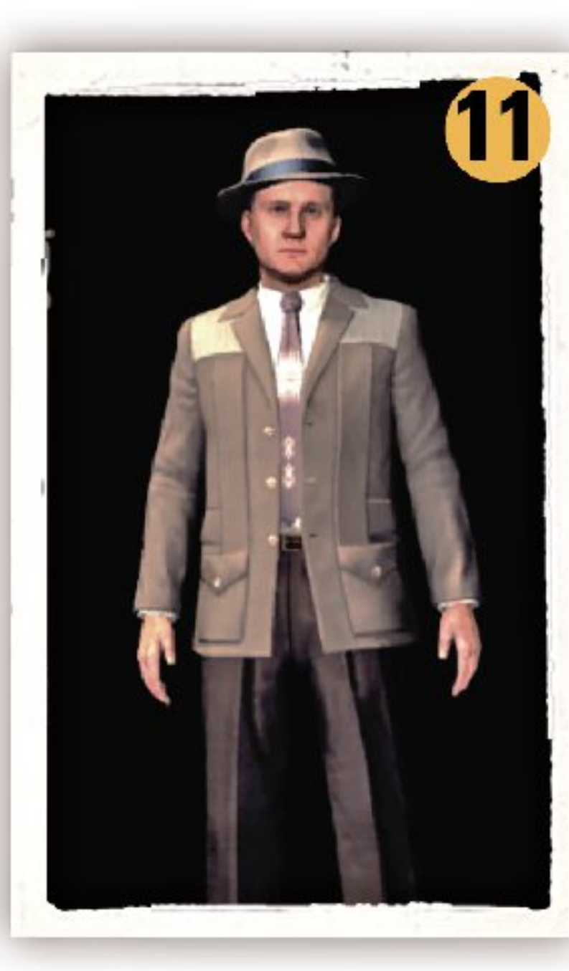


## HAWKSHAW

**Outfit Number:** 10

**Unlocked:** Rank 18

**Description:** Take an extra dose of damage and stay standing.

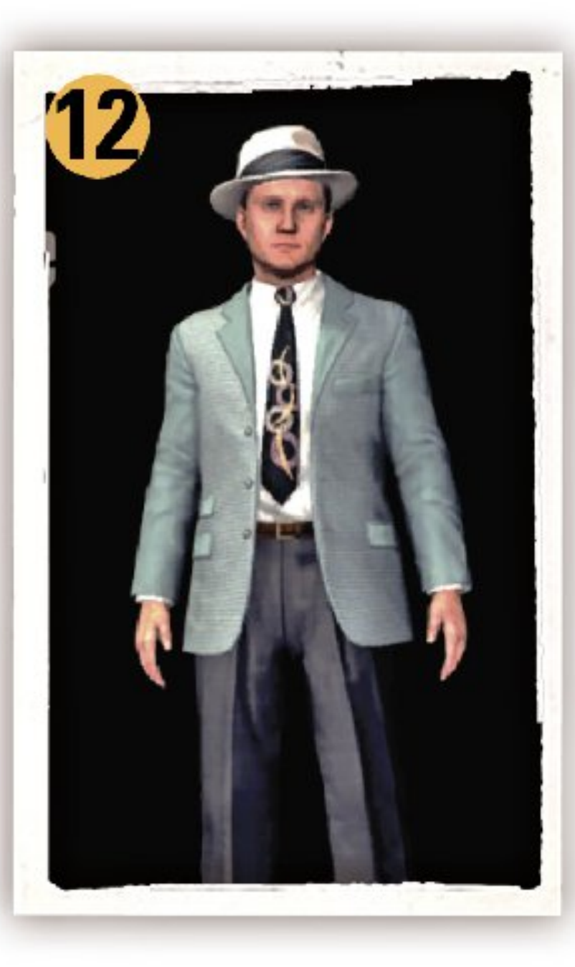


## SUNSET STRIP

**Outfit Number:** 11

**Unlocked:** Rank 8

**Description:** Best worn while rubbing shoulders with movie stars.

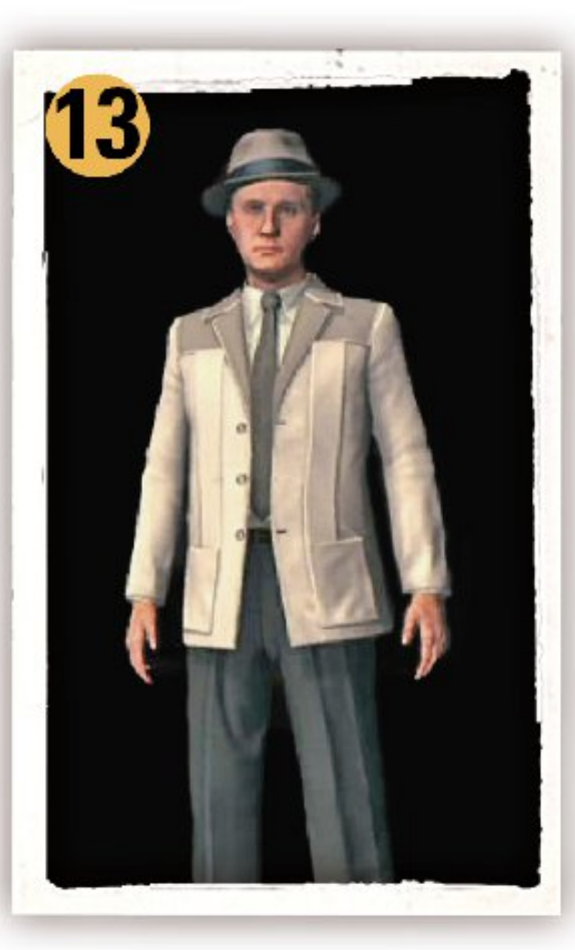


## THE BRODERICK

**Outfit Number:** 12

**Unlocked:** nlocks after Patrol is complete.

**Description:** Hit harder and take more punches before going down.

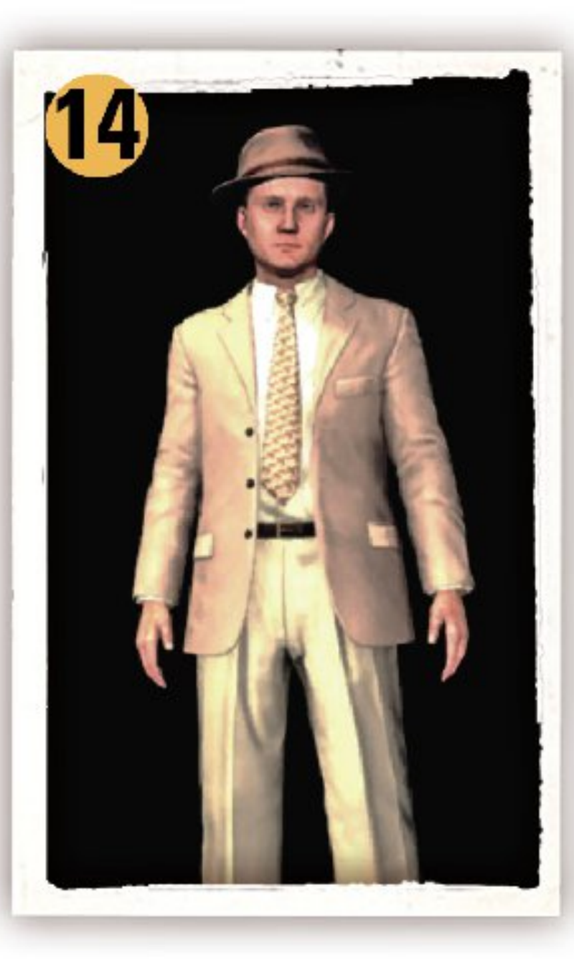


## BUTTON MAN

**Outfit Number:** 13

**Unlocked:** Find all 20 hidden police badges to unlock the dapper Buttom Man Detective Suit and additional XP.

**Description:** Carry extra ammo for all weapons, just in case.



## THE SHARPSHOOTER

**Outfit Number:** 14

**Unlocked:** Unlocks after Patrol is complete.

**Description:** Shoot straighter with the Garand and the Colt .45.

ROCKSTAR GAMES PRESENTS
L.A. NOIRE

## Vehicle Showroom

# Unlocking Vehicles

There are 95 vehicles in *L.A. Noire*, 15 of these are rare hidden vehicles, which we cover in another section of the guide. However, once you have located a hidden vehicle, it does appear in the Showroom under the Bonus category.

All vehicles are locked in the Showroom from the beginning of the game. To unlock a vehicle, simply enter the vehicle during gameplay and start the engine. We suggest jumping into new vehicles at all of your destinations while working through the story. Look around for nearby parking lots when you stop at a crime scene or a suspect’s home or workplace. If you do this devotedly throughout the story, you should only have a handful of vehicles left to unlock.

For those vehicles that are difficult to find, check out the “location” field in the vehicle stats in this chapter. If you see one of these elusive rides driving down the road, chase it down and use your authority to commandeer that vehicle. Good luck on your vehicle hunt!

### 100% Completion

There are 95 vehicles in the game. The 15 hidden bonus vehicles are part of this total. Collecting all 95 vehicles adds 15% toward 100% completion of the game.

Vehicle Showroom

# 2-Door (25)

## BUICK BUSINESS COUPE

**Showroom Number:** 1/25

**Year:** 1936

**Power:** 93 HP

**Top Speed:** 86 MPH

**Location:** Westlake.

You can find one of these parked in the parking lot to the east of the bloodstained door in "Upon Reflection".

## BUICK COUPE

**Showroom Number:** 2/25

**Year:** 1941

**Power:** 125 HP

**Top Speed:** 95 MPH

**Location:** Downtown, Central.

Found in the parking lot directly adjacent to Eagleson's Gun Store in "Buyer Beware". You can also find it in the Hall of Records parking lot during "A Polite Invitation". It's the presented escape vehicle in "House of Sticks", as well.

## BUICK EIGHT CONVERTIBLE

**Showroom Number:** 3/25

**Year:** 1939

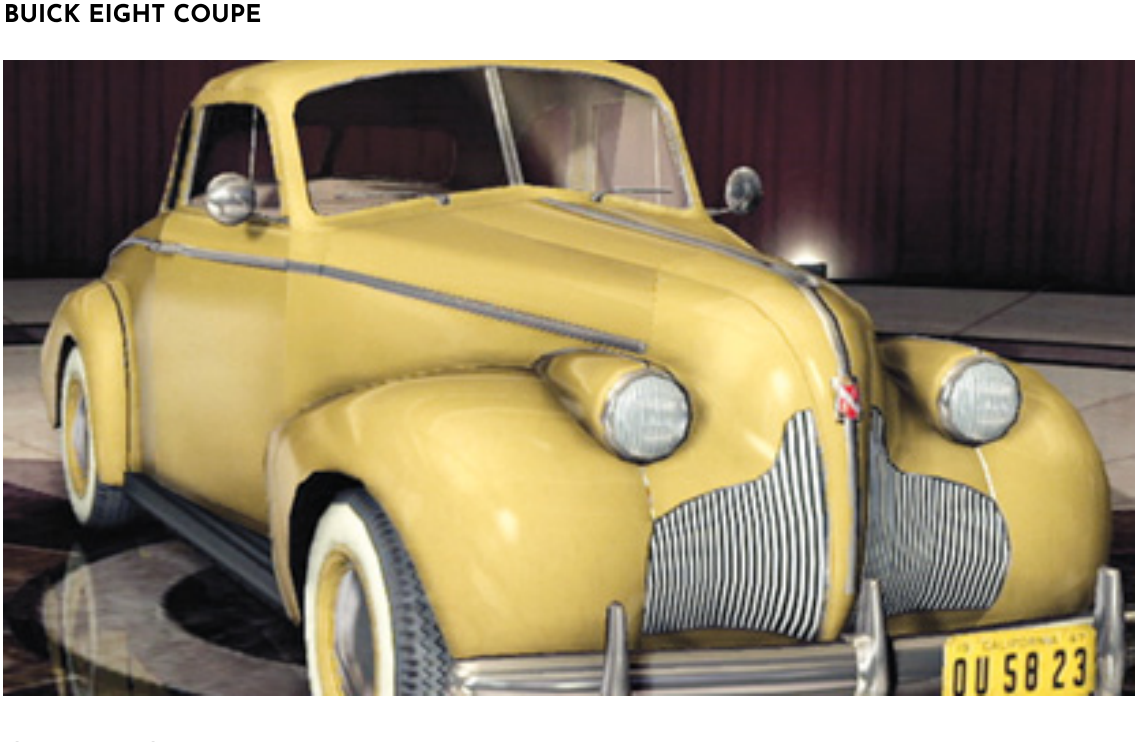
**Power:** 141 HP

**Top Speed:** 105 MPH

**Location:** Wilshire.

You can find one parked to the right of the Central Gun Shop visited during "Upon Reflection", or in "A Polite Invitation" next to Kelso's Apartment in Hollywood on De Longpre Ave. There's another one in a parking lot across from the shootout alley where you also find the newspaper in "Manifest Destiny".

## BUICK EIGHT COUPE



**Showroom Number:** 4/25

**Year:** 1939

**Power:** 141 HP

**Top Speed:** 105 MPH

**Location:** Downtown, Central.

Look for one parked in the motel parking lot where you find Film Reel #4.

## BUICK 2DR SEDANETTE

**Showroom Number:** 5/25

**Year:** 1947

**Power:** 110 HP

**Top Speed:** 100 MPH

**Location:** Wilshire.

Find one of these parked beside the corner apartment with green trim, diagonally and southeast from the Sawyer House Fire.

## BUICK CUSTOM

**Showroom Number:** 6/25

**Year:** 1947

**Power:** 90 HP

**Top Speed:** 86 MPH

**Location:** Downtown, Central.

Also found in a fenced parking lot west and across the street from Cavanagh's Bar in "The Driver's Seat".

## CHEVROLET STYLELINE

**Showroom Number:** 7/25

**Year:** 1949

**Power:** 90 HP

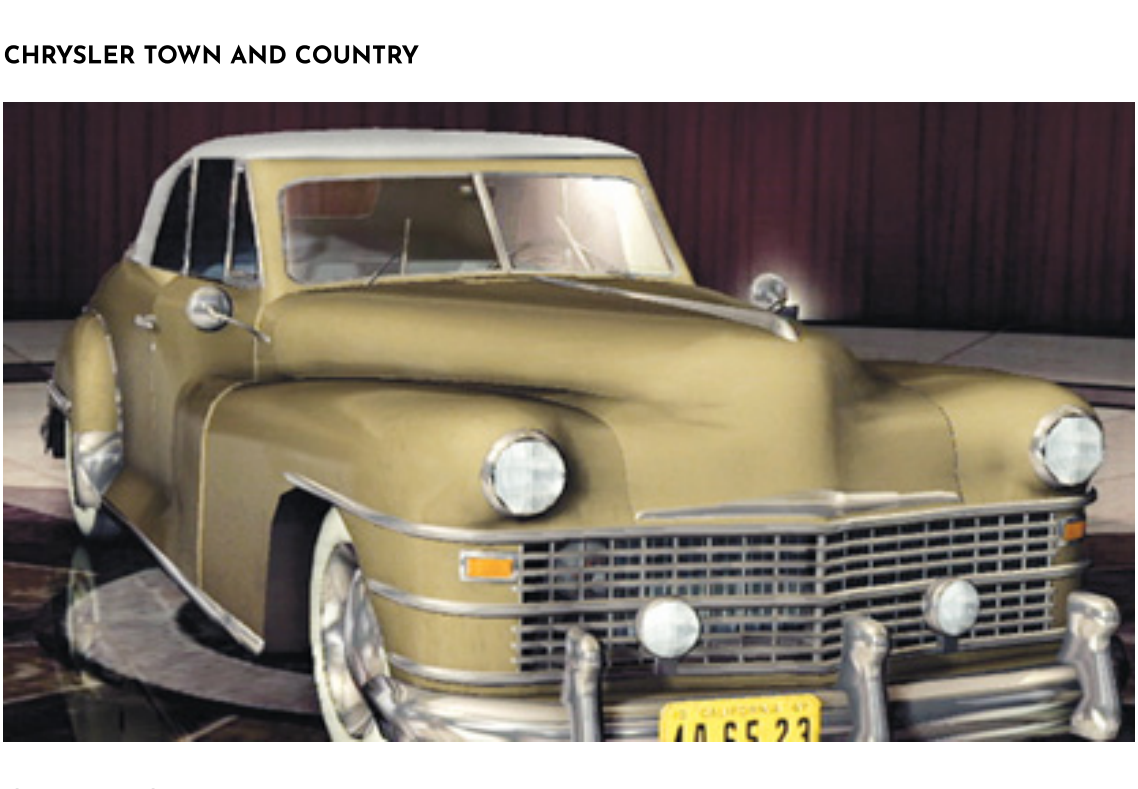
**Top Speed:** 87 MPH

**Location:** Downtown, Central.

Parked in the parking lot across the street from the front of the Central Police Station during "A Marriage Made in Heaven".

There's also one in the parking lot behind the pawn shop in the Street Crime "Pawn Shop Holdup".

## CHRYSLER TOWN AND COUNTRY



**Showroom Number:** 8/25

**Year:** 1946

**Power:** 135 HP

**Top Speed:** 110 MPH

**Location:** Downtown, Hollywood.

You can also find one in Kelso's Apartment parking lot during "A Polite Invitation".

## CORD HARDTOP

**Showroom Number:** 9/25

**Year:** 1936

**Power:** 115 HP

**Top Speed:** 92 MPH

**Location:** Hollywood.

Outside the Hollywood Police Station at the beginning of "The Naked City".

## FORD CONVERTIBLE

**Showroom Number:** 10/25

**Year:** 1941

**Power:** 125 HP

**Top Speed:** 110 MPH

**Location:** Hollywood.

In the Boxing Stadium parking lot on Gower St near Selma Ave. A great time to get it is when you leave this location during "The Set Up".

## CHEVROLET FLEETMASTER 2DR

**Showroom Number:** 11/25

**Year:** 1936

**Power:** 85 HP

**Top Speed:** 80 MPH

**Location:** Hollywood.

In a parking lot behind the Numbers Operation building in "The Black Caesar".

## FORD CUSTOM

**Showroom Number:** 12/25

**Year:** 1940

**Power:** 90 HP

**Top Speed:** 87 MPH

**Location:** Central.

This vehicle is practically dropped in your lap in "The White Shoe Slaying" when you begin chasing Richard Bates from Baron's Bar. It's the car that stops in the street so you can chase after Bates as he enters the pickup truck.

## PACKARD CUSTOM

**Showroom Number:** 13/25

**Year:** 1940

**Power:** 160 HP

**Top Speed:** 132 MPH

**Location:** Wilshire.

In the InstaHeat Factory parking lot during "The Gas Man".

## DESOTO 2DR CUSTOM

**Showroom Number:** 14/25

**Year:** 1946

**Power:** 109 HP

**Top Speed:** 96 MPH

Location: Westlake.

Also parked in the lot beside the Bamba Club during "The Red Lipstick Murder".

## FORD 2DR

**Showroom Number:** 15/25

**Year:** 1947

**Power:** 90 HP

**Top Speed:** 90 MPH

**Location:** Westlake.

Also find one in the parking lot behind the Bamba Club during "The Red Lipstick Murder".

## FORD BUSINESS COUPE

**Showroom Number:** 16/25

**Year:** 1940

**Power:** 60 HP

**Top Speed:** 80 MPH

**Location:** Westlake.

Parked in the raised parking lot behind the Maldonado Residence in Central L.A. during "The Silk Stocking Murder". Also in the lot across from Central Station during "The Red Lipstick Murder".

## FORD TUDOR CONVERTIBLE

**Showroom Number:** 17/25

**Year:** 1947

**Power:** 100 HP

**Top Speed:** 95 MPH

**Location:** Wilshire.

Also in the Hall of Records parking lot during "A Polite Invitation".

## FORD V8 SEDAN

**Showroom Number:** 18/25

**Year:** 1940

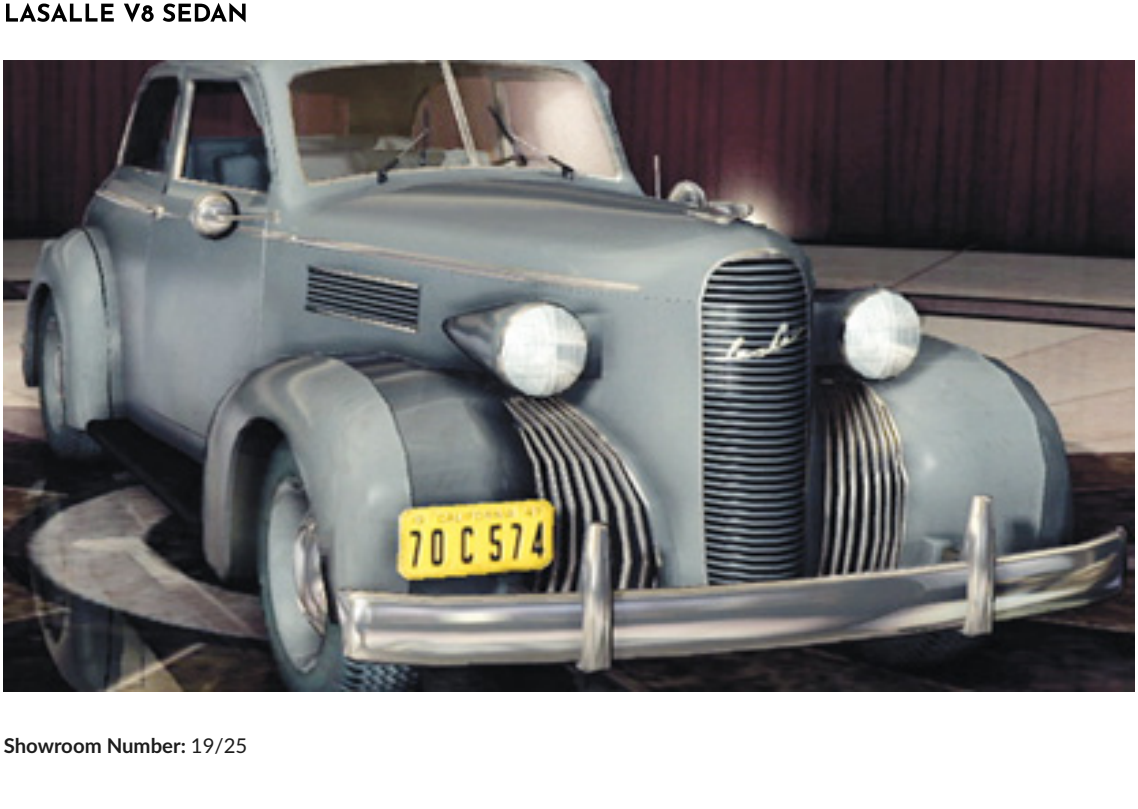
**Power:** 90 HP

**Top Speed:** 85 MPH

**Location:** Downtown, Central.

Also used as a chase vehicle option at the beginning of the Street Crime, "The Badger Game".

## LASALLE V8 SEDAN



**Showroom Number:** 19/25

**Year:** 1939

**Power:** 125 HP

**Top Speed:** 88 MPH

**Location:** Most common in Westlake.

In Central, one of these vehicles is often parked in the first lot on the left as you exit east out of the tunnel at the north end of Union Station (Landmark 18).

## LINCOLN CONTINENTAL COUPE

**Showroom Number:** 20/25

**Year:** 1942

**Power:** 130 HP

**Top Speed:** 118 MPH

**Location:** Wilshire.

Parked at the curb as you leave the Bookmaker's Office during "The Set Up". Also often seen driving by the murder scene on 7th Street during "Buyer Beware".

## NASH SUPER 600

**Showroom Number:** 21/25

**Year:** 1948

**Power:** 112 HP

**Top Speed:** 104 MPH

**Location:** Downtown, Central.

Look for these driving through the streets of Downtown.

## PACKARD CLIPPER EIGHT

**Showroom Number:** 22/25

**Year:** 1946

**Power:** 165 HP

**Top Speed:** 120 MPH

**Location:** Downtown, Central. Also, the fleeing suspects drive one of these in "Manifest Destiny".

Follow them to the shootout alley at Haskell's Men's Wear. Enter their wrecked car to unlock this vehicle.

## PACKARD CLIPPER SIX

**Showroom Number:** 23/25

**Year:** 1948

**Power:** 130 HP

**Top Speed:** 104 MPH

**Location:** Wilshire.

Also found in the L.A. Public Library parking lot during "The Quarter Moon Murders", as well as in the parking lot beside Eagleson's Gun Store during "Buyer Beware".

## PONTIAC TORPEDO SIX

**Showroom Number:** 24/25

**Year:** 1941

**Power:** 90 HP

**Top Speed:** 84 MPH

**Location:** Westlake, Hollywood. Find one during "The Silk Stocking Murder" in the parking lot behind the Maldonado Residence.

Also found in the Boxing Stadium parking lot on Gower St, near Selma Ave in Hollywood. A great time to get it is when you leave this location during "The Set Up".

## STUDEBAKER COMMANDER

**Showroom Number:** 25/25

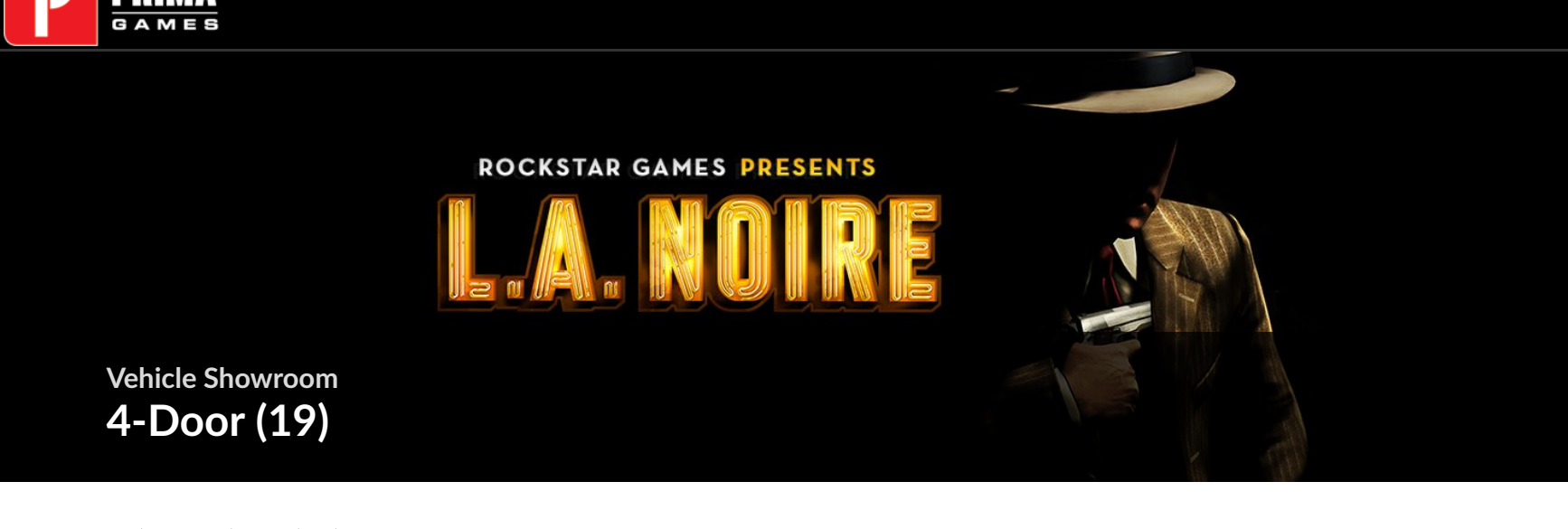
**Year:** 1947

**Power:** 94 HP

**Top Speed:** 86 MPH

**Location:** Westlake.

The non-police version of this vehicle can be found parked near the miniature golf course (Film Reel #7 location).



Vehicle Showroom

# 4-Door (19)

## CADILLAC LASALLE SERIES 50

**Showroom Number:** 1/19

**Year:** 1935

**Power:** 105 HP

**Top Speed:** 92 MPH

**Location:** Westlake and East Downtown (Central Division 1) around Santa Fe Ave and 4th Street.

You can usually find one parked in the parking lot across the street from the Central Police Station during "The Driver's Seat".

## CADILLAC SERIES 61 TOURING SEDAN

**Showroom Number:** 2/19

**Year:** 1947

**Power:** 150 HP

**Top Speed:** 95 MPH

**Location:** Wilshire.

You can find this car in the alley parking lot behind the building you circle around to sneak up behind the rooftop sniper in "Manifest Destiny".

## CADILLAC SERIES 61

**Showroom Number:** 3/19

**Year:** 1942

**Power:** 150 HP

**Top Speed:** 95 MPH

**Location:** Common in Westlake.

There's also one in the same motel parking lot with Film Reel #4.

## CADILLAC SERIES 75 LIMOUSINE

**Showroom Number:** 4/19

**Year:** 1942

**Power:** 150 HP

**Top Speed:** 90 MPH

Location: Hollywood. Found in the parking lot across the street from Black Caesar Food Hut on Ivar Ave during "The Black Caesar".

## CHEVROLET SEDAN

**Showroom Number:** 5/19

**Year:** 1940

**Power:** 85 HP

**Top Speed:** 78 MPH

**Location:** East Downtown.

In the Belmont High School parking lot during "The Golden Butterfly".

## PLYMOUTH P5

**Showroom Number:** 6/19

**Year:** 1938

**Power:** 95 HP

**Top Speed:** 85 MPH

**Location:** East Downtown.

You can also find this vehicle in the parking lot where you begin the case, "A Different Kind of War". This is in Wilshire off of Mariposa Ave, between Rosewood and Melrose.

## CHRYSLER AIRFLOW

**Showroom Number:** 7/19

**Year:** 1934

**Power:** 115 HP

**Top Speed:** 90 MPH

**Location:** Downtown, Central.

There's one parked just outside the crime scene barricade in "The Golden Butterfly". They are also seen driving around Film Reel #35.

## DESOTO CUSTOM SUBURBAN

**Showroom Number:** 8/19

**Year:** 1946

**Power:** 109 HP

**Top Speed:** 92 MPH

**Location:** Downtown, Central.

In the lot across the street from the Central Police Station in "The Red Lipstick Murder".

## HUDSON SUPER SIX

**Showroom Number:** 9/19

**Year:** 1947

**Power:** 92 HP

**Top Speed:** 88 MPH

**Location:** Downtown, Central.

In the Scott's Garage parking lot on the corner of 4th and Los Angeles St.

## INTERNATIONAL D SERIES SEDAN

**Showroom Number:** 10/19

**Year:** 1939

**Power:** 82 HP

**Top Speed:** 75 MPH

**Location:** East Downtown.

Often seen driving around Broadway and 8th. You can also find one of these parked in the lot to the east of the bloodstained door in "Upon Reflection".

## FRAZER MANHATTAN

**Showroom Number:** 11/19

**Year:** 1947

**Power:** 112 HP

**Top Speed:** 106 MPH

**Location:** Downtown, Central.

In a parking lot on the corner of Hill St and 4th St.

## LINCOLN ZEPHYR TOURING

**Showroom Number:** 12/19

**Year:** 1939

**Power:** 110 HP

**Top Speed:** 95 MPH

**Location:** Westlake.

Also in a parking lot on the corner of Hill St and 4th St in the Central division.

## OLDSMOBILE HYDRAMATIC 88

**Showroom Number:** 13/19

**Year:** 1948

**Power:** 110 HP

**Top Speed:** 100 MPH

**Location:** Downtown, Central.

You can find one during "The Silk Stocking Murder" in the parking lot beside Just Picked Fruit Market. There's also one in the Hall of Records parking lot during "The Quarter Moon Murders".

## OLDSMOBILE SEDAN

**Showroom Number:** 14/19

**Year:** 1940

**Power:** 110 HP

**Top Speed:** 92 MPH

**Location:** Hollywood.

Also found in the parking lot directly behind Eagleson's Gun Store in "Buyer Beware". Parked at the curb at the Steffens house fire in "The Gas Man".

## PACKARD CLIPPER EIGHT

**Showroom Number:** 15/19

**Year:** 1947

**Power:** 130 HP

**Top Speed:** 102 MPH

**Location:** Downtown, Central.

You find this four-door Clipper at Dewey Bros Dealership.

## PLYMOUTH SEDAN

**Showroom Number:** 16/19

**Year:** 1939

**Power:** 82 HP

**Top Speed:** 76 MPH

**Location:** East Downtown.

You can also find one during "The Silk Stocking Murder" in the parking lot behind the Maldonado Residence. There's another parked near the crime scene in the "The White Shoe Slaying".

## PLYMOUTH SPECIAL DELUXE SIX

**Showroom Number:** 17/19

**Year:** 1947

**Power:** 95 HP

**Top Speed:** 89 MPH

**Location:** Wilshire.

Parked in the lot to the east of the bloodstained door in "Upon Reflection".

## PONTIAC SEDAN SIX

**Showroom Number:** 18/19

**Year:** 1937

**Power:** 105 HP

**Top Speed:** 92 MPH

**Location:** Downtown, Central.

This vehicle can be found ambiently downtown.

## WILLYS OVERLAND

**Showroom Number:** 19/19

**Year:** 1939

**Power:** 61 HP

**Top Speed:** 55 MPH

**Location:** Downtown, Central.

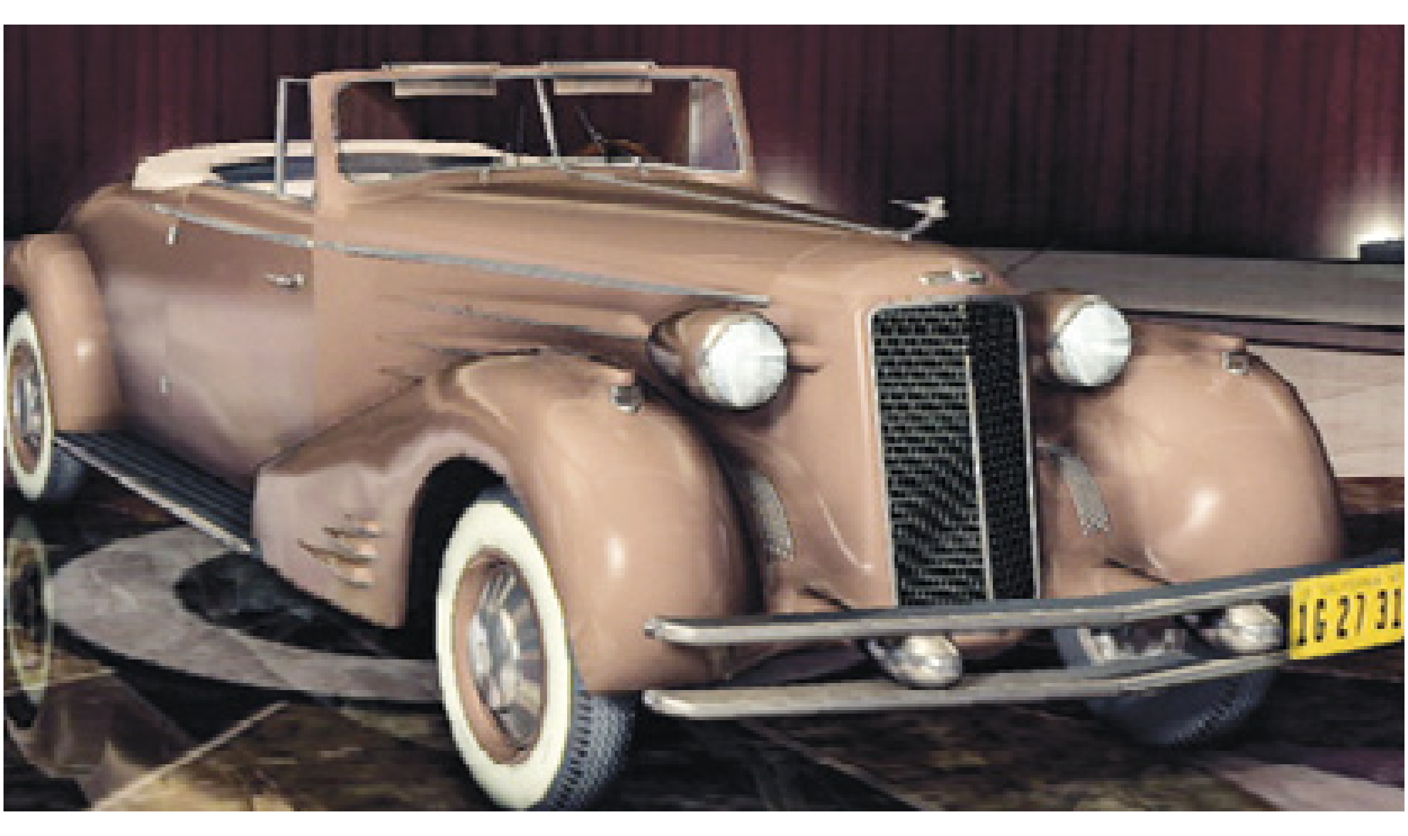
You can often find these driving around the streets of Downtown.

ROCKSTAR GAMES PRESENTS
L.A. NOIRE

Vehicle Showroom

# Sports (8)

## CADILLAC V16 CONVERTIBLE



**Showroom Number:** 1/8

**Year:** 1934

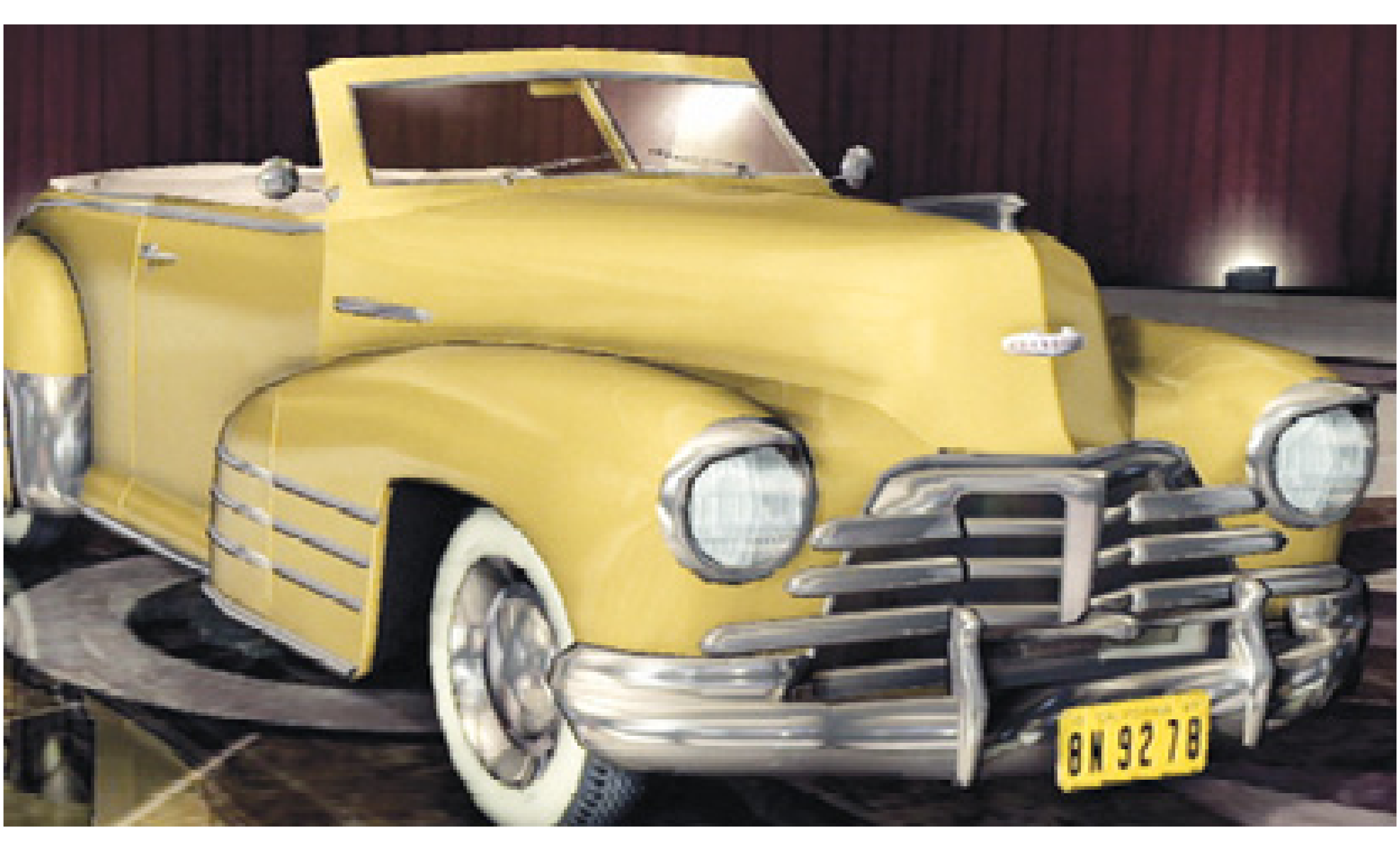
**Power:** 185 HP

**Top Speed:** 90 MPH

**Location:** Hollywood.

Also found in the L.A. Public Library parking lot during "The Quarter Moon Murders". There's another in Curtis Benson's apartment parking lot in "A Polite Invitation". Find a third parked in the lot across the street from the Central Police Station during "The Driver's Seat".

## CHEVROLET FLEETMASTER CONVERTIBLE



**Showroom Number:** 2/8

**Year:** 1947

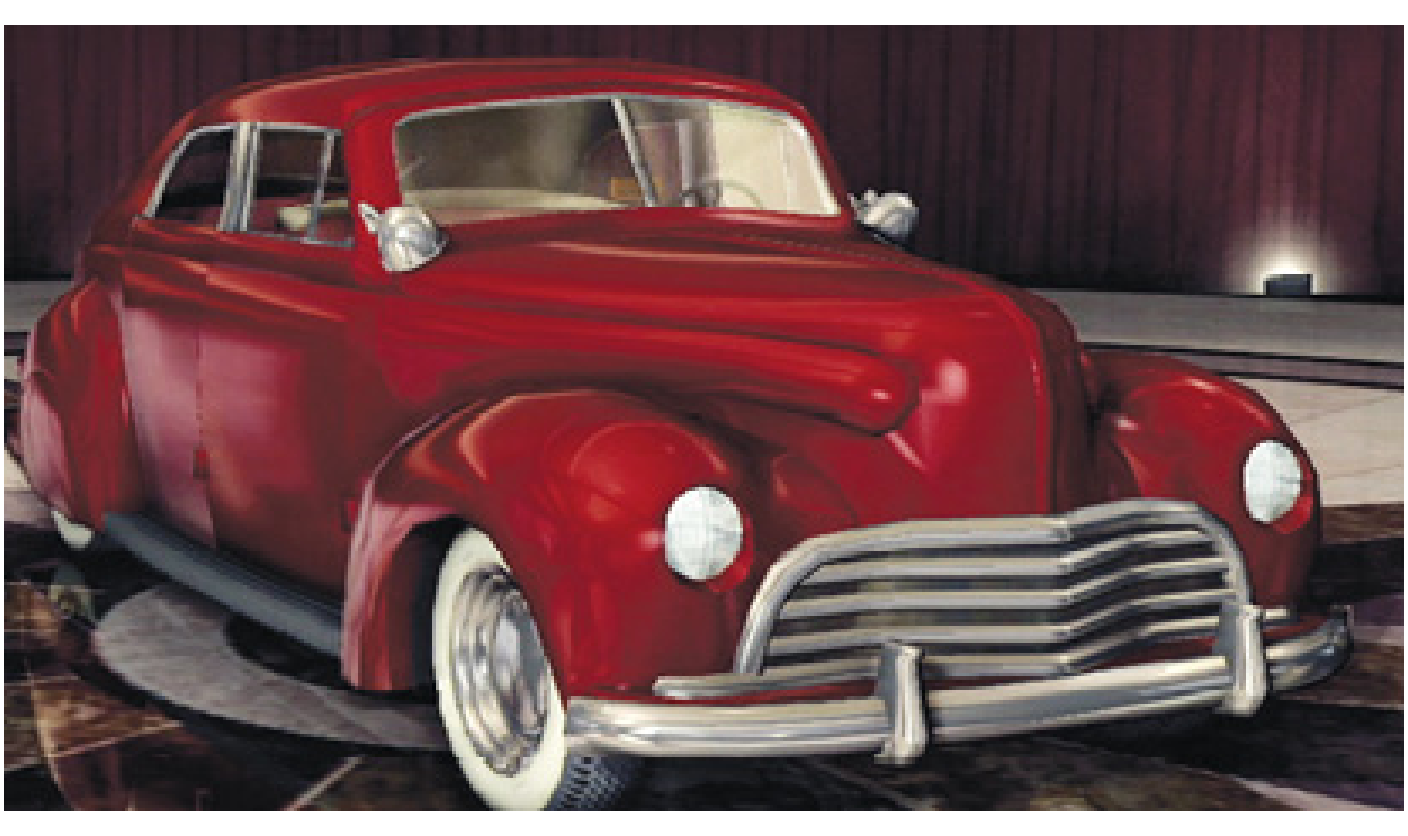
**Power:** 90 HP

**Top Speed:** 86 MPH

**Location:** Hollywood.

This vehicle can be found ambiently in Hollywood.

## MERCURY CUSTOM



**Showroom Number:** 3/8

**Year:** 1941

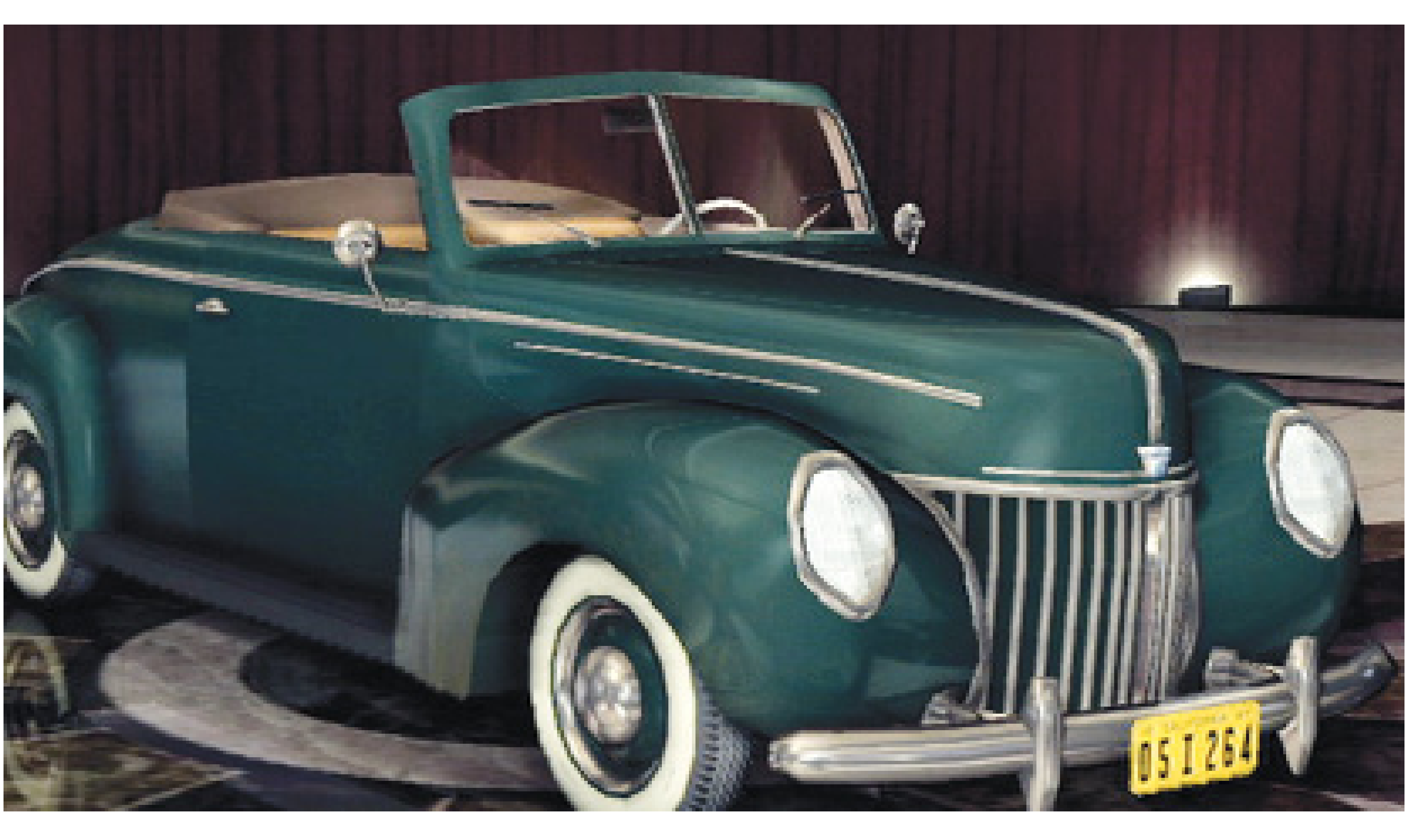
**Power:** 110 HP

**Top Speed:** 105 MPH

**Location:** East Downtown.

Parked behind the Maldonado Residence in "The Silk Stocking Murder".

## FORD DELUXE CONVERTIBLE



**Showroom Number:** 4/8

**Year:** 1939

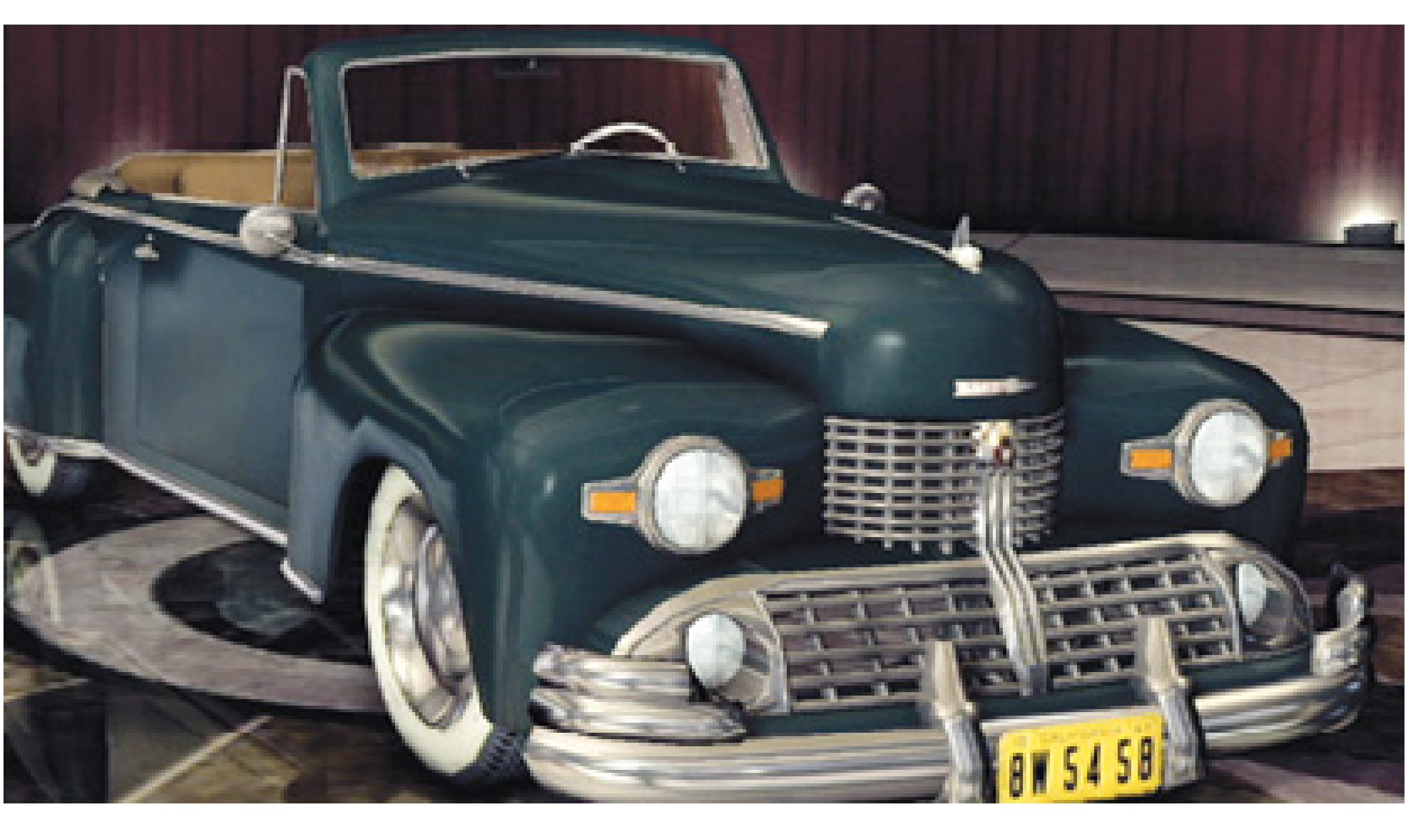
**Power:** 85 HP

**Top Speed:** 80 MPH

**Location:** Westlake.

Also found in the parking lot beside Ray's Café during "A Marriage Made in Heaven".

## LINCOLN CONTINENTAL CONVERTIBLE



**Showroom Number:** 5/8

**Year:** 1946

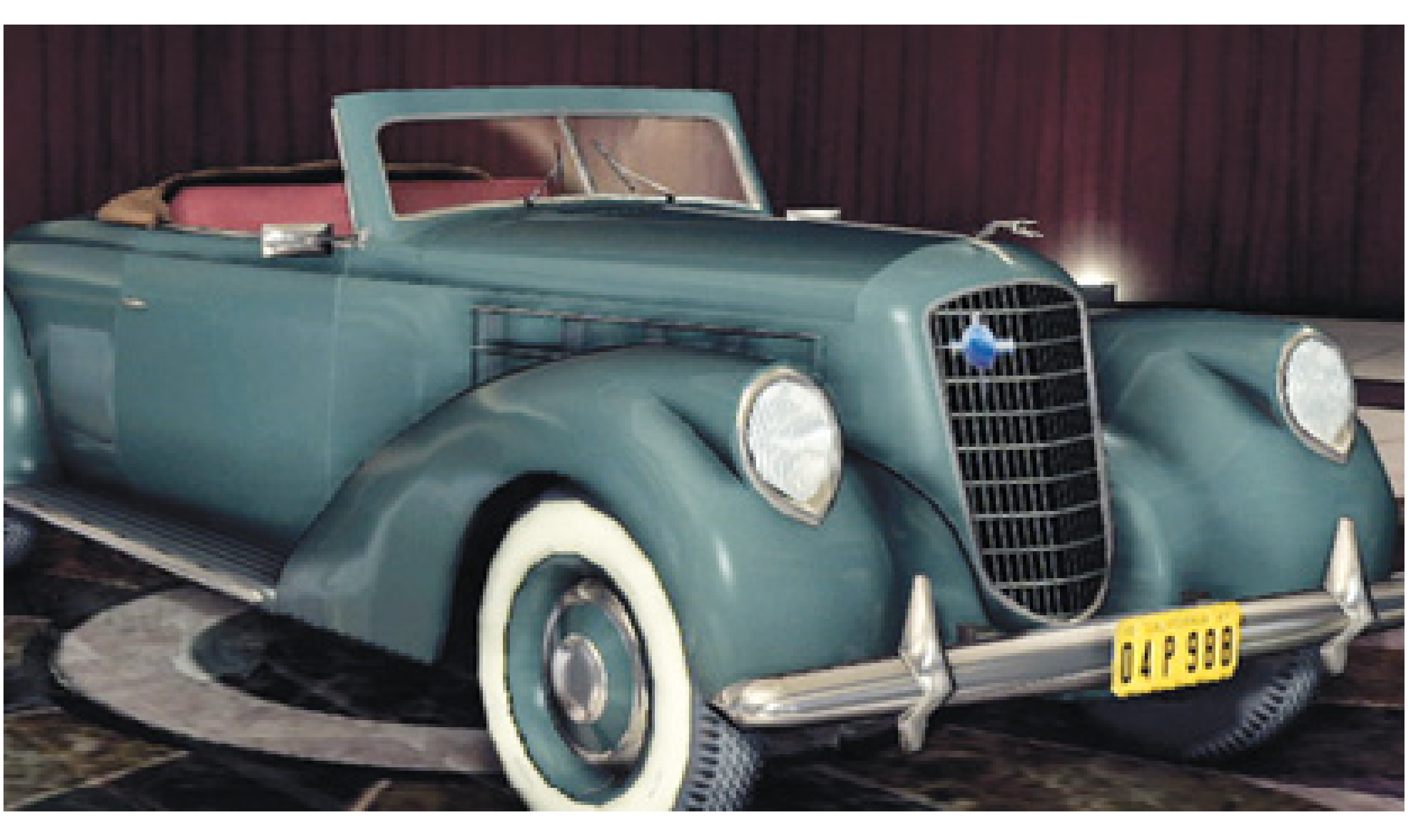
**Power:** 120 HP

**Top Speed:** 118 MPH

**Location:** Hollywood.

There's usually one parked in Central in a parking lot adjacent (north) to the worksite where Film Reel #29 is hidden.

## LINCOLN MODEL K CONVERTIBLE ROADSTER



**Showroom Number:** 6/8

**Year:** 1937

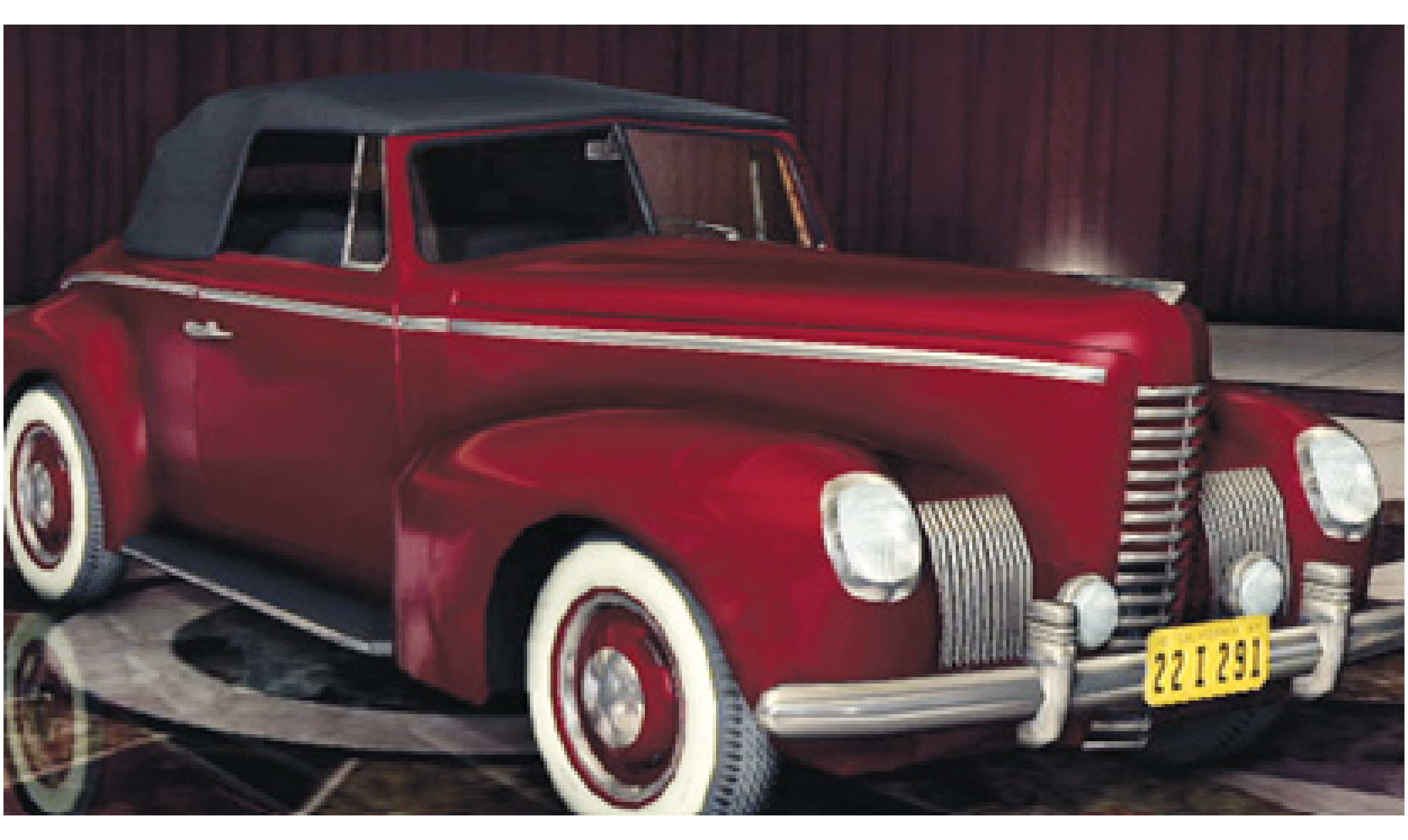
**Power:** 150 HP

**Top Speed:** 122 MPH

**Location:** Wilshire.

You can also find one in the parking lot behind the Bamba Club in "The Red Lipstick Murder".

## NASH LA FAYETTE CONVERTIBLE



**Showroom Number:** 7/8

**Year:** 1939

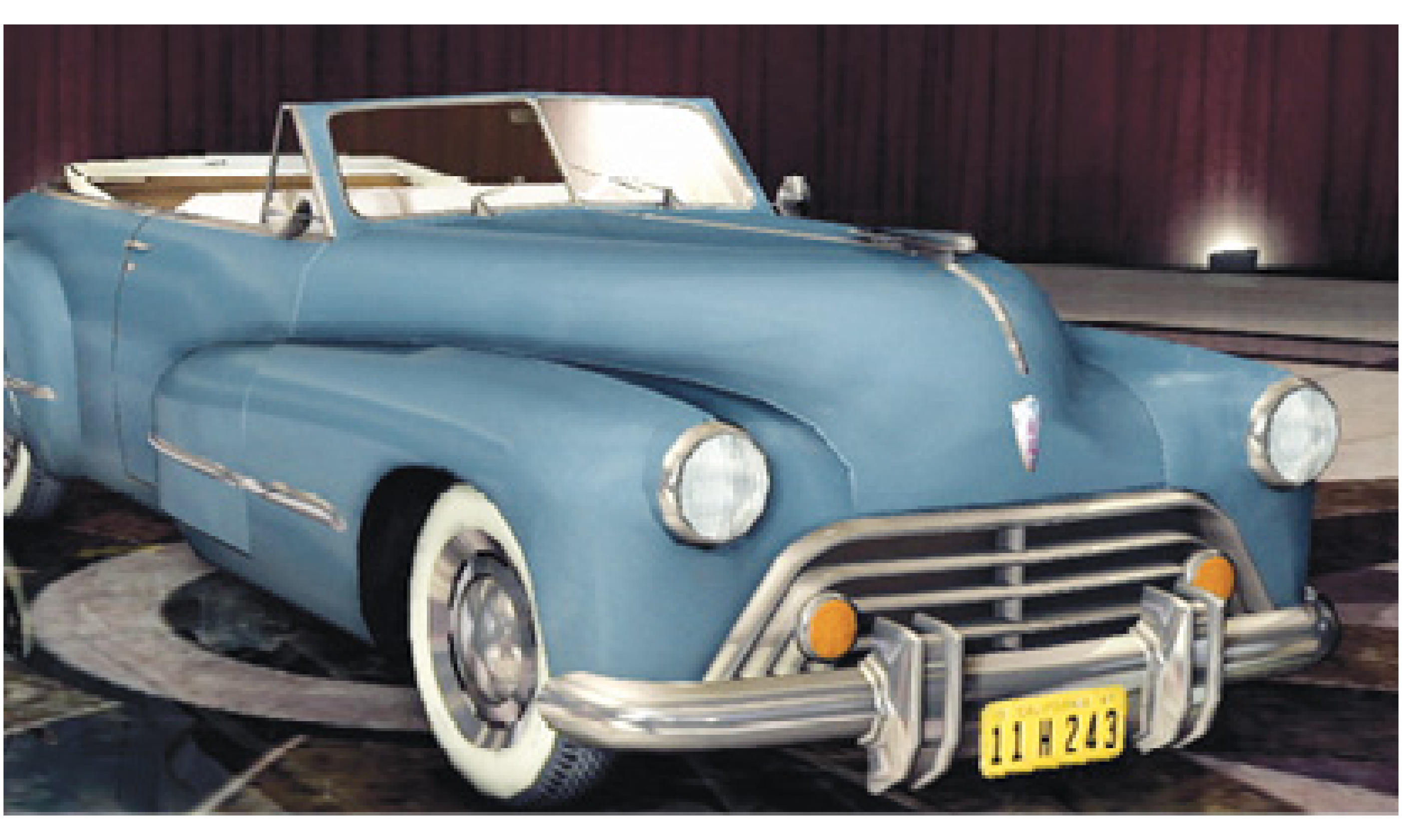
**Power:** 105 HP

**Top Speed:** 94 MPH

**Location:** Hollywood.

You can find a couple of these parked in a lot across the street from the Black Caesar Food Hut in "The Black Caesar Murders". You can also find them driving in front of the Pawnbroker on Main St in "The Studio Secretary Murder".

## OLDSMOBILE S98 CONVERTIBLE



**Showroom Number:** 8/8

**Year:** 1947

**Power:** 110 HP

**Top Speed:** 100 MPH

**Location:** Wilshire.

Often seen driving around the Wilshire district.

## Vehicle Showroom

# Service (19)

### INTERNATIONAL KB8

**Showroom Number:** 1/19

**Year:** 1946

**Power:** 96 HP

**Top Speed:** 76 MPH

**Location:** East Downtown.

This is an individual unique unlock from the regular KB8 found at the Polar Bear Ice Company. Look for it in a parking lot on the west end of Hawthorn Ave in west Hollywood on La Brea Ave.

### CHEVROLET PICKUP

**Showroom Number:** 2/19

**Year:** 1947

**Power:** 90 HP

**Top Speed:** 72 MPH

**Location:** Westlake.

Beside Schroeder's apartment in "Upon Reflection". Also in the alley as you exit the Hobo Camp in "The White Shoe Slaying".

### CHEVROLET VAN

**Showroom Number:** 3/19

**Year:** 1937

**Power:** 85 HP

**Top Speed:** 70 MPH

**Location:** Westlake.

You can also find one of these parked in the lot to the east of the bloodstained door in "Upon Reflection".

### CHEVROLET CIVILIAN VAN

**Showroom Number:** 4/19

**Year:** 1949

**Power:** 90 HP

**Top Speed:** 80 MPH

**Location:** Downtown, Central.

Also parked at the gas station across the street from the fire station in "Manifest Destiny". Find another in the parking lot beside Eagleson's Gun Store during "Buyer Beware".

### CHEVROLET PICKUP 2

**Showroom Number:** 5/19

**Year:** 1940

**Power:** 85 HP

**Top Speed:** 70 MPH

**Location:** Downtown, CentraL.

Also parked at Clemen's Worksite in "The Gas Man". You can find one in the fenced parking lot across the street from Cavanagh's Bar in "The Driver's Seat".

### GMC PICKUP

**Showroom Number:** 6/19

**Year:** 1947

**Power:** 93 HP

**Top Speed:** 76 MPH

**Location:** Downtown, Central.

You can usually find one parked in the lot across the street from the Central Police Station during "The Driver's Seat".

### NASH DELUXE 600 ARMY

**Showroom Number:** 7/19

**Year:** 1942

**Power:** 99 HP

**Top Speed:** 90 MPH

**Location:** South Hollywood.

Hughes Airplane Company on 813 Van Ness Avenue. Available during the "Nicholson Electroplating" case.

### AMERICAN LA FRANCE FIRE TRUCK

**Showroom Number:** 8/19

**Year:** 1946

**Power:** 160 HP

**Top Speed:** 80 MPH

**Location:** Wilshire.

You can easily find one of these as you leave the Hollywood Police Station at the beginning of "Manifest Destiny". The fire station is adjacent to the police department.

### BUICK AMBULANCE

**Showroom Number:** 9/19

**Year:** 1947

**Power:** 110 HP

**Top Speed:** 86 MPH

**Location:** Central.

This ambulance is actually a rare find. It's not the same make as the ones the city has in service. This Buick model can be found in the west Central area on 8th between Beacon and Union.

### CHEVROLET TOW TRUCK

**Showroom Number:** 10/19

**Year:** 1947

**Power:** 140 HP

**Top Speed:** 85 MPH

**Location:** Wilshire.

There are many of these driving around the demolished Elysian Fields house in "House of Sticks". Look near 1st and Normandie. They also frequent McArthur Park.

### DESOTO CUSTOM SUBURBAN TAXI

**Showroom Number:** 11/19

**Year:** 1946

**Power:** 95 HP

**Top Speed:** 90 MPH

**Location:** Downtown, Central.

Found driving all around the Central area.

### DODGE FUEL TRUCK

**Showroom Number:** 12/19

**Year:** 1939

**Power:** 150 HP

**Top Speed:** 65 MPH

**Location:** Wilshire.

Often seen driving around where 3rd, 4th, and Alameda St meet in the south Central Division 1 area.

### FORD AMBULANCE

**Showroom Number:** 13/19

**Year:** 1948

**Power:** 110 HP

**Top Speed:** 75 MPH

**Location:** Central.

Your first easy chance to get in one is at the Central Coroner's office during "A Marriage Made in Heaven". There's one parked beside the entrance.

### INTERNATIONAL METRO KB1M

**Showroom Number:** 14/19

**Year:** 1949

**Power:** 84 HP

**Top Speed:** 70 MPH

**Location:** Wilshire.

Found around the streets near the garage where Hidden Vehicle 2 (the Chrysler Woody) hides. This is south Wilshire where Vermont Ave turns into 8th St.

### INTERNATIONAL KB5

**Showroom Number:** 15/19

**Year:** 1946

**Power:** 100 HP

**Top Speed:** 82 MPH

**Location:** Hollywood.

In the alley behind the building you circle around to sneak up on the rooftop sniper in "Manifest Destiny".

### INTERNATIONAL D SERIES

**Showroom Number:** 16/19

**Year:** 1939

**Power:** 82 HP

**Top Speed:** 75 MPH

**Location:** Central.

Parked in the lot to the east of the bloodstained door in "Upon Reflection".

### HEIL COLECTO-PAK

**Showroom Number:** 17/19

**Year:** 1947

**Power:** 95 HP

**Top Speed:** 70 MPH

**Location:** Central.

This is a somewhat difficult find. Look for them cruising around The Mayfair Hotel landmark.

### INTERNATIONAL KB8

**Showroom Number:** 18/19

**Year:** 1946

**Power:** 100 HP

**Top Speed:** 80 MPH

**Location:** East Downtown.

This vehicle can be found driving around east downtown.

### INTERNATIONAL KB6

**Showroom Number:** 19/19

**Year:** 1946

**Power:** 100 HP

**Top Speed:** 82 MPH

**Location:** East Downtown.

You can also find one across the street from Schroeder's Apartment behind a tall, climbable fence in "Upon Reflection".

ROCKSTAR GAMES PRESENTS
L.A. NOIRE

Vehicle Showroom

# Police (9)

## BUICK SUPER

**Showroom Number:** 1/9

**Year:** 1947

**Power:** 110 HP

**Top Speed:** 96 MPH

Location: Used during Traffic cases.

## CADILLAC SERIES 62 CONVERTIBLE

**Showroom Number:** 2/9

**Year:** 1947

**Power:** 150 HP

**Top Speed:** 95 MPH

**Location:** Used during Vice cases.

This is Roy Earle's vehicle.

## CHEVROLET FLEETMASTER 2DR

**Showroom Number:** 3/9

**Year:** 1947

**Power:** 90 HP

**Top Speed:** 96 MPH

**Location:** Central.

This is the vehicle used by Jack Kelso during his Arson cases.

## CHEVROLET CORONER'S VAN

LOS ANGELES
COUNTY CORONER

**Showroom Number:** 4/9

**Year:** 1949

**Power:** 85 HP

**Top Speed:** 90 MPH

Location: Parked near many crime scenes.

## FORD POLICE SPECIAL

**Showroom Number:** 5/9

**Year:** 1947

**Power:** 100 HP

**Top Speed:** 95 MPH

**Location:** Used during Patrol cases.

You begin the game behind the wheel of this vehicle.

## HUDSON COMMODORE

**Showroom Number:** 6/9

**Year:** 1948

**Power:** 128 HP

**Top Speed:** 91 MPH

Location: Herschel Biggs' vehicle used during Arson cases.

## INTERNATIONAL POLICE WAGON

**Showroom Number:** 7/9

**Year:** 1940

**Power:** 110 HP

**Top Speed:** 75 MPH

**Location:** Many of these are locked when you find them. Look for them at police roadblocks.

During "Reefer Madness", you can find one unlocked in front of Parnell's Soup Co. Factory in Hollywood just before the raid.

## NASH SUPER 600

**Showroom Number:** 8/9

**Year:** 1947

**Power:** 112 HP

**Top Speed:** 98 MPG

Location: Rusty Galloway's vehicle used during Homicide cases.

## STUDEBAKER COMMANDER

**Showroom Number:** 9/9

**Year:** 1947

**Power:** 94 HP

**Top Speed:** 90 MPH

**Location:** Parked near many crime scenes, but first seen in "The Driver's Seat" parked beside your vehicle at the railroad crime scene in Central.

You must enter the car before investigating or it will be gone when you leave the scene.

ROCKSTAR GAMES PRESENTS
L.A. NOIRE

# Hidden Vehicles

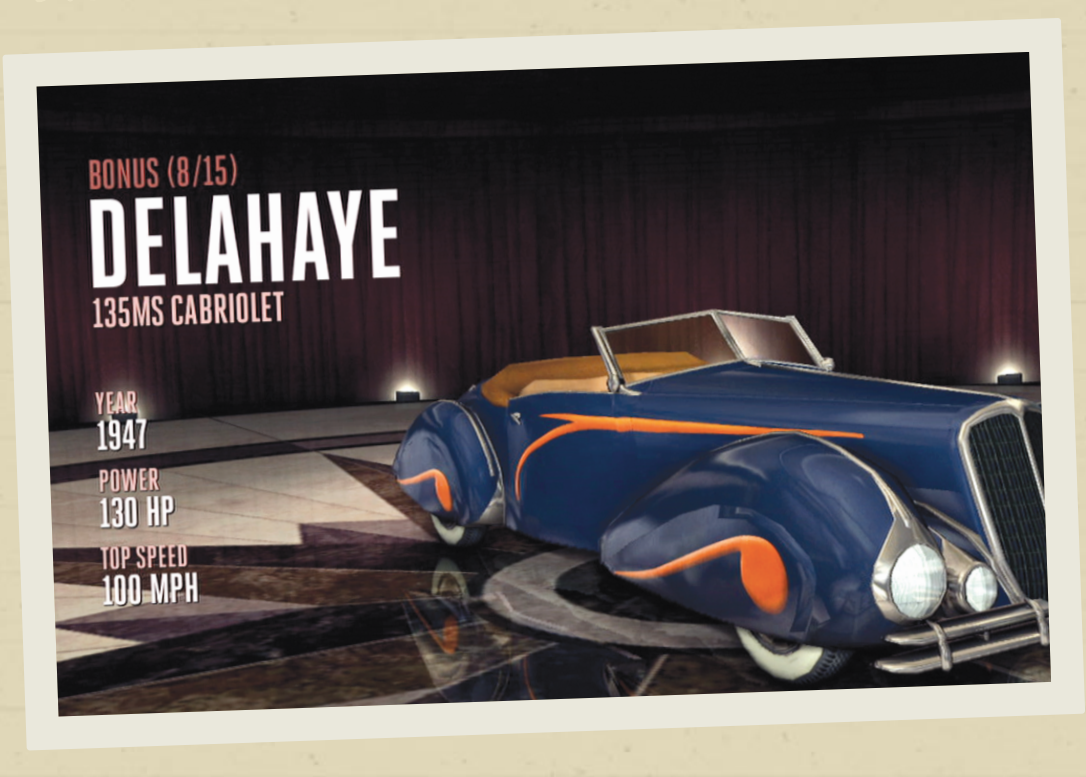
There are 15 rare Bonus Vehicles hidden in specific locations around the city. These are unique rides and do not appear in the general vehicle population; they can only be found behind the blue garage doors marked Angel City Security.

These garages gradually appear on the map in three groups of five as your rank increases. A garage is revealed at Rank 3 (35 XP), Rank 10 (315 XP) and Rank 15 (665 XP). This chapter provides vehicle specs and locations in the order they appear in the Showroom.

### 100% Completion

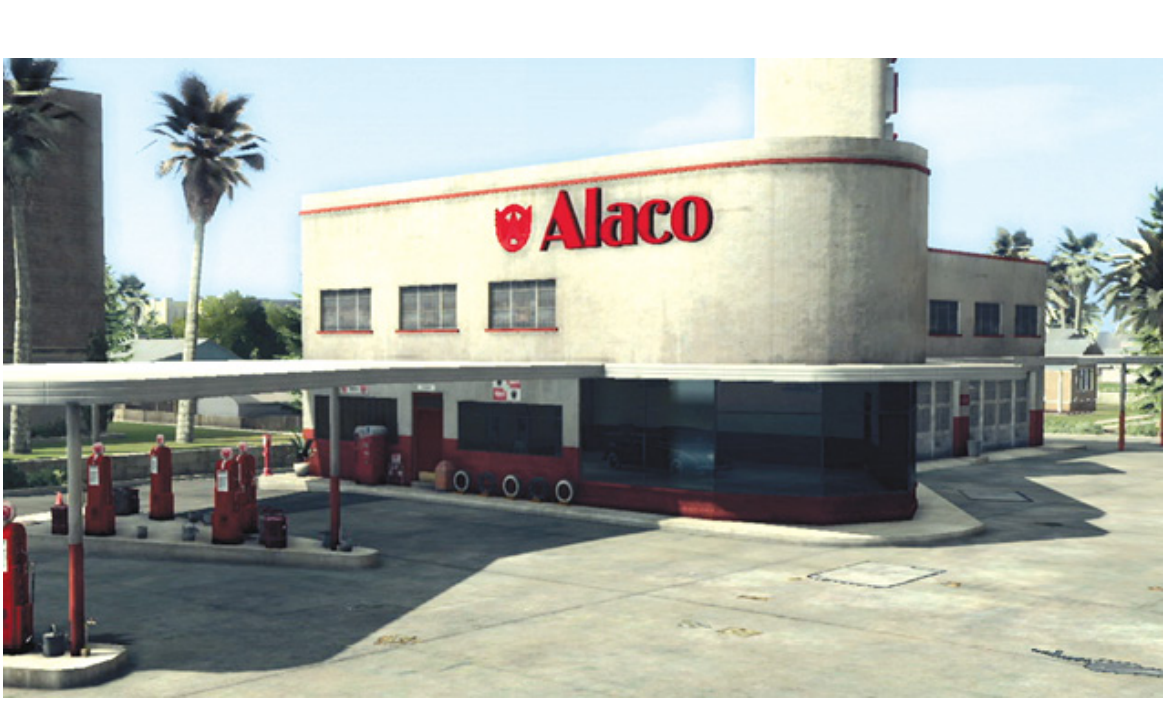
There are a total of 95 vehicles in the game. The 15 hidden Bonus Vehicles are part of this total. Collecting all 95 vehicles adds 15% toward 100% completion of the game.

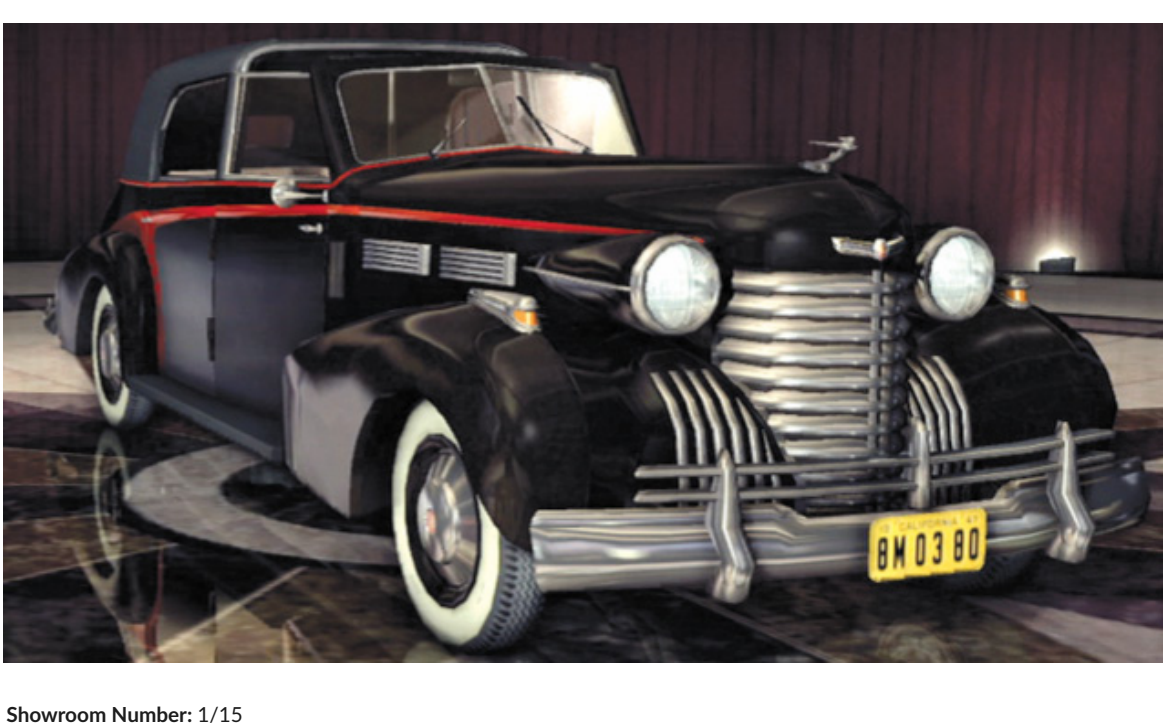
### Story-Revealed Hidden Vehicles



Three vehicles can be revealed naturally when playing through the story. When one of these is unlocked, a car icon on the map marks the location of the hidden vehicle. They are: Cisitalia Coupe, Delahaye 135MS Cabriolet, and Voisin C7.

## ① CADILLAC TOWN CAR





**Showroom Number:** 1/15

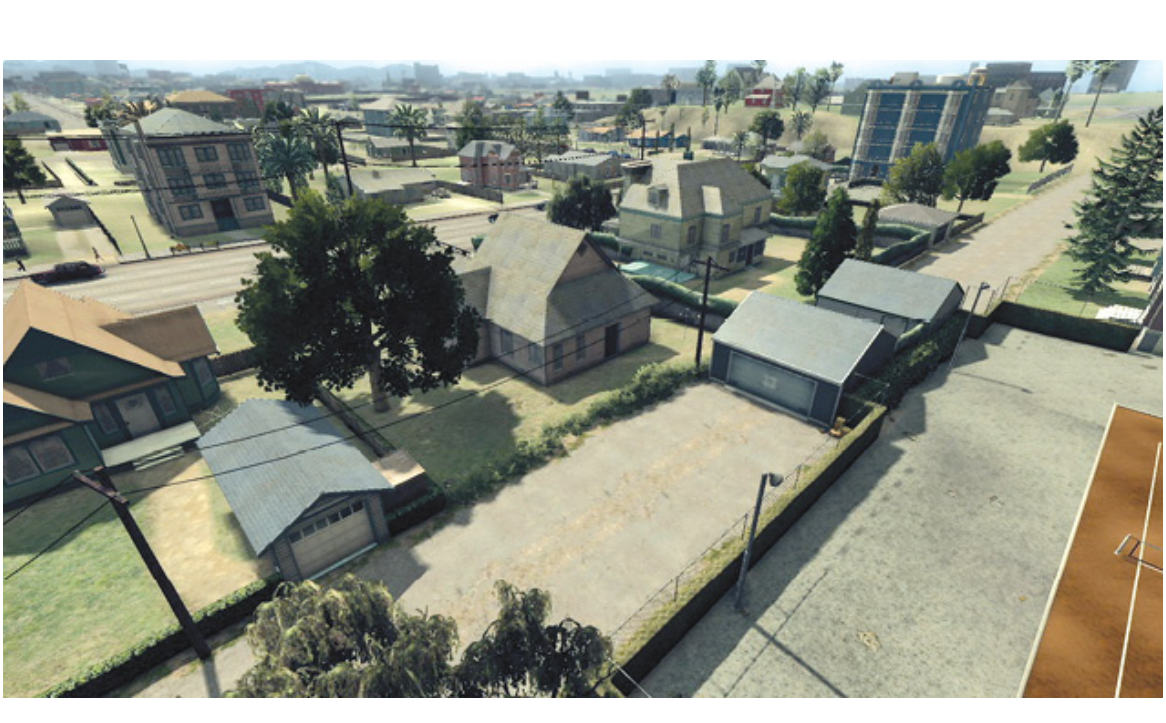
**Year:** 1936

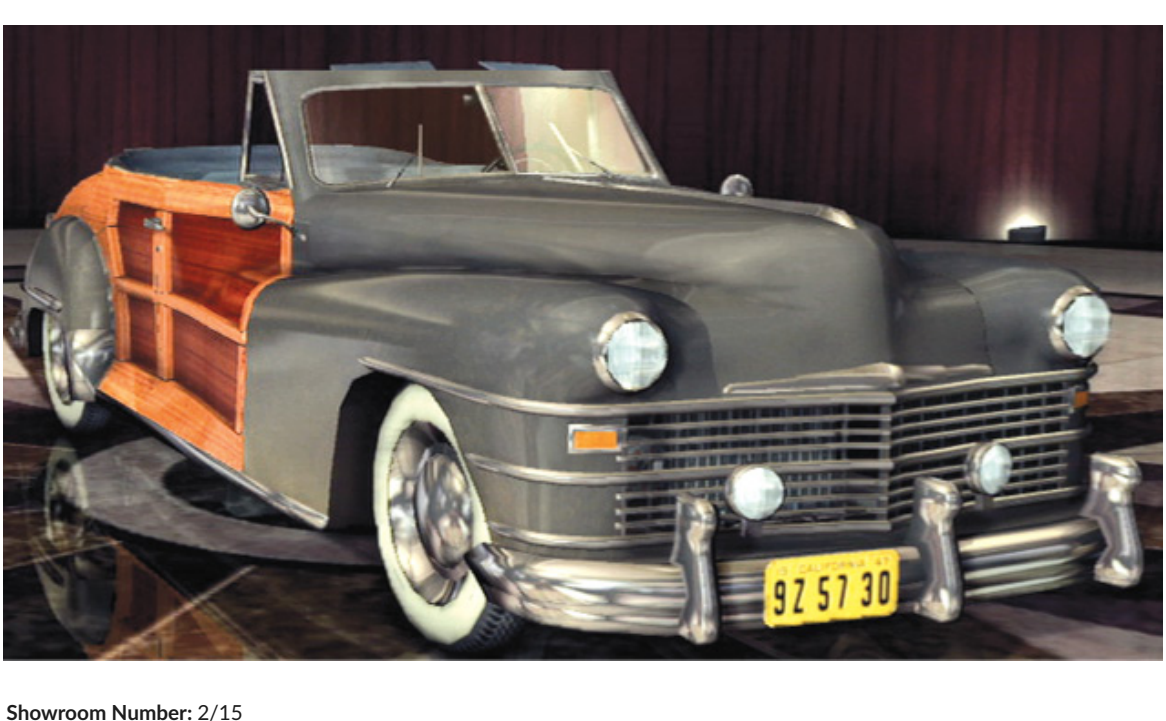
**Power:** 135 HP

**Top Speed:** 93 MPH

In Hollywood, in the garage of the Alaco station on the corner of Bronson Ave and Fountain Ave.

## ② CHRYSLER WOODY





**Showroom Number:** 2/15

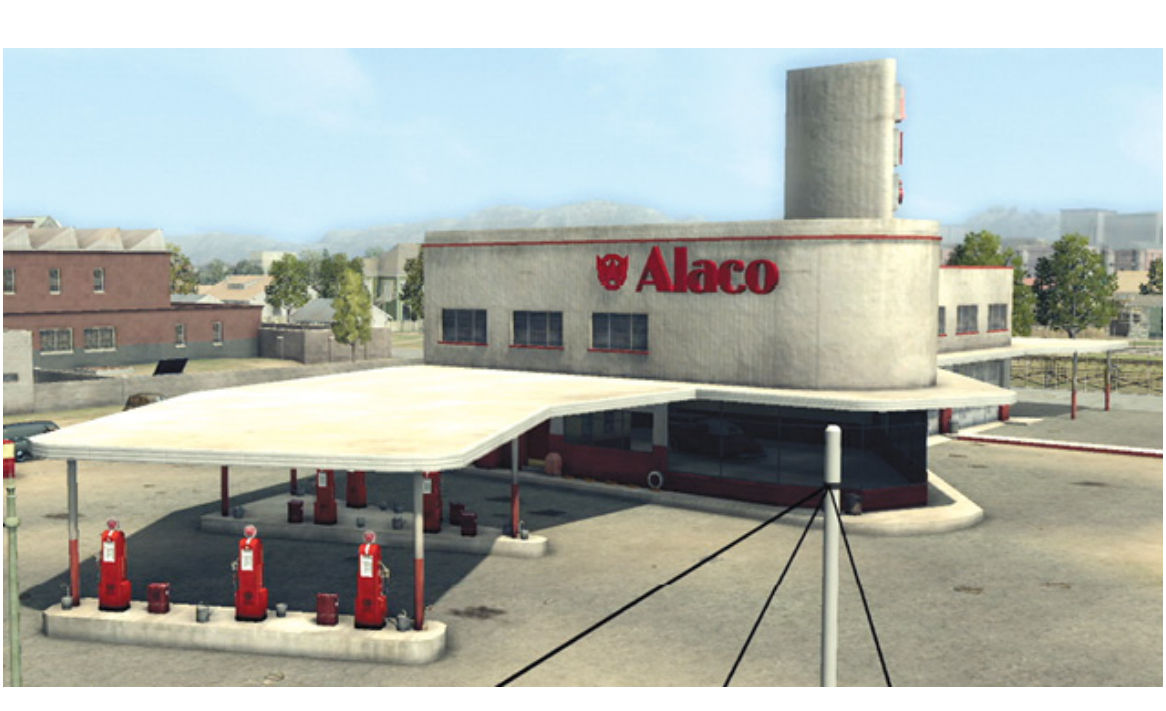
**Year:** 1946

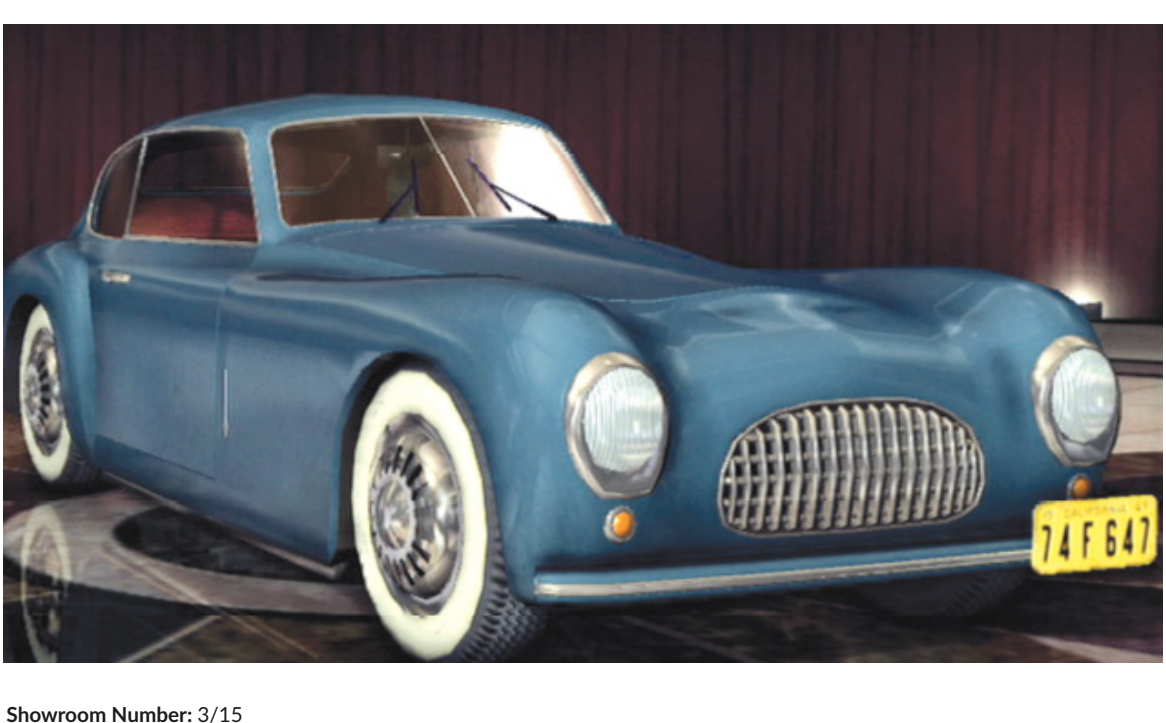
**Power:** 135 HP

**Top Speed:** 96 MPH

In a residential garage, at the end of a long alley just west of where 7th and Vermont Ave meet in Wilshire. The door is on the side of the garage facing the house.

## ③ CISITALIA COUPE





**Showroom Number:** 3/15

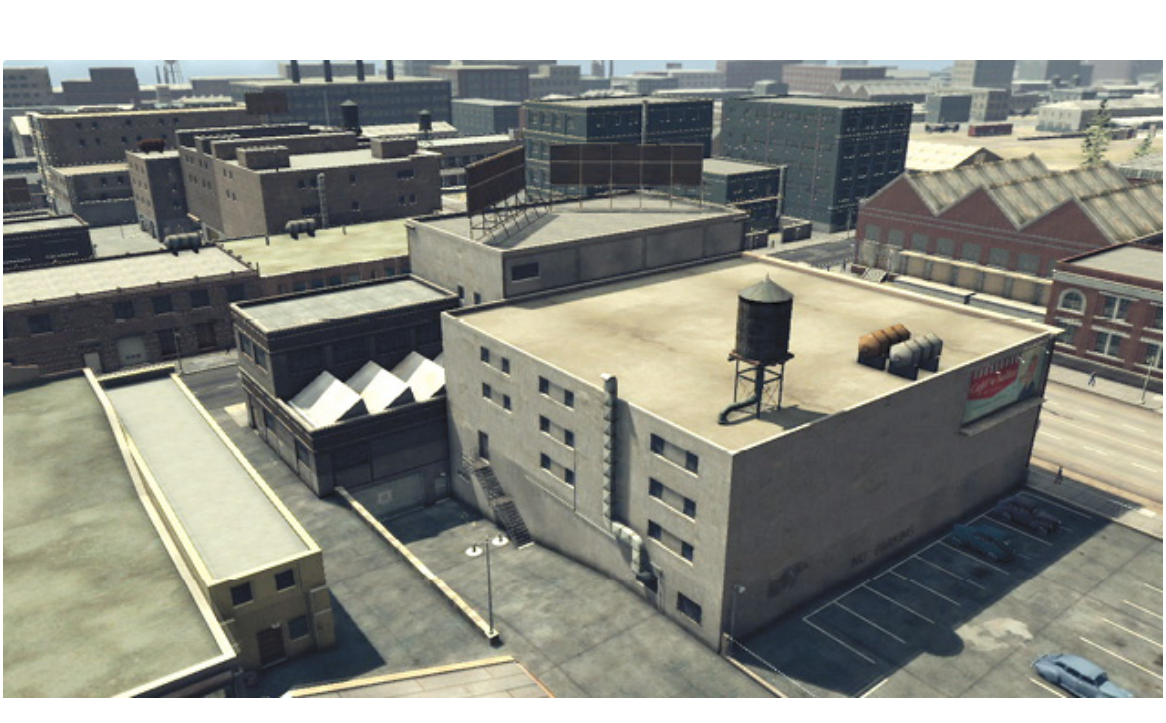
**Year:** 1939

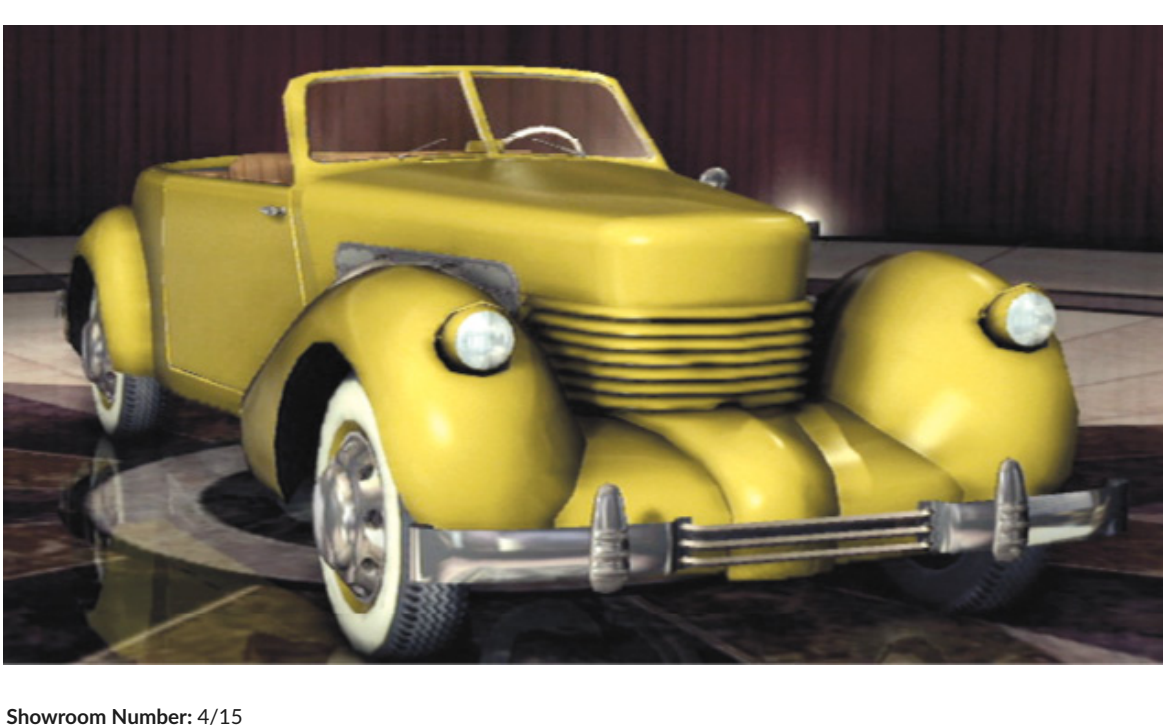
**Power:** 69 HP

**Top Speed:** 109 MPH

In the Wilshire Division 7, hidden behind the Angel City Security garage door of an Alaco station on the corner of Vermont Ave and Melrose Ave. Use the unlocked door adjacent to the garage door to enter the facility and take the vehicle. This is also the vehicle presented to you during "The Studio Secretary Murder" when you chase James Tiernan out the back of Rawling's Bowling Alley.

## ④ CORD 810 SOFTTOP





**Showroom Number:** 4/15

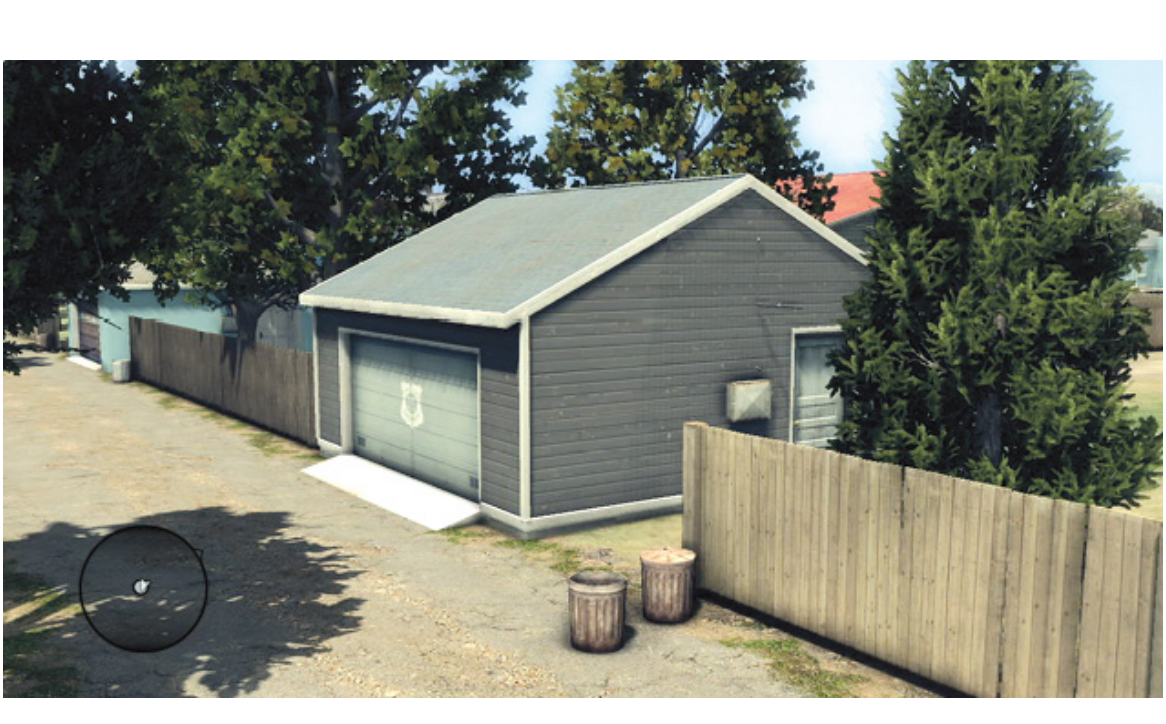
**Year:** 1936

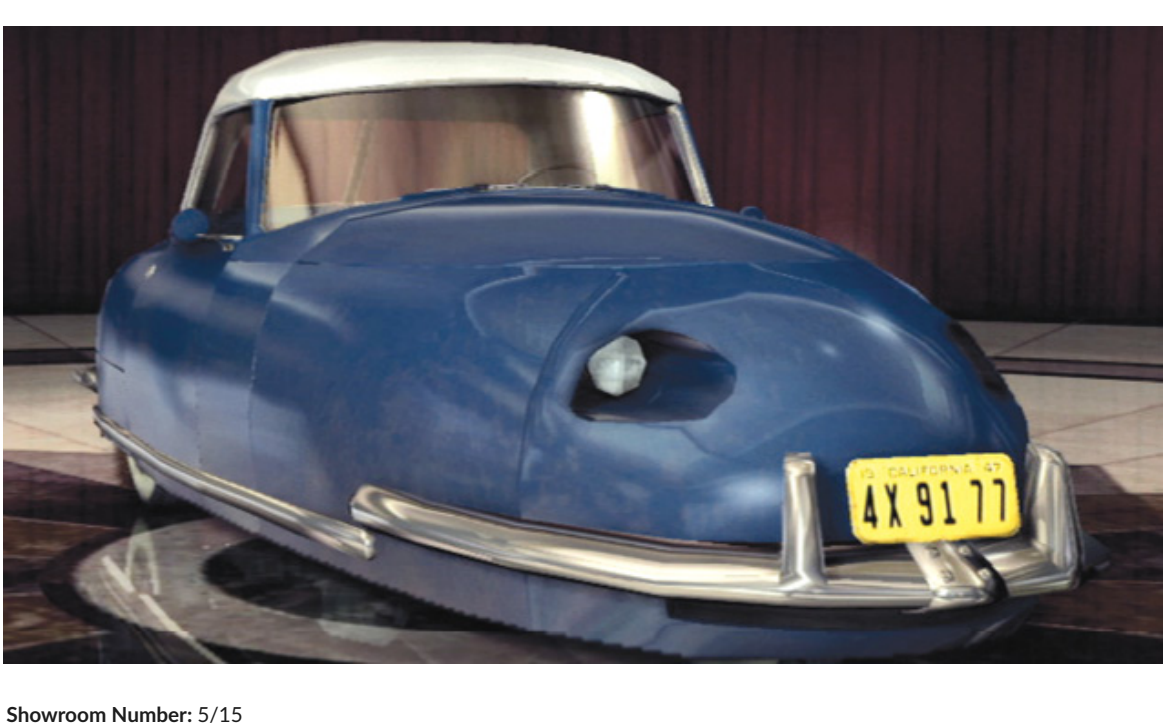
**Power:** 170 HP

**Top Speed:** 130 MPH

Find the old two-story building on Mateo Street pictured here. The hidden vehicle is in a sublevel, behind the building at the bottom of a sloped driveway. Enter the garage through the adjacent door with the golden knob. You can also find one of these during the Street Crime "Hotel Bandits". It's presented as a nice chase vehicle selection.

## ⑤ DAVIS DELUXE





**Showroom Number:** 5/15

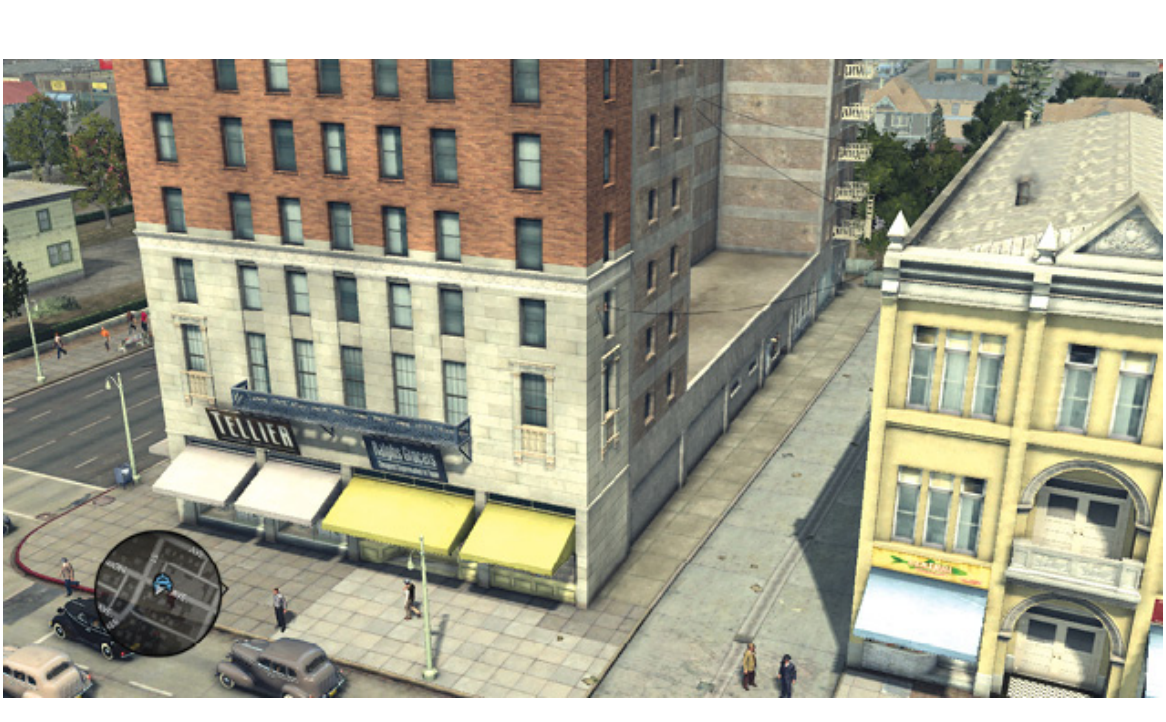
**Year:** 1948

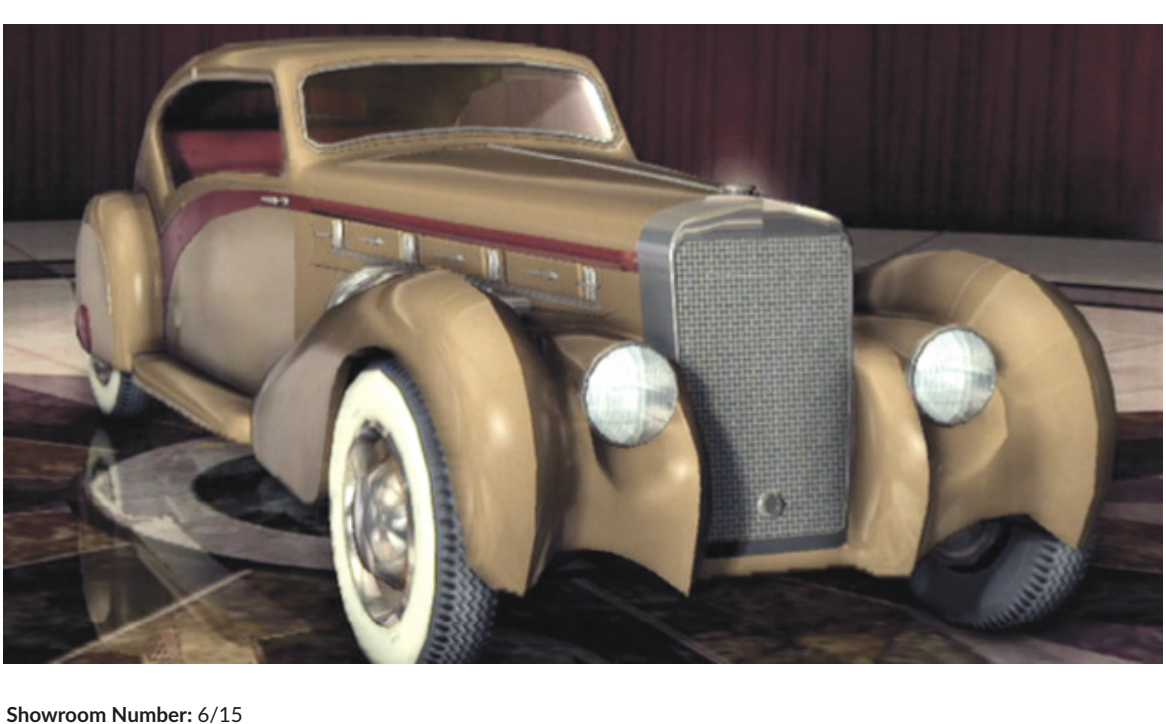
**Power:** 60 HP

**Top Speed:** 100 MPH

Inside a residential garage on the border of Hollywood and Wilshire, near Melrose Ave between Wilton Place and Western Ave. Use the side door with the golden knob to enter the garage.

## ⑥ DELAGE D8 120





**Showroom Number:** 6/15

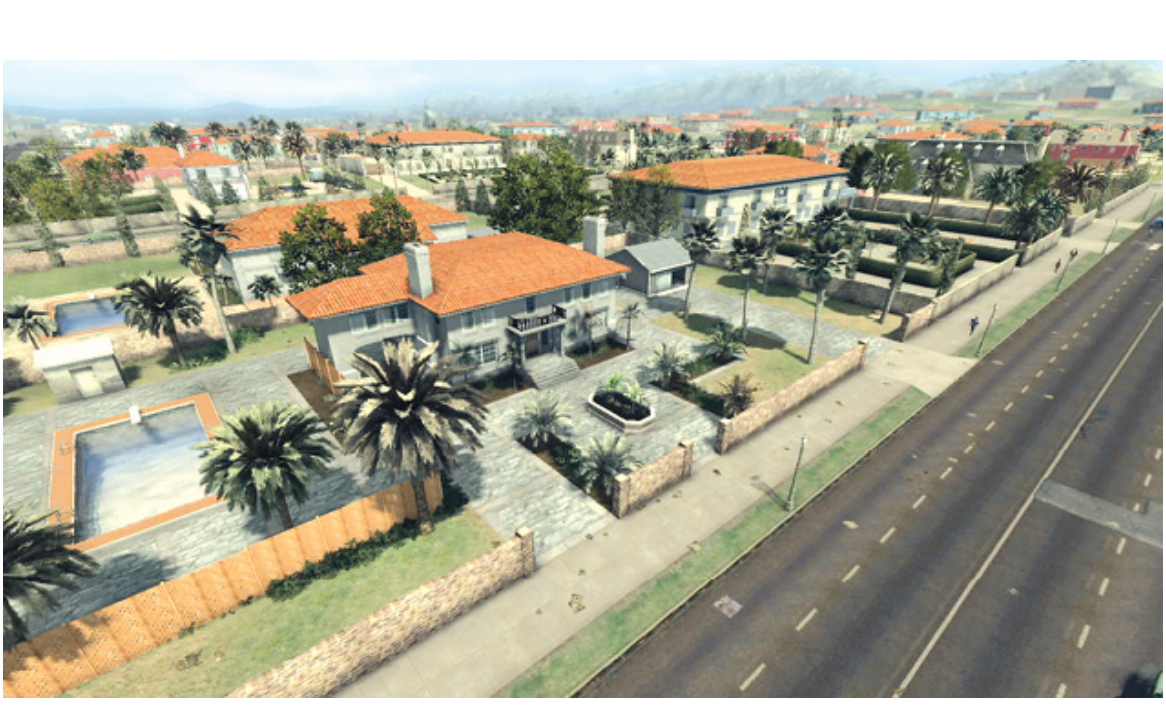
**Year:** 1937

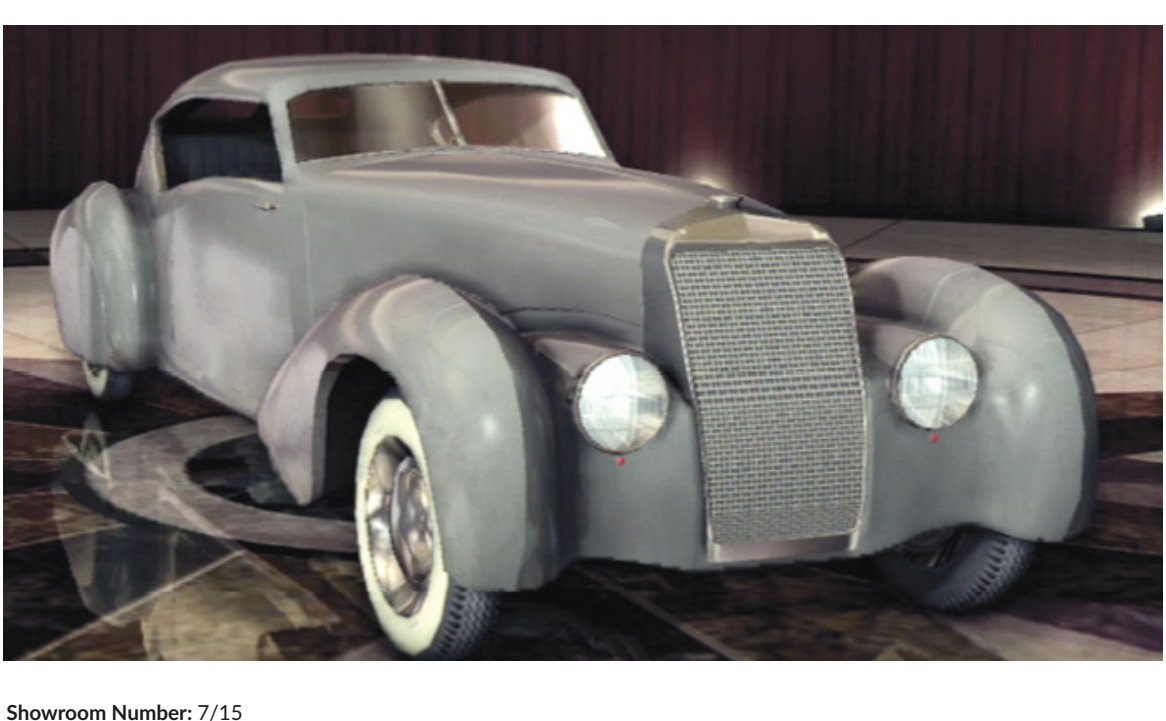
**Power:** 120 HP

**Top Speed:** 110 MPH

Find the L-shaped alleyway between Beacon Ave and Union Ave at the southwest side of Central. The car is hidden inside a garage in this alleyway, behind Meisner's Hardware Store. It can be accessed via a side street off Union Avenue, located at the bottom of the 13-story building.

## ⑦ DELAGE D8 120 SPOUTOUT AERO-CO





**Showroom Number:** 7/15

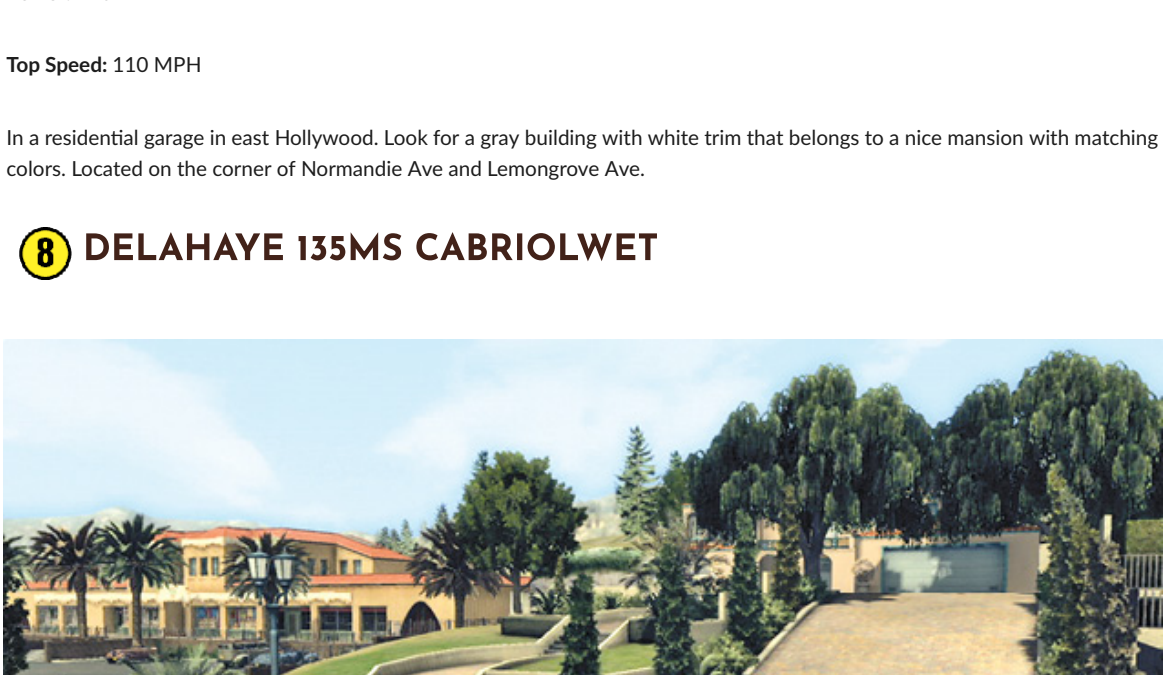
**Year:** 1937

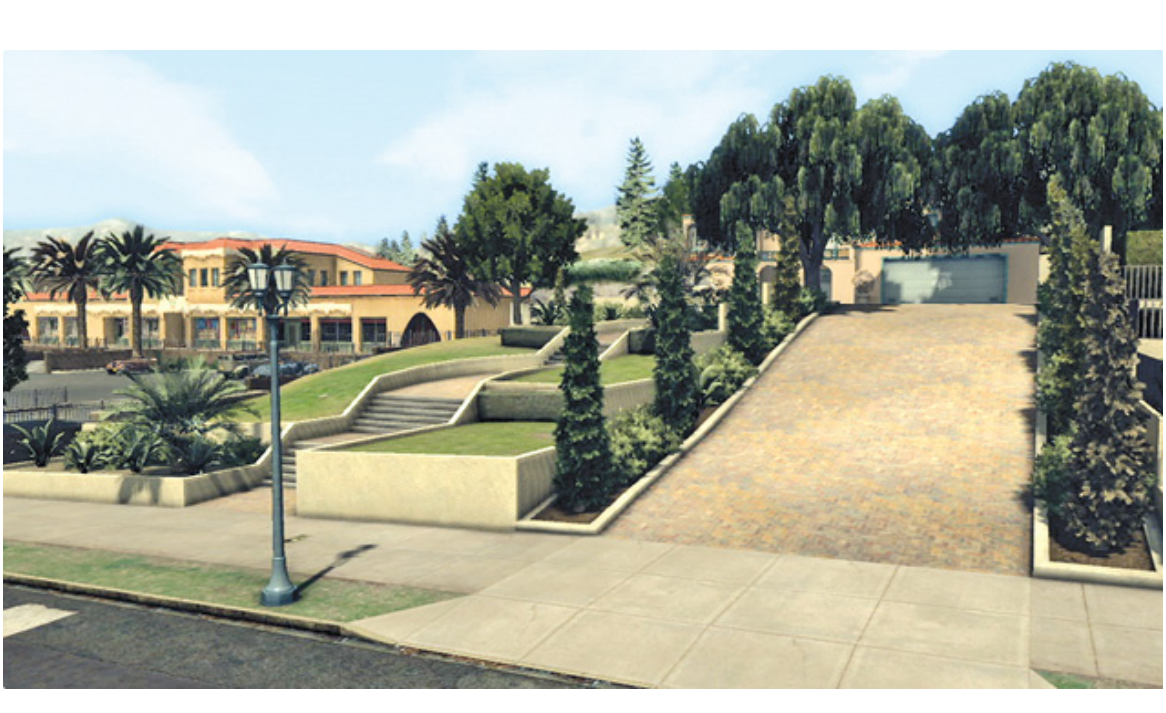
**Power:** 120 HP

**Top Speed:** 110 MPH

In a residential garage in east Hollywood. Look for a gray building with white trim that belongs to a nice mansion with matching colors. Located on the corner of Normandie Ave and Lemongrove Ave.

## ⑧ DELAHAYE 135MS CABRIOLWET





**Showroom Number:** 8/15

**Year:** 1947

**Power:** 130 HP

**Top Speed:** 100 MPH

Adjacent to the shopping area where you find the fourth Film Reel. This plush home has an attached garage. A pair of short but full willow trees beside the driveway obscures your view of the garage door, bearing the Angel City Security logo. The vehicle inside is also the one used in the Unassigned Case "Secret Keepers". To access it here, head to the back parking lot of the Automobile Club of Southern California, where the chase sequence is triggered.

## ⑨ DUESENBERG WALKER COUPE

**Showroom Number:** 9/15

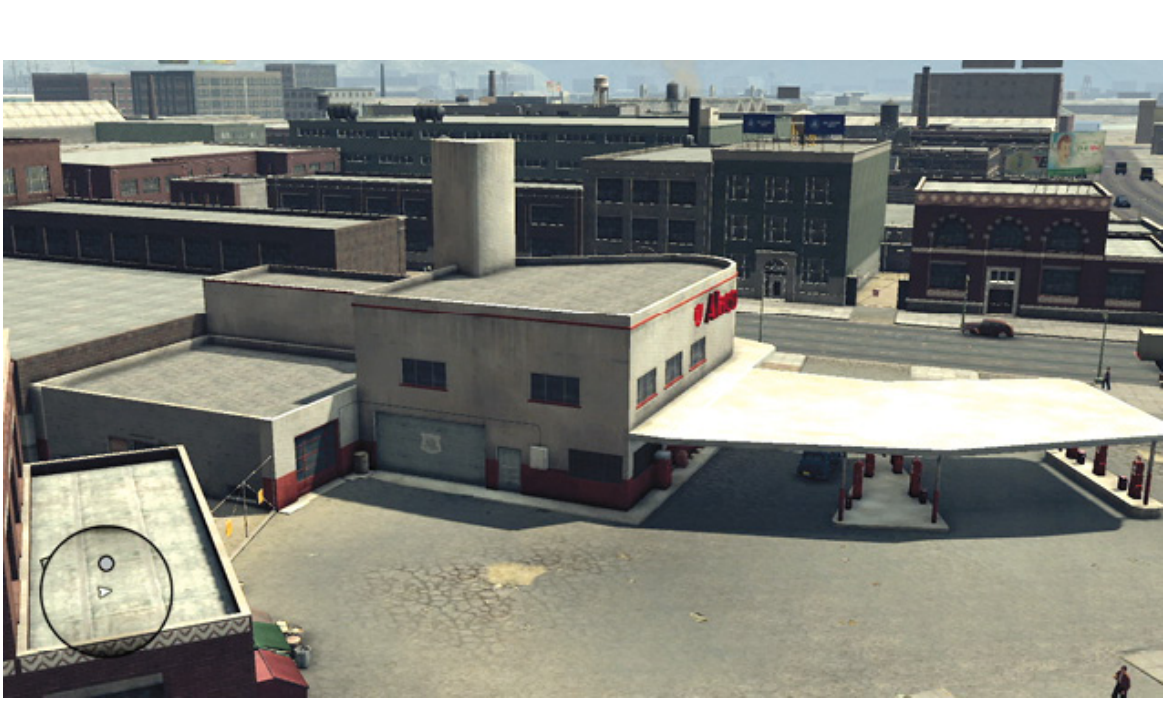
**Year:** 1934

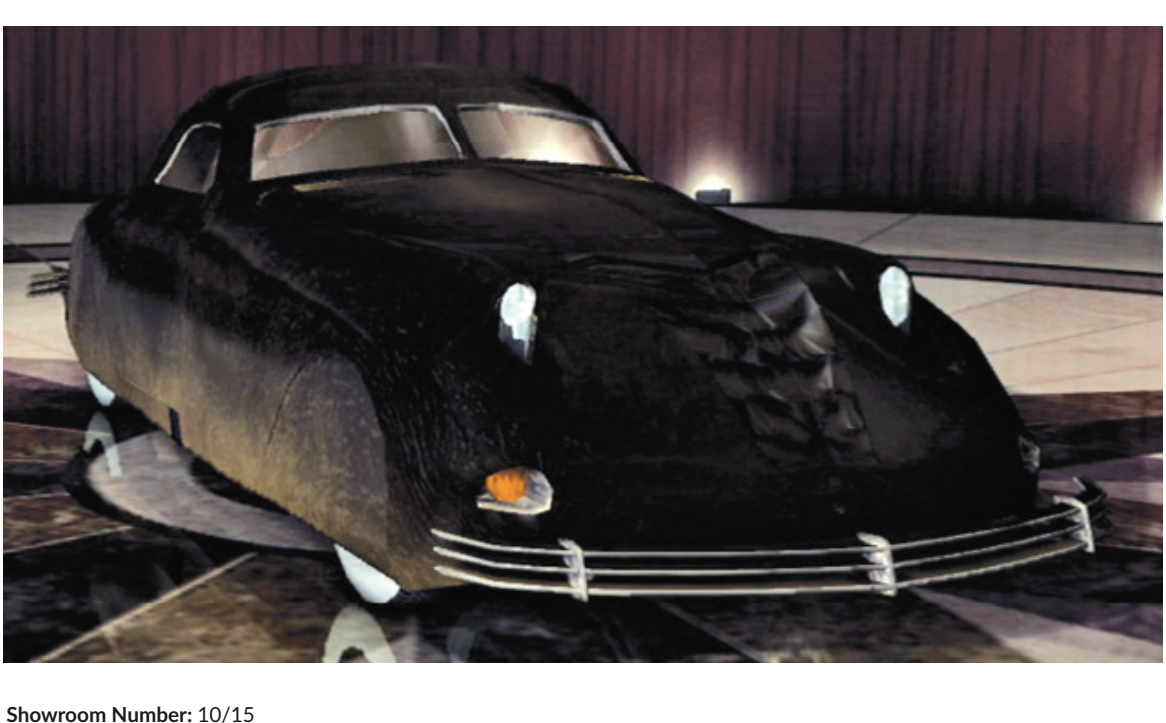
**Power:** 265 HP

**Top Speed:** 140 MPH

On the corner of Santa Monica Blvd and El Centro Ave in Hollywood. Enter a garage behind the Automobile Club of Southern California.

## ⑩ PHANTOM CORSAIR





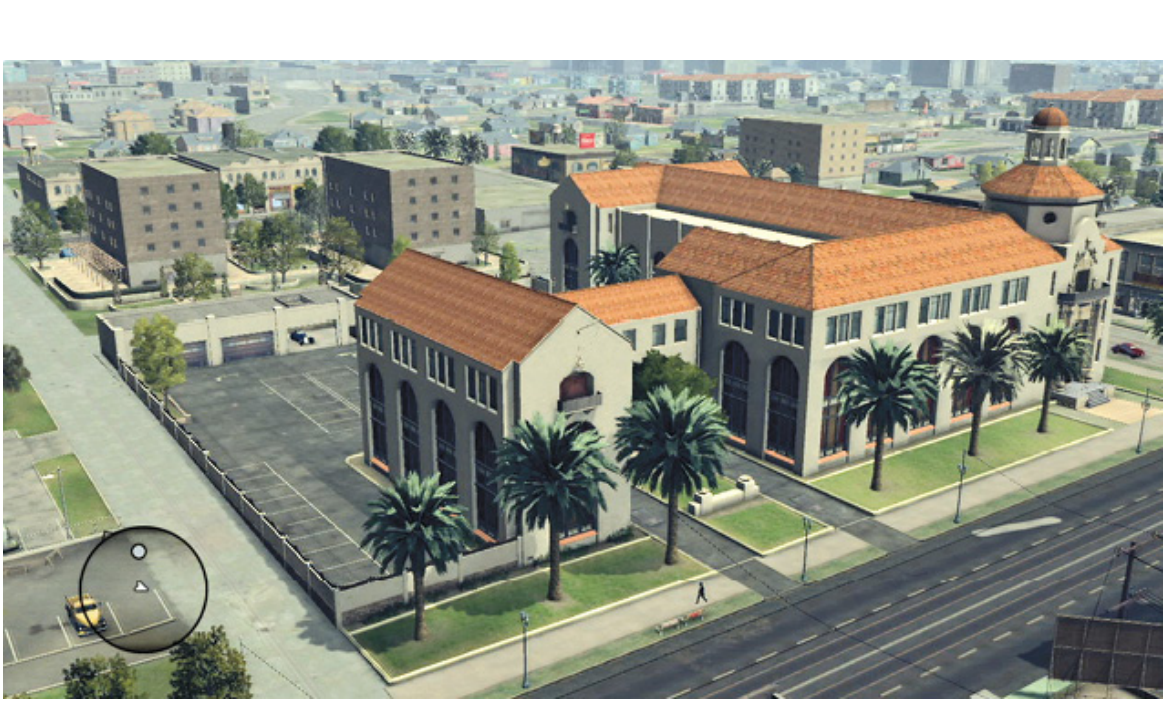
**Showroom Number:** 10/15

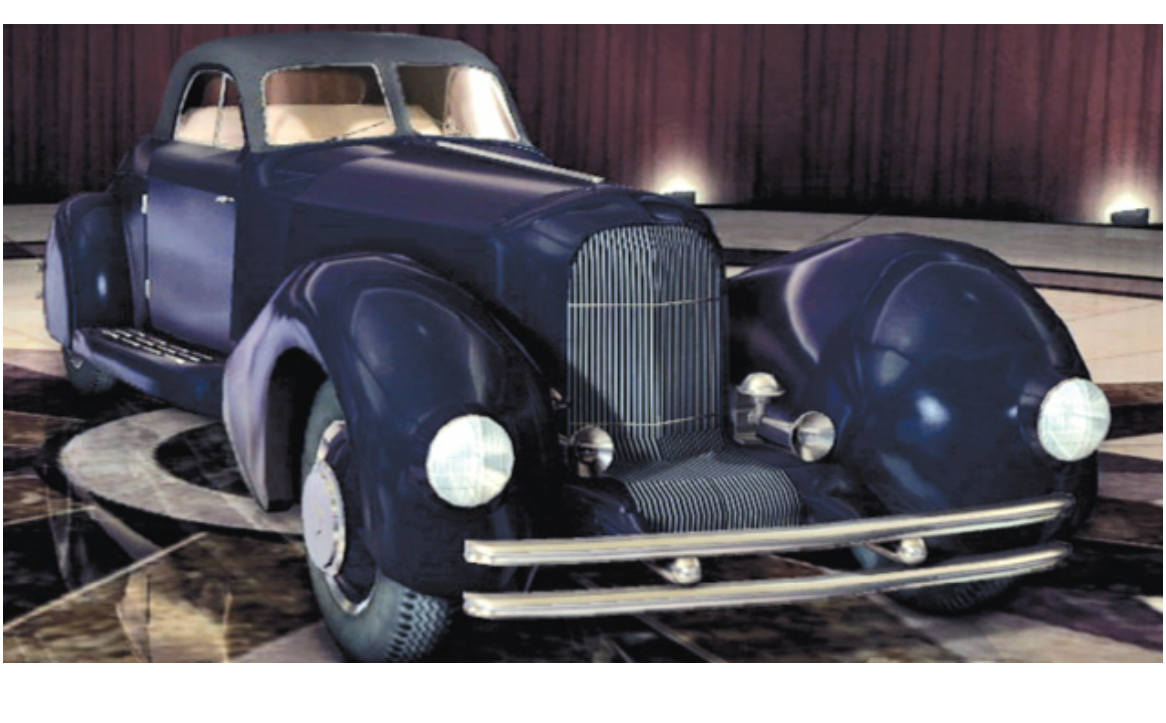
**Year:** 1938

**Power:** 190 HP

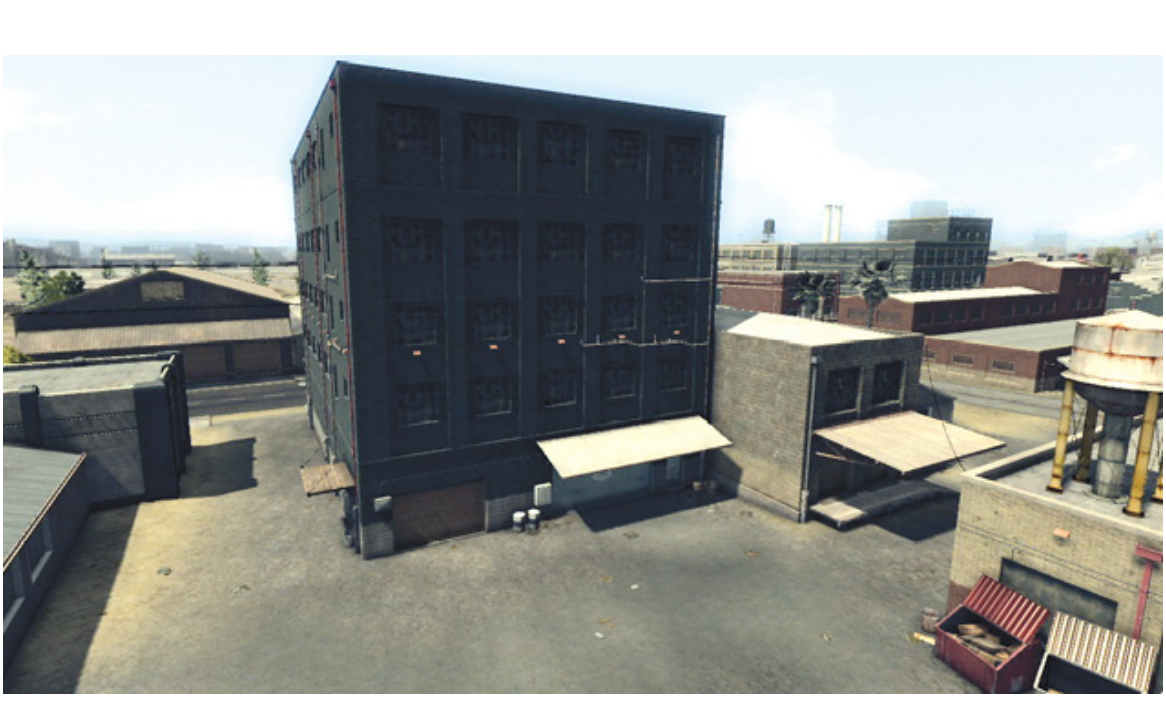
**Top Speed:** 115 MPH

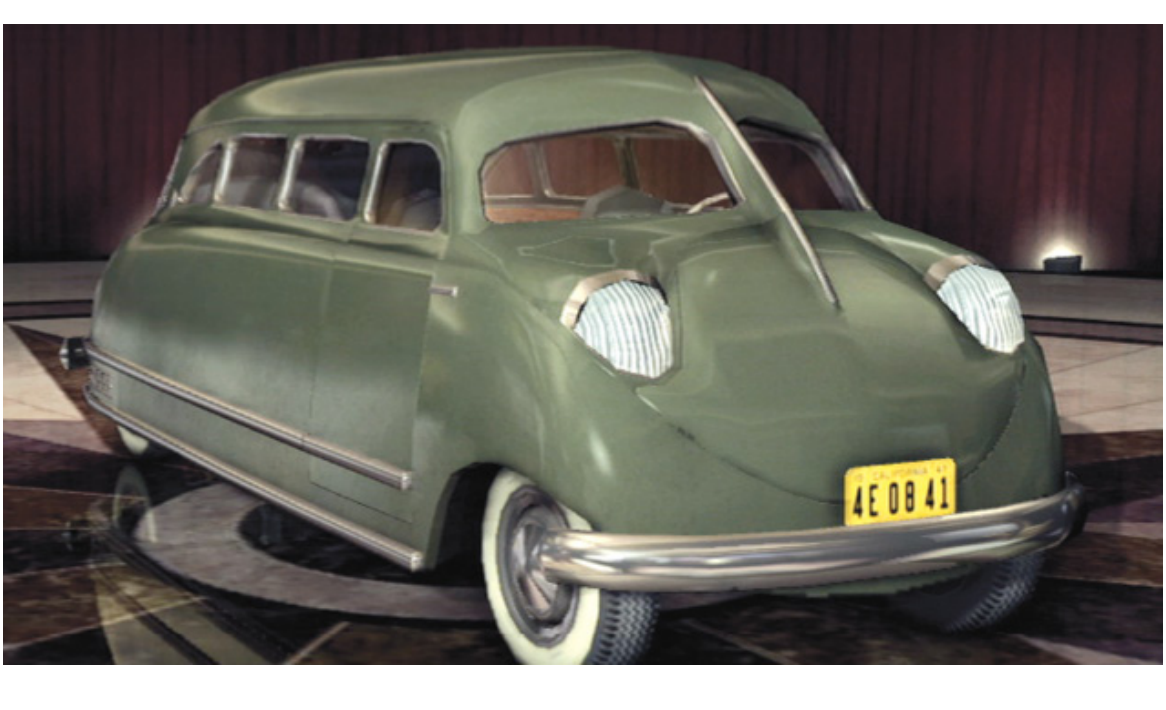
Inside the Alaco station, on the corner of 3rd Street and Traction Avenue in Central L.A.





## ⑪ STOUT SCARAB





**Showroom Number:** 11/15

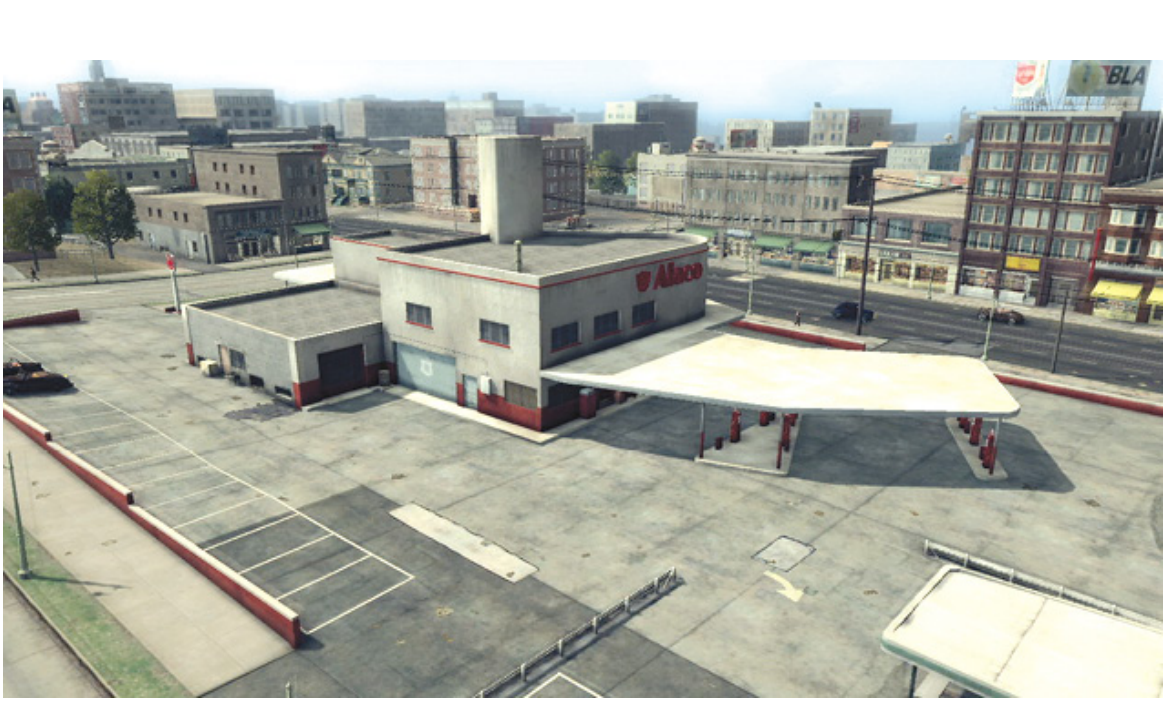
**Year:** 1936

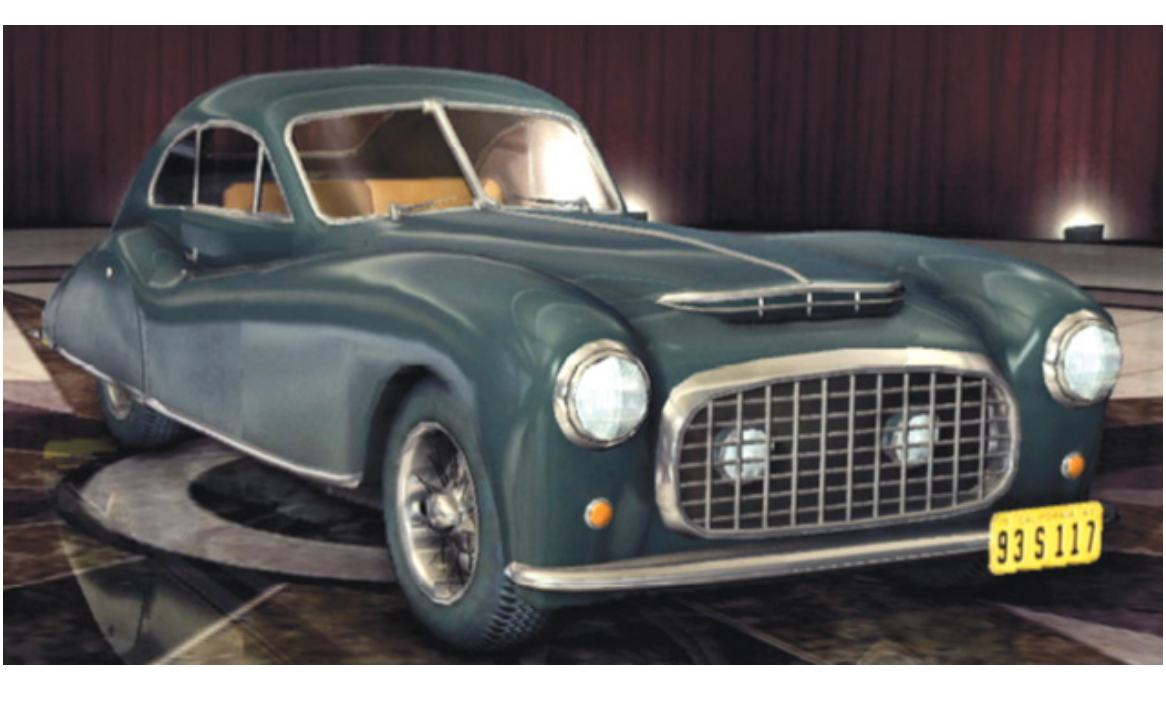
**Power:** 85 HP

**Top Speed:** 75 MPH

Look for a five-story, rectangular, gray building with an Angel City Security garage to the east of the Los Angeles River, between 4th Street and Whittler Blvd. This vehicle is in the garage in the back of the building, under a small tin roof.

## ⑫ TALBOT GS26





**Showroom Number:** 12/15

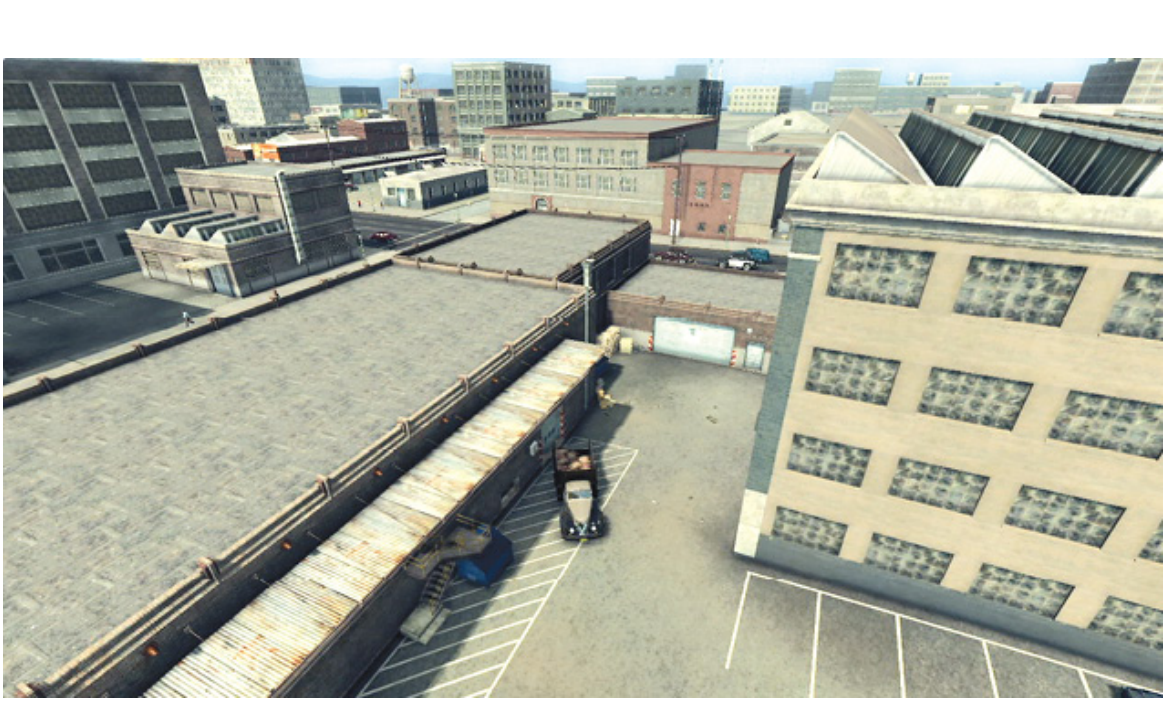
**Year:** 1948

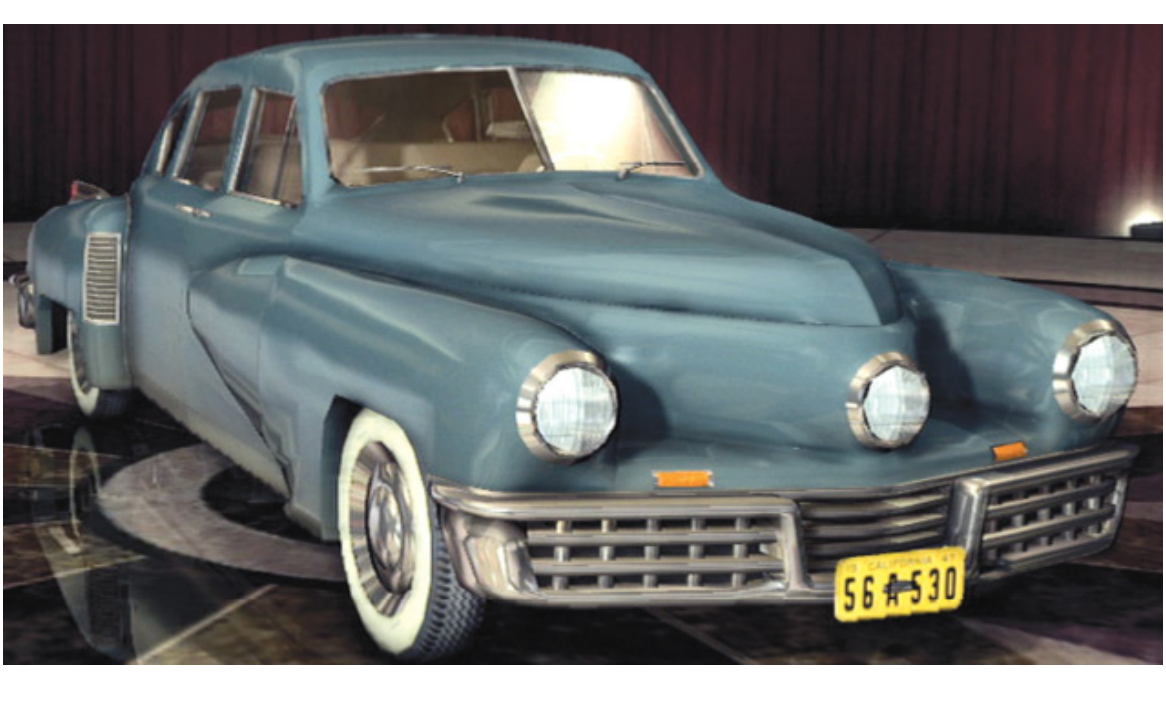
**Power:** 190 HP

**Top Speed:** 125 MPH

Hidden inside an Alaco station in Central LA, on the corner of 6th Street and Bixel St.

## ⑬ TUCKER TORPEDO





**Showroom Number:** 13/15

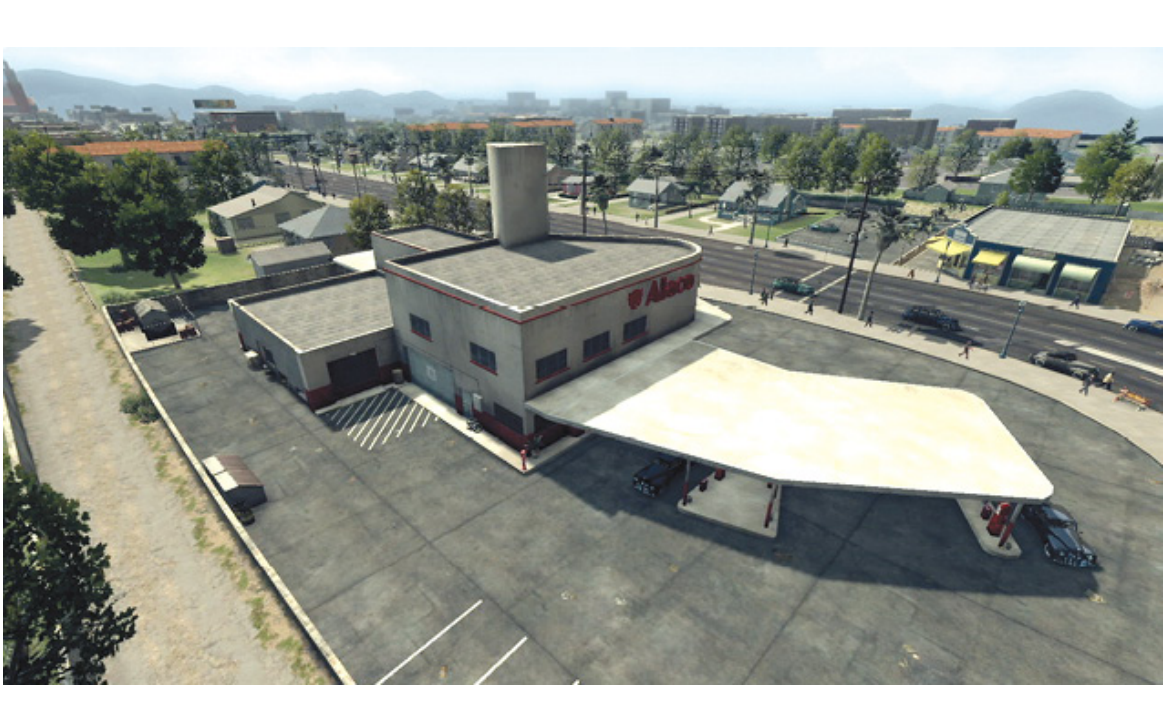
**Year:** 1948

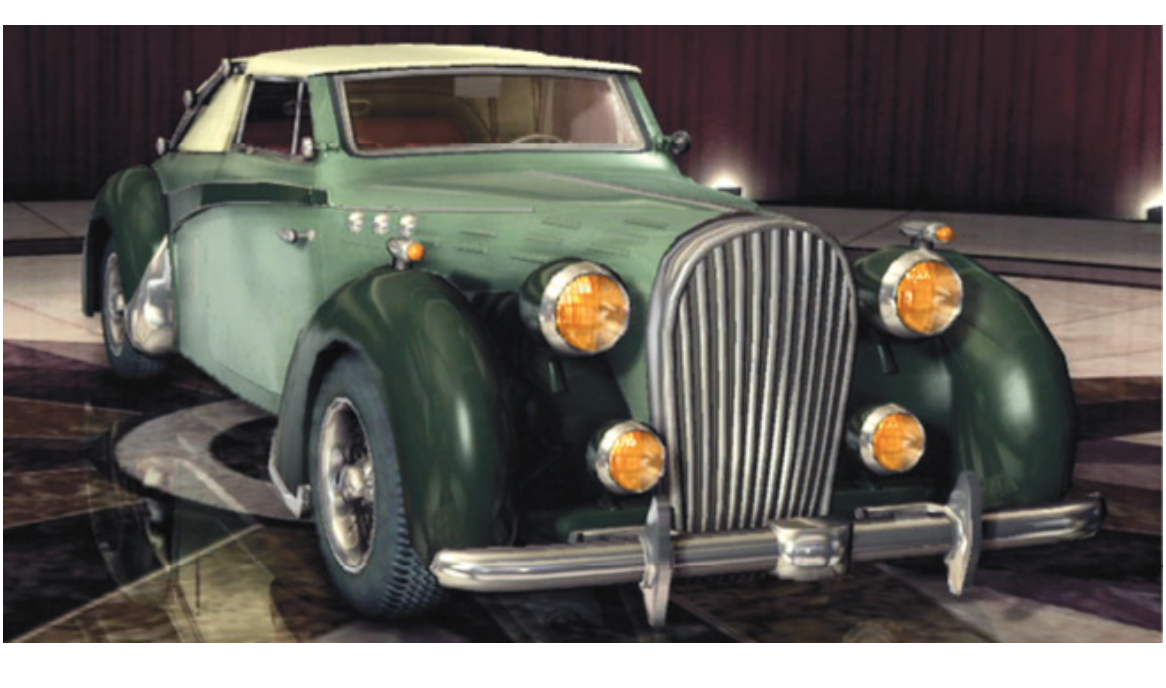
**Power:** 166 HP

**Top Speed:** 120 MPH

Hidden in a small brick garage that's wedged between two buildings in Wilshire, on the corner of Oakwood Ave and Western Ave. The garage is tough to find from the road; you must access the back parking lot to reach the garage door.

## ⑭ VOISIN C7





**Showroom Number:** 14/15

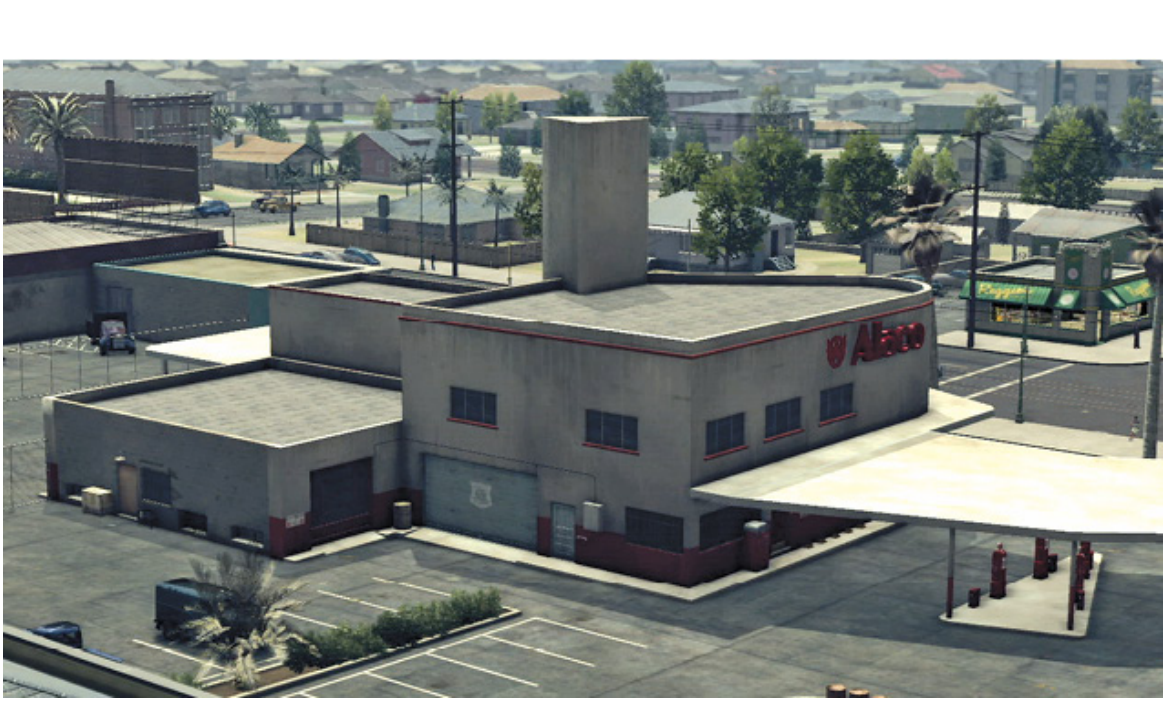
**Year:** 1938

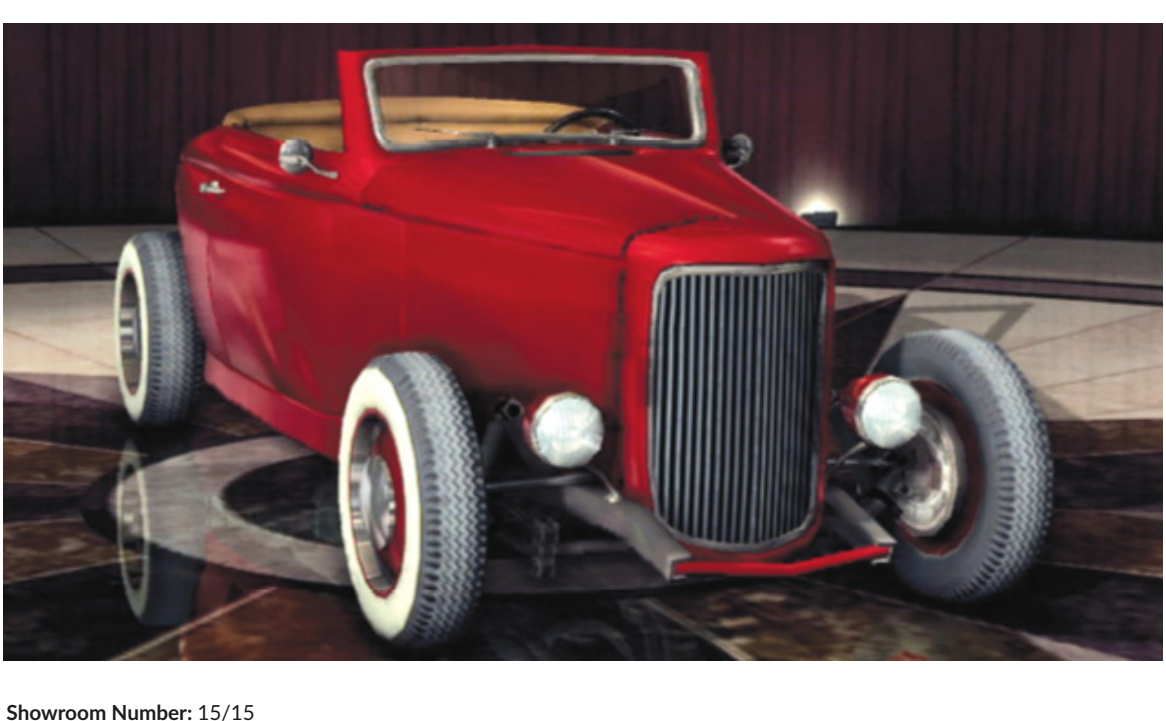
**Power:** 93 HP

**Top Speed:** 89 MPH

In an Alaco station in Hollywood on the corner where La Brea and Sunset Blvd meet. You can also find it in the Hall of Records parking lot during "The Quarter Moon Murders". You drive this car to chase the fleeing suspect in the Street Crime "Paper Sack Holdup".

## ⑮ FORD H BOY





**Showroom Number:** 15/15

**Year:** 1932

**Power:** 130 HP

**Top Speed:** 115 MPH

Inside a Wilshire Alaco station, on the corner of Beverly Blvd and Kingsley Dr.

## Street Crimes

# Overview

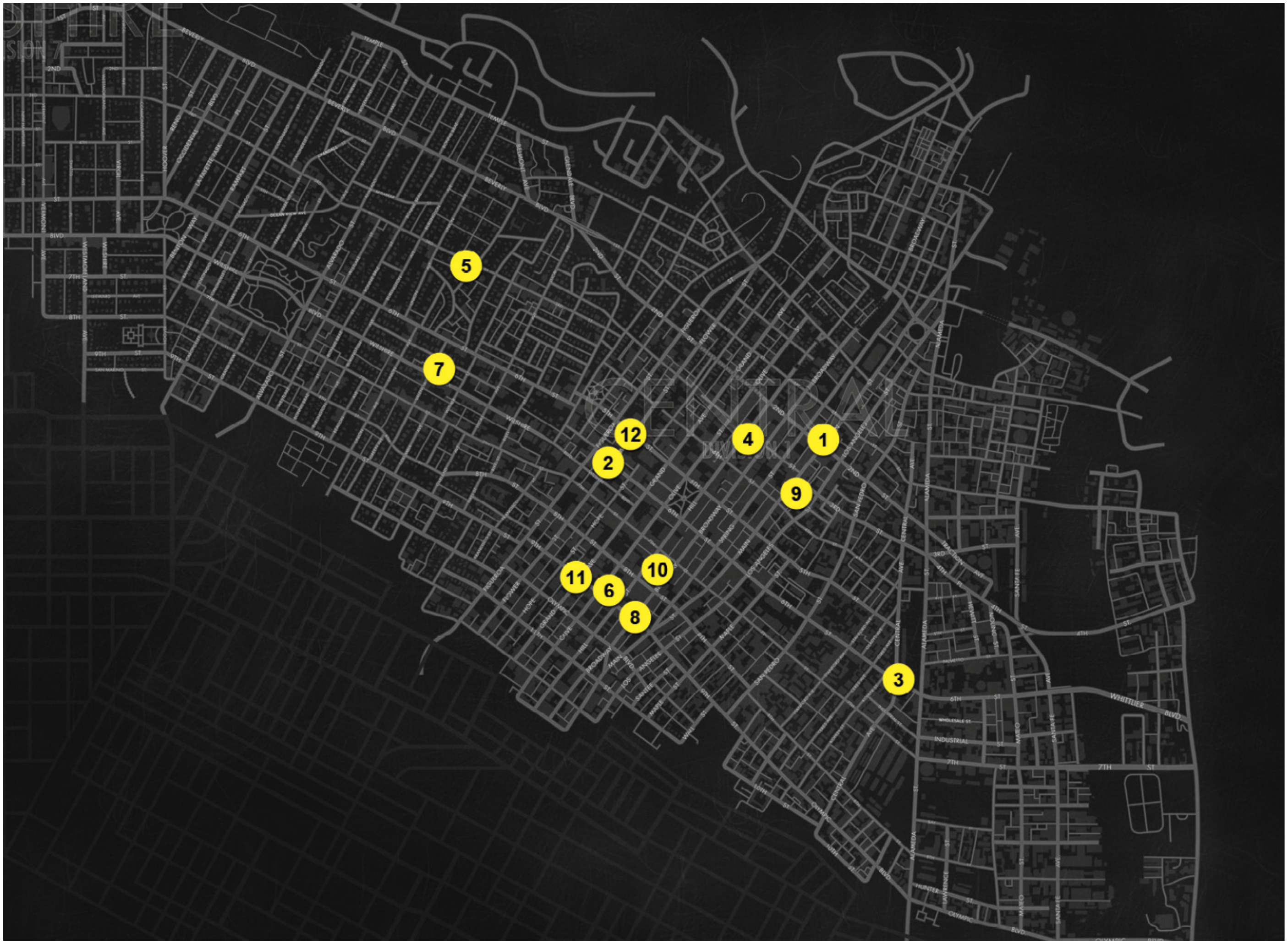
Street Crimes (or unassigned cases) are desk specific and are unlocked based on the Assigned Cases you've completed. You can play any of the Street Crime cases during any case of a particular desk whenever you enter its particular trigger radius on the map.

When a Street Crime is available, a request for help is broadcast over the police radio. A running man icon appears on the mini-map to display the location of the crime. Press the indicated button to accept the case.

You can also choose to replay a certain Street Crime by accessing the Cases option from the Main menu, then selecting a previously completed case from a department folder. You can also complete Street Crimes by entering Free Roam. Keep in mind that each Street Crime is available only at a certain time of the day.

| UNLOCKED DURING ASSIGNED CASE | UNASSIGNED CASE NAME | TIME TRIGGERED | DESK |
|---|---|---|---|
| The Driver's Seat | ① Boxing Clever | 21:00 – 04:00 | Traffic |
| The Driver's Seat | ② Cosmic Rays | 21:00 – 04:00 | Traffic |
| The Driver's Seat | ③ Masked Gunman | 21:00 – 04:00 | Traffic |
| The Driver's Seat | ④ Shoo-Shoo Bandits | 21:00 – 04:00 | Traffic |
| The Driver's Seat | ⑤ Gangfight | 21:00 – 04:00 | Traffic |
| The Driver's Seat | ⑥ Amateur Hour | 20:00 – 04:00 | Traffic |
| The Driver's Seat | ⑦ Death From Above | 20:00 – 04:00 | Traffic |
| The Driver's Seat | ⑧ Theater Robbery | 19:15 – 21:00 | Traffic |
| The Driver's Seat | ⑨ Pawnshop Holdup | 08:00 – 16:00 | Traffic |
| The Driver's Seat | ⑩ Hotel Bandits | 08:00 – 16:00 | Traffic |
| The Consul's Car | ⑪ Army Surplus | 08:00 – 16:00 | Traffic |
| A Marriage Made in Heaven | ⑫ Hung Out To Dry | 20:00 – 04:00 | Traffic |
| The Red Lipstick Murder | ⑬ Vengeful Ex | 08:30 – 18:00 | Homicide |
| The Red Lipstick Murder | ⑭ Death Plunge | 08:30 – 18:00 | Homicide |
| The Red Lipstick Murder | ⑮ Canned Fish | 19:00 – 06:30 | Homicide |
| The Red Lipstick Murder | ⑯ Would Be Robber | 08:30 – 18:00 | Homicide |
| The Red Lipstick Murder | ⑰ Running Battle | 08:00 – 19:00 | Homicide |
| The Red Lipstick Murder | ⑱ Bank Job | 08:00 – 16:00 | Homicide |
| The Red Lipstick Murder | ⑲ Unsuccessful Holdup | 08:00 – 16:00 | Homicide |
| The Red Lipstick Murder | ⑳ Cop Killer Shot | 08:00 – 16:00 | Homicide |
| The Silk Stocking Murder | ㉑ Honey Boy | 08:00 – 16:00 | Homicide |
| The Studio Secretary Murder | ㉒ Misunderstanding | 08:00 – 16:00 | Homicide |
| The Studio Secretary Murder | ㉓ Thicker Than Water | 07:00 – 19:00 | Homicide |
| The Quarter Moon Murders | ㉔ Killer Bandits | 08:00 – 16:00 | Homicide |
| The Quarter Moon Murders | ㉕ Bowling Lane Robbery | 08:00 – 16:00 | Homicide |
| The Black Caesar | ㉖ Commies | 08:00 – 16:00 | Vice |
| The Black Caesar | ㉗ Fatal Plunge | 08:00 – 18:00 | Vice |
| The Black Caesar | ㉘ Against The Odds | 08:00 – 16:00 | Vice |
| The Black Caesar | ㉙ Daylight Robbery | 08:00 – 16:00 | Vice |
| The Black Caesar | ㉚ The Blue Line | 08:00 – 16:00 | Vice |
| The Set Up | ㉛ Zoot Suit Riot | 19:00 – 07:00 | Vice |
| The Set Up | ㉜ The Badger Game | 19:00 – 07:00 | Vice |
| The Set Up | ㉝ Camera Obscura | 19:00 – 07:00 | Vice |
| Manifest Destiny | ㉞ Secret Keepers | 08:30 – 17:40 | Vice |
| Manifest Destiny | ㉟ Bad Date | 21:00 – 05:00 | Vice |
| The Gas Man | ㊱ Accident Prone | 19:00 – 07:00 | Arson |
| The Gas Man | ㊲ Paper Sack Holdup | 19:00 – 07:00 | Arson |
| The Gas Man | ㊳ CafE´ Holdup | 08:00 – 18:00 | Arson |
| The Gas Man | ㊴ Bus Stop Shooting | 08:00 – 16:00 | Arson |
| A Walk In Elysian Fields | ㊵ Hot Property | 08:00 – 16:00 | Arson |

# Traffic
# Map


CENTRAL
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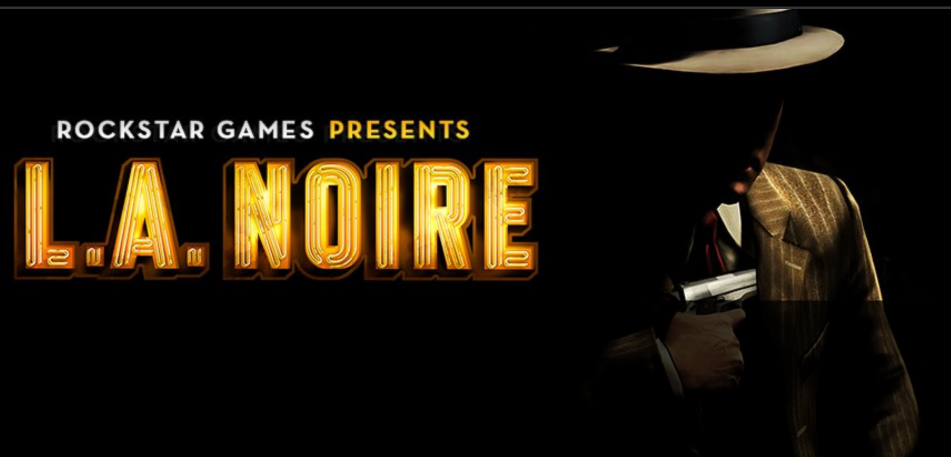


Traffic

## 1: Boxing Clever

Phelps takes a call from KGPL, directing him to a 459 (robbery) in progress at 267 South Main Street, Goldberg's Drug Store in Central L.A.

### Objectives

- Apprehend the burglary suspect.

### Fail Conditions

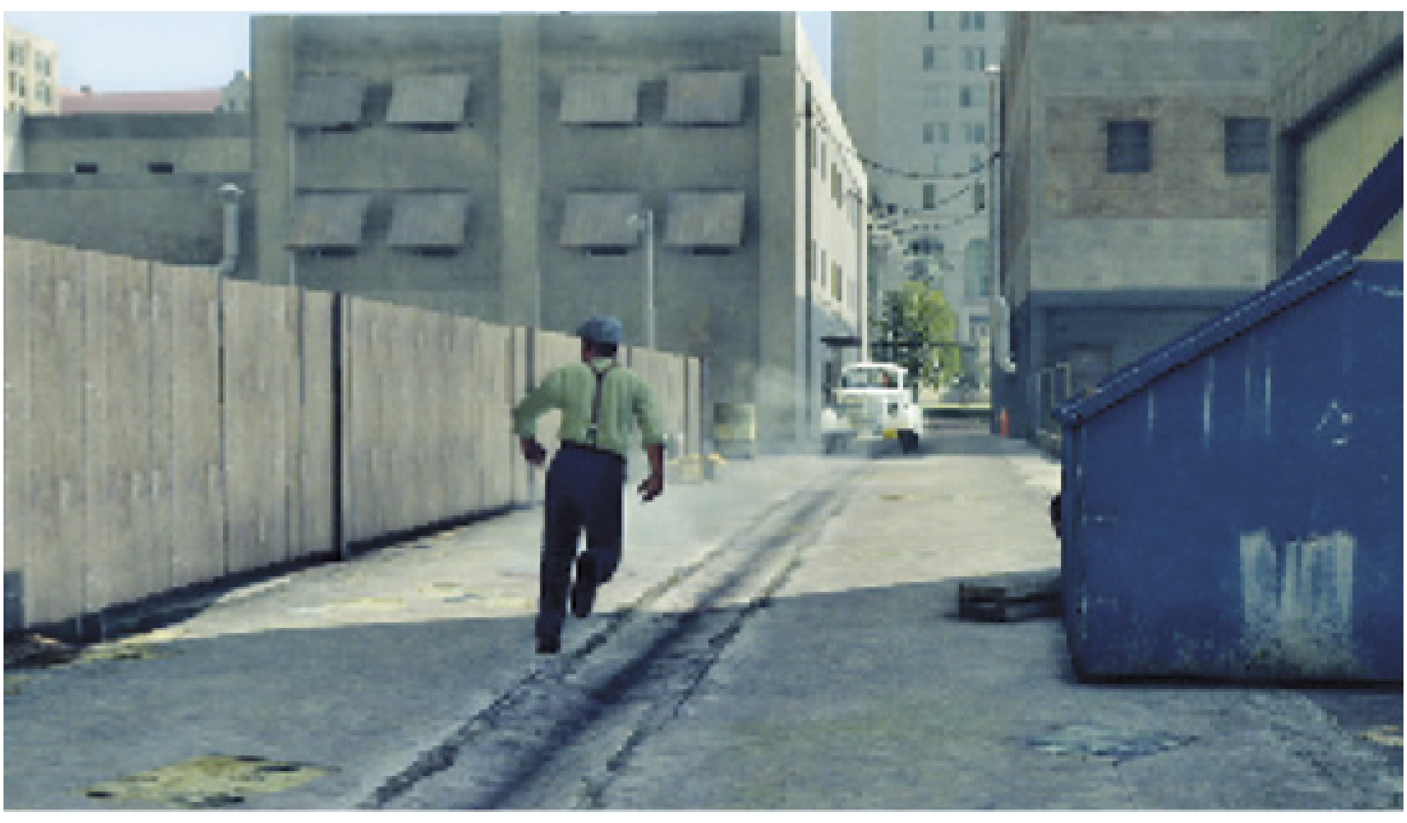
- Phelps or Bekowsky dies.
- Junkie escapes.

## TIME AVAILABLE: 21:00–4:00

### DRIVE TO THE CRIME SCENE.

When in the correct vicinity of this crime and after accepting the KGPL request, a red running man icon appears on the map. Drive to 267 South Main Street to catch the burglar red-handed as he loots Goldberg's Drug Store ① .

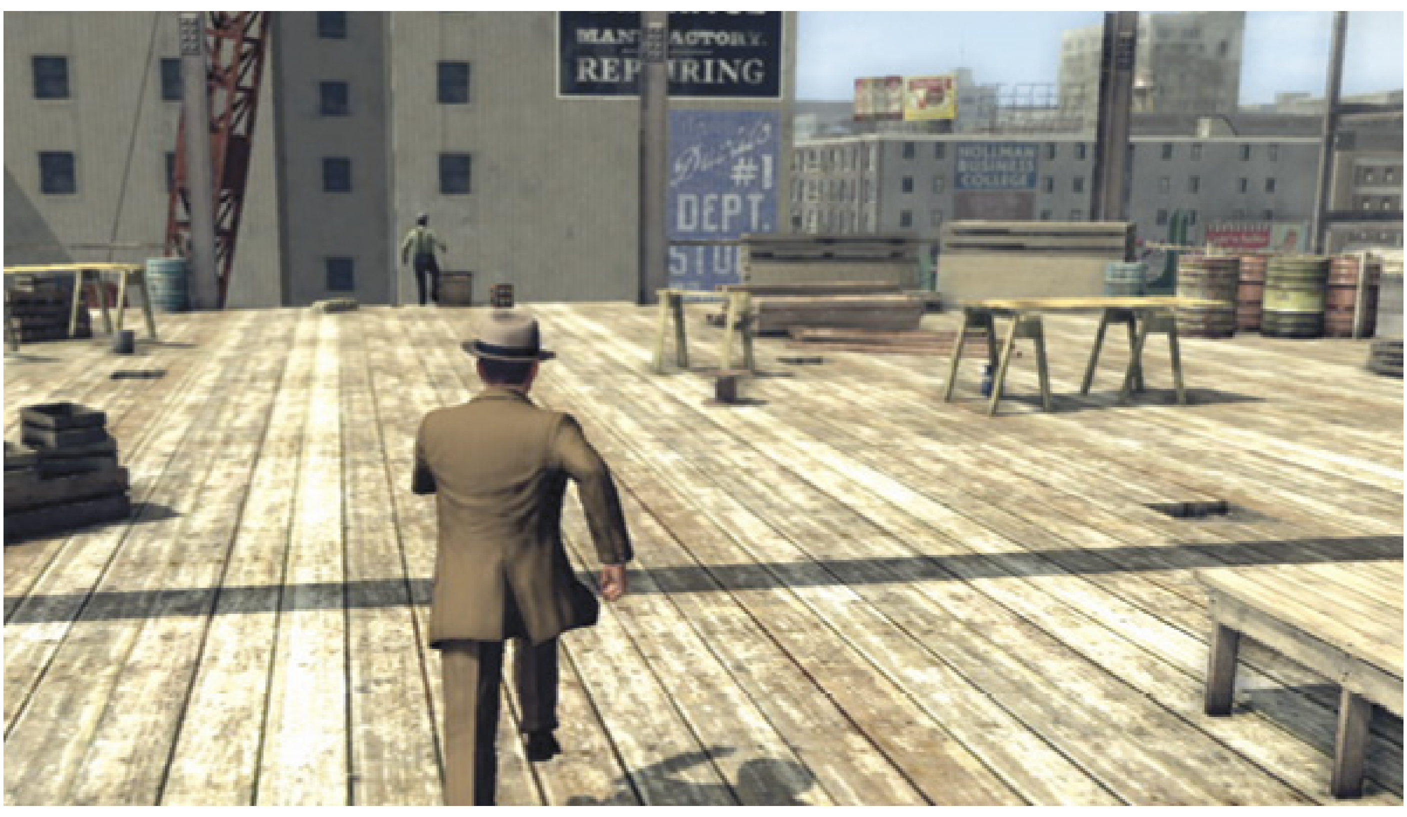
### APPREHEND THE BURGLARY SUSPECT.



The suspect takes off running when you enter the ransacked shop. Phelps chases him through the back hallway. The suspect runs through the back alley only to be cut off by a civilian vehicle. He then quickly diverts and jumps a wooden privacy fence on the left. After Phelps follows him over the fence, pursue the suspect up the ladder in the adjacent construction site.

If you get too close to a suspect while climbing a ladder, the criminal tries to fit the heel of his shoe into your eye socket. This undoubtedly impedes your progress up the ladder. Allow a little room on the ladder between you and the pursued. Once on the second floor of the structure, follow the suspect around to the left and up a second ladder.

### FIGHT AND ARREST THE SUSPECT.



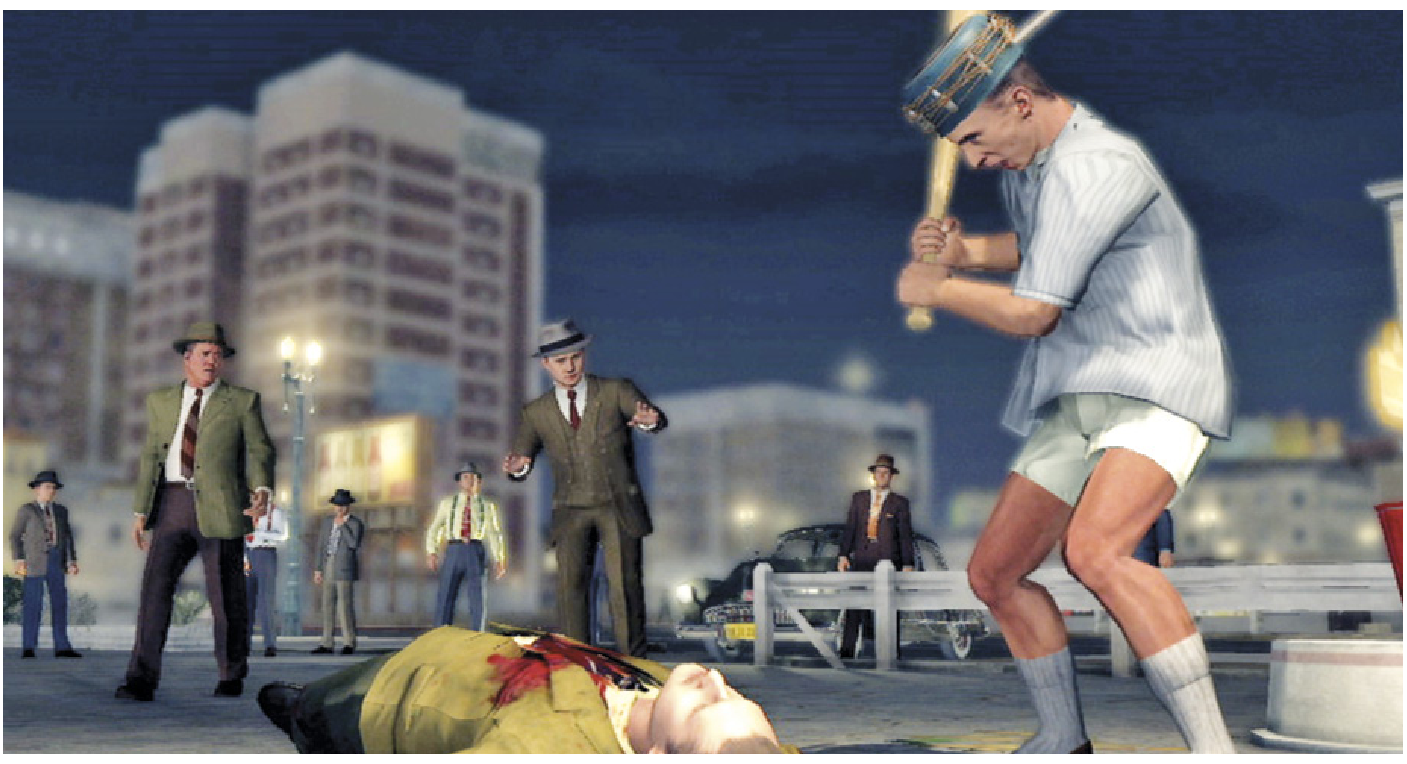
Follow the suspect to the edge of the platform to the right on the third level. The suspect is trapped. With nowhere to go, he decides his fists are now his only means of escape. Remember to dodge thrown punches and to punch immediately following a dodge for the best opportunity to land a solid hit. Attempt to make the arrest when the opponent is on the floor. Just punch him a few times to trigger a finishing move and end the case.

ROCKSTAR GAMES PRESENTS
L.A. NOIRE

Traffic

# 2: Cosmic Rays

Phelps accepts a 415 (disturbance) call, concerning the Alaco Gas Station at 7th and Flower—a possible mental case.



## Objectives

- Apprehend the disturbed suspect unharmed.

## Fail Conditions

- Phelps or Bekowsky dies.
- Suspect escapes.

## TIME AVAILABLE: 21:00–4:00

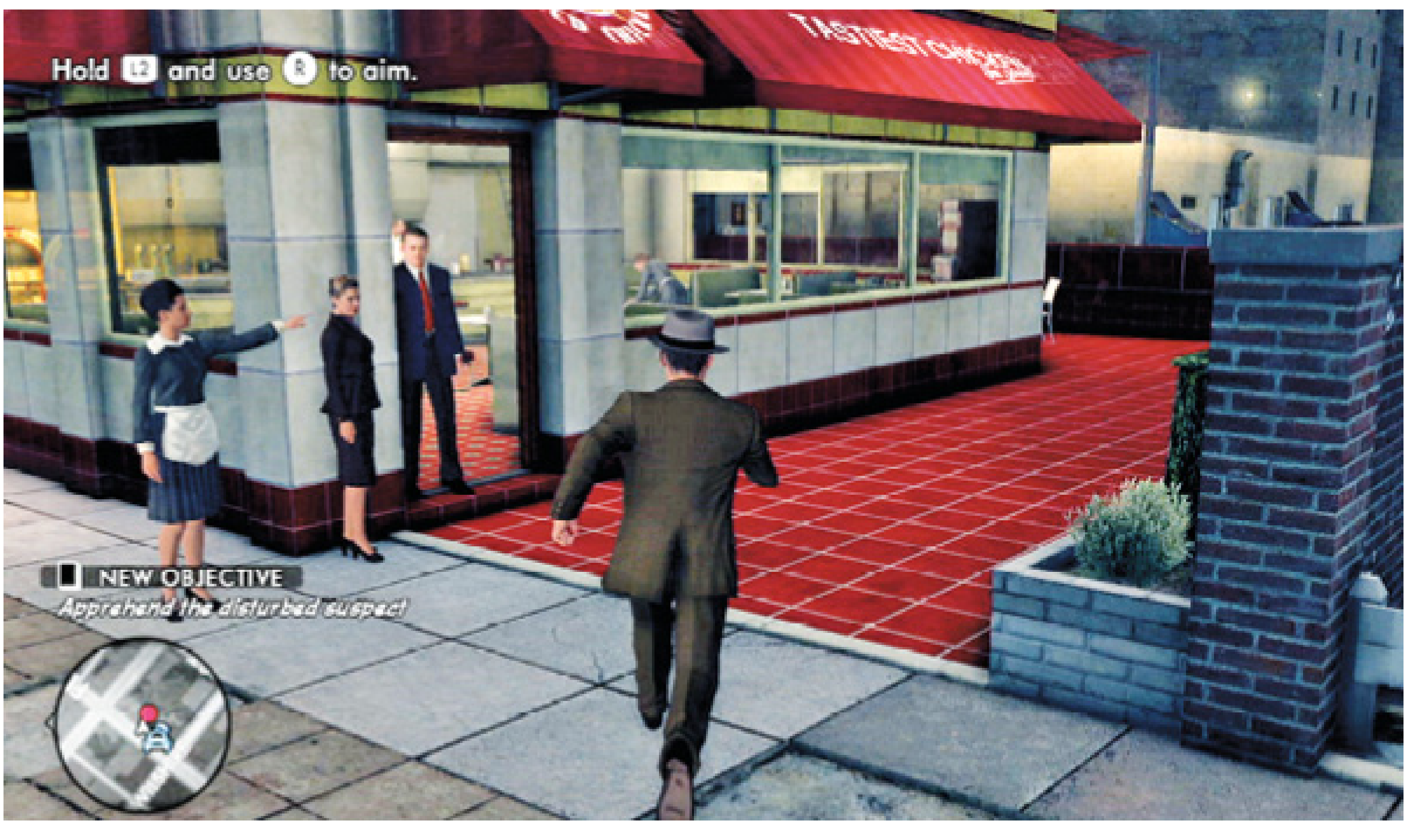
### DRIVE TO THE CRIME SCENE.

Follow the red running man icon to 7th and Flower to find the disturbed suspect beating on an unconscious man at the Alaco Gas Station ② .

He beats on the bleeding body while uttering crazy words like, "You're the one who's been sending cosmic rays into my room!" and "You're not going to control my thoughts any more!" That's when you notice that Jamison is wearing a metal pot wrapped with copper wiring on his head.

### CHASE THE SUSPECT.

While trying to calm him down, he drops the bat and takes off running. If you are fast enough, you can catch the suspect before he leaves Cosmic Rays.



The suspect runs in the direction of the nearby Maybelle's Fried Chicken restaurant and takes a sharp right down the connecting sidewalk in front of the store.

You'll see people pointing in the direction where he ran as you pass by.

### SUICIDE PLUNGE.

The chase ends on a building rooftop across from the Alaco Gas Station. When you reach the rooftop, the disturbed suspect says a farewell and happily dives off the edge to his death.

Alaco
KEEP L

Traffic

# 3: Masked Gunman

A 459 (burglary) has occurred at 6th and Ceres, and the suspect is at large—a male Caucasian believed to still be in the area.

## Objectives

- Subdue the suspect.

## Fail Conditions

- Phelps or Bekowsky dies.
- Hostage is killed.
- suspect is allowed to flee.

## TIME AVAILABLE: 21:00–4:00

### DRIVE TO THE CRIME SCENE.

Follow the red running man icon to the corner of 6th and Ceres ③. You'll automatically leave the vehicle and meet a witness at the corner of a building where she has sighted the suspect on a nearby rooftop. He's armed.

### SUBDUE THE SUSPECT.

When the cinematic ends, climb the ladder to the rooftop where the gunman was spotted. Run directly across the width of the roof and quickly slide down the pipe, then climb the fence to your left.

### DEADLY FORCE.

Run toward Ceres Ave and turn left around the building to chase the suspect along the crowded sidewalk. Avoid running into civilians; the collision slows you down. He veers left through the first gate opening. Follow him through the parking lot and over a brick wall. Now's your chance! Once you land on your feet, draw your weapon and shoot the fleeing gunman. The warning shot is not an option when a suspect has fired at you. Take him down to complete the case.

### SAVE THE HOSTAGE.

If the suspect is allowed to reach a certain point, he will take a hostage to use as a human shield.

The trick to completing this challenge is to avoid adjusting your aim at all as the lead-in cinematic ends. During the first instant of the challenge, the gunman puts his head into view to the right (your left) of the hostage's. As soon as this happens, shoot. The gunman goes down and the case is closed.

Traffic

## 4: Shoo-shoo Bandits

A 211 (holdup alarm) has occurred at Angel's Flight Railway, 3rd and Hill Street.

### Objectives

- Locate the suspects.
- Subdue the suspects.

### Fail Conditions

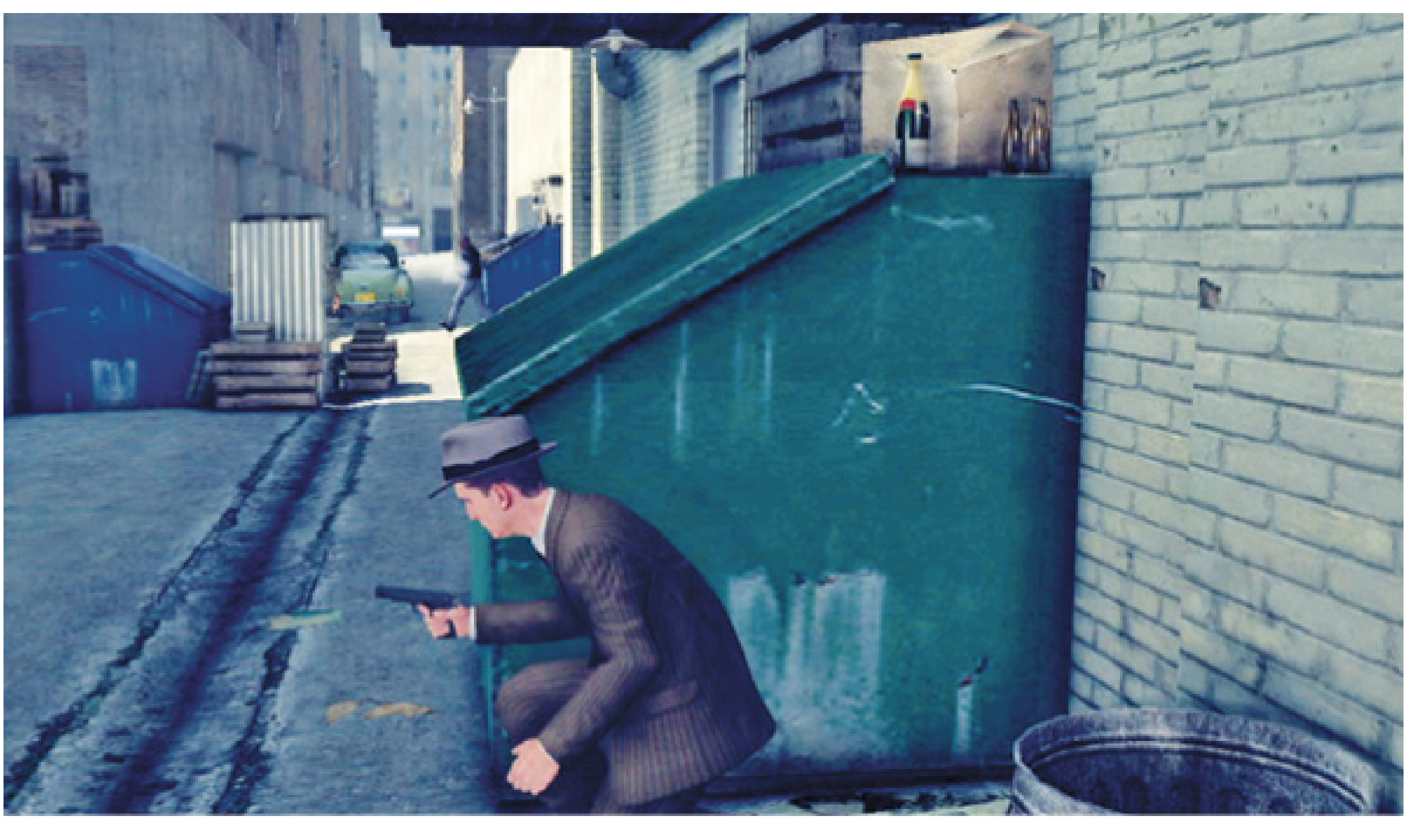
- Phelps or Bekowsky dies.
- Suspects escape.

## TIME AVAILABLE: 21:00–4:00

### DRIVE TO THE CRIME SCENE.

Follow the red running man icon to Angel's Flight Railway ④. Here you and Bekowsky find a man on the sidewalk who's been robbed (they even took his shoes). The victim urges you to pursue the robbers.

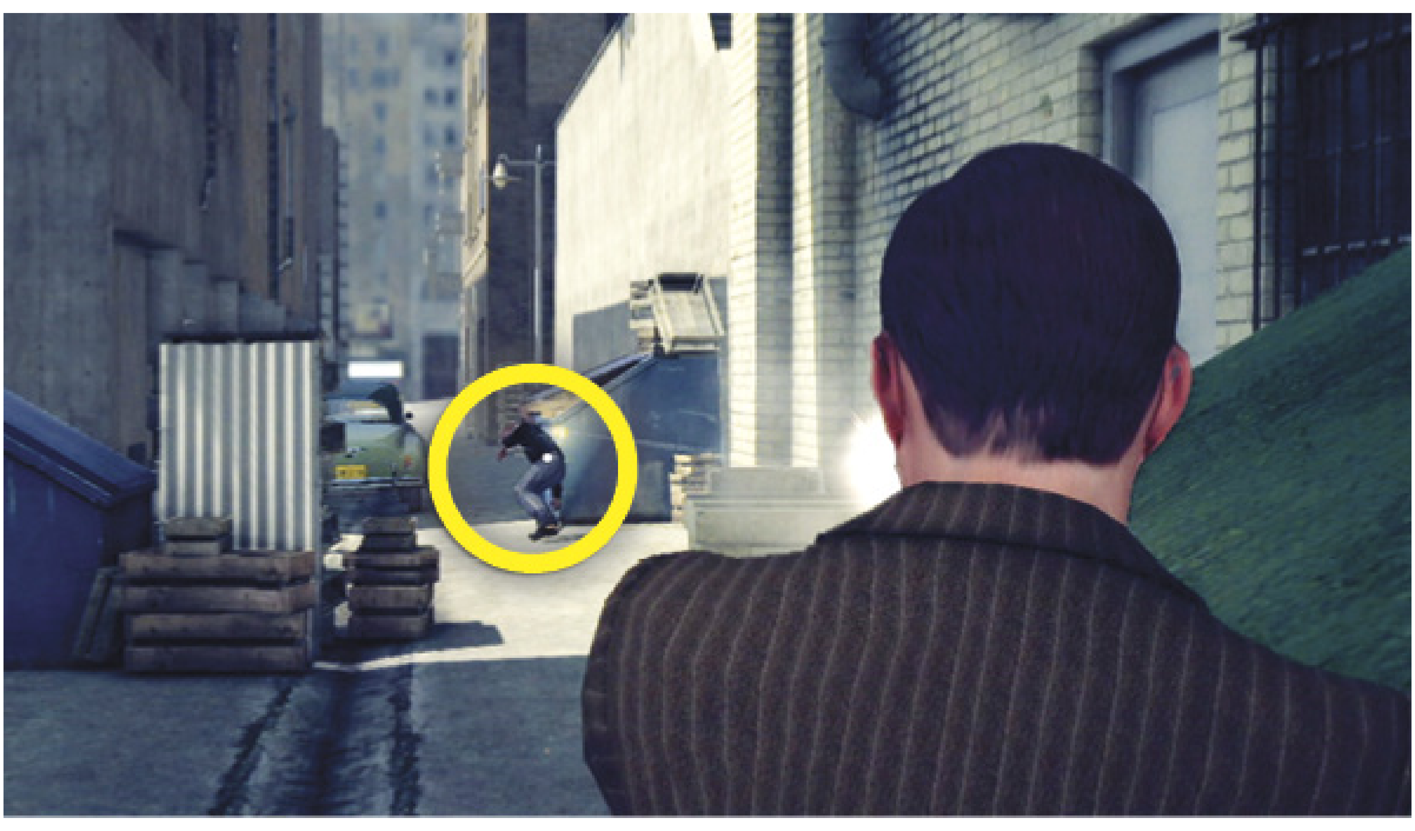
### LOCATE THE SUSPECTS.

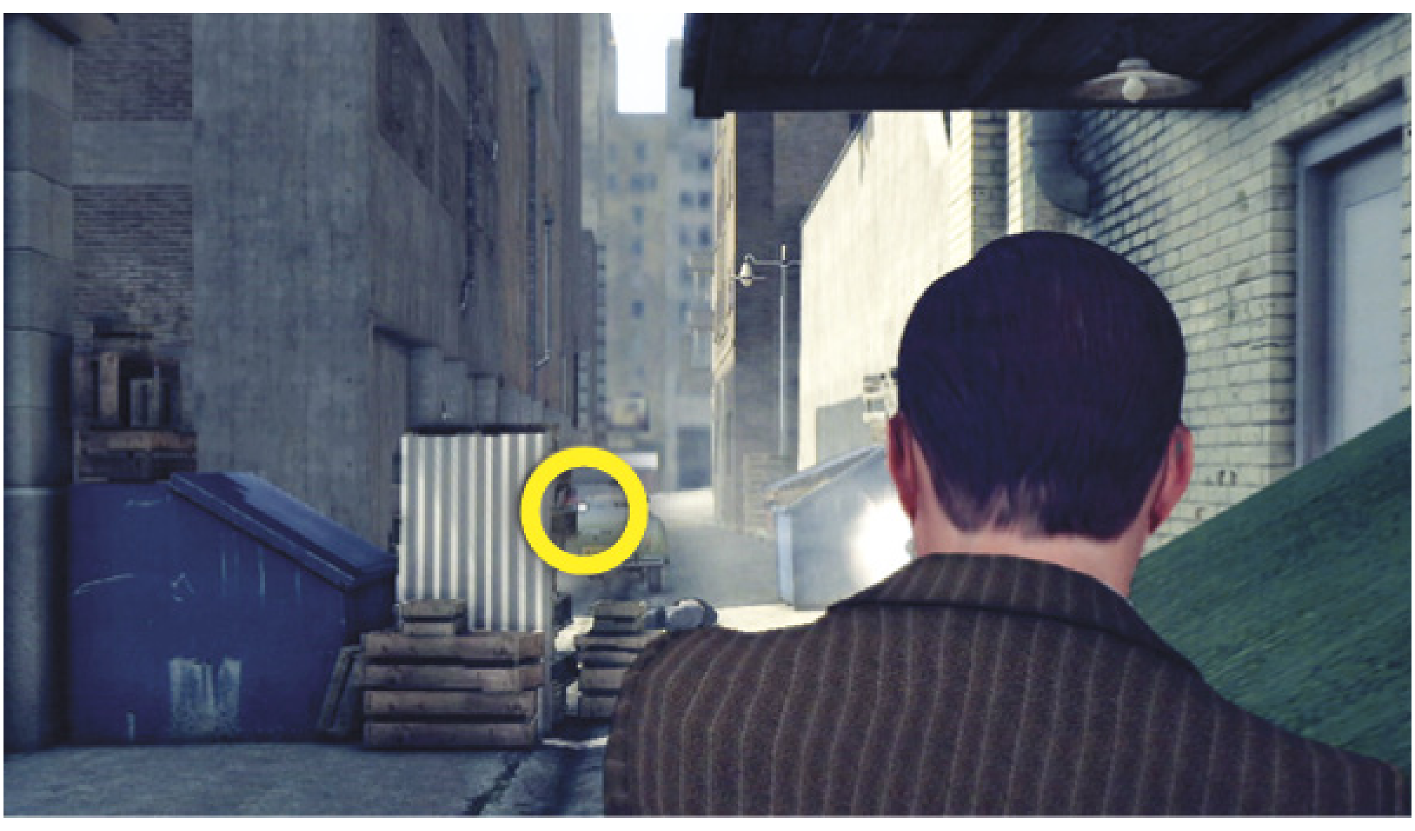


You face the last known direction of the escaping bandits from the beginning of the pursuit. There's an alleyway at the top of the second flight of stairs. Run left down the alley. You'll find the suspects a few building-lengths further down this path.

### SUBDUE THE SUSPECTS.

Cover behind the first dumpster on the right and begin firing at the armed suspects. You must take them both down quickly or they'll escape in the nearby getaway vehicle. If they drive off, you have no chance of catching them on foot.





Use multiple automatic aims (if you have this option turned on) to take them out. To do this, while in cover (hugging the dumpster), shoot at the closest gunman. An automatic aim occurs on your first shot fired from cover. If you return to cover, the next shot fired from here will also have auto aim assistance. All is not lost if the second gunman actually enters the getaway vehicle; target his head through the back window and shoot repeatedly until you hear his skull hit the horn.

Traffic

# 5: Gangfight

An officer needs help with a 415 (disturbance): gang fight in the alleyway of 1624 West 3rd Street.

## Objectives

- Subdue the armed suspects.

## Fail Conditions

- Phelps or Bekowsky dies.

## TIME AVAILABLE: 21:00–4:00

### DRIVE TO THE CRIME SCENE.

Follow the red running man icon to 1624 West 3rd Street ⑤. When you arrive, a uniformed police officer briefs you on the situation. The Third Street Gang and the Diamond Street Gang are on the brink of an ugly rumble, but no bloodshed yet. Shots are fired just before the cinematic ends.

### SUBDUE THE ARMED SUSPECTS.

You begin this gun battle crouched behind the hood of a police cruiser. Remain there and begin firing at the nearby gunmen hiding behind cars in the parking lot. For a much clearer and easier shot, wait a few moments without firing and a couple of the closest suspects leave cover and advance toward you. This is when you should pop up and gun them down.

Run toward the bodies you dropped and find cover behind a nearby vehicle. When you have an opportunity, pick up one of their dropped weapons. From this new position, you can take out the remaining four gunmen, who are covering behind vehicles further ahead in the same parking lot.

After gunning down the sixth thug, a car drives up in the distance to offer support. Now there are two more gunmen to subdue. Move forward safely while using the cars for cover. Fire your weapon to take the additional gunmen down quite easily from a safe distance.

Traffic

# 6: Amateur Hour

KGPL requests any unit to help with a 459 (burglary). Possible suspects are inside Sillman's Jewelry Store at 829 South Olive.

## Objectives

- Subdue the armed suspects.
- Assist Detective Bekowsky.
- Apprehend the female suspect.

## Fail Conditions

- Female robber is injured before she tries to escape.
- Phelps or Bekowsky dies.

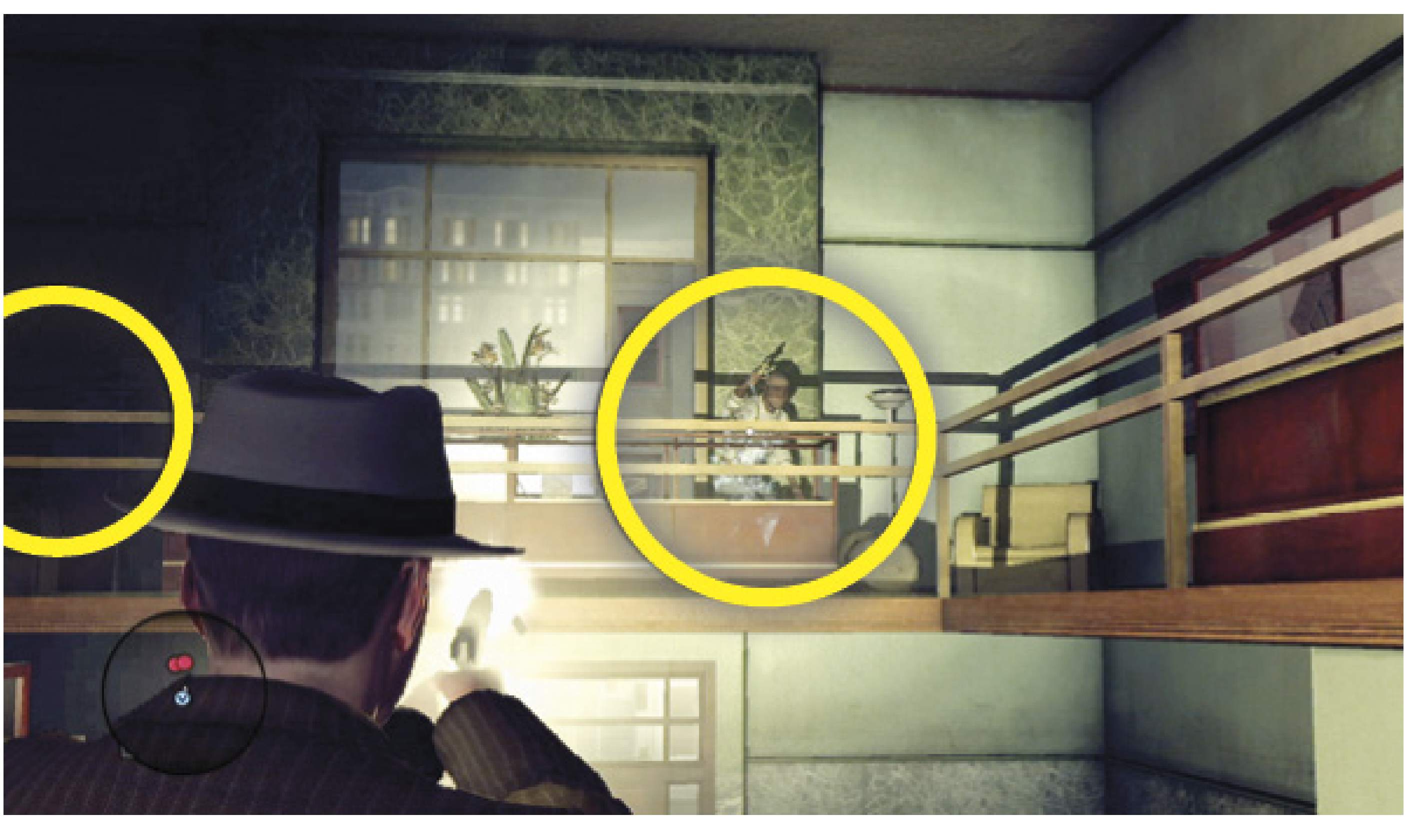
## TIME AVAILABLE: 20:00–04:00

### DRIVE TO THE CRIME SCENE.

When you reach Sillman's Jewelry Store ⑥, a cut-scene shows crooks in the process of breaking into the store's safe. A woman stands over the nervous safecracker as if her hovering will speed the tedious job. You arrive on the scene as guards take positions inside the building. Just before the raid begins, the crooks spot your team and then scatter, and the female crook kneels on the floor before the large entry hole and surrenders.

### SUBDUE THE ARMED SUSPECTS.

The store is dark, but your clip-on flashlight helps you find your way around (it turns on automatically in insufficient light). Step through the hole in the wall and ignore the surrendering woman. Do not shoot this suspect; she must live. Head toward the only red blip appearing on the mini-map and take cover behind the left side of the doorway. The first gunman takes cover behind a counter in the Jewelry showroom.



When he pops up to fire, gun him down. Or, when he goes back for cover, place a well-aimed bullet in his exposed cranium.

### SECOND FLOOR TACTICS.

Enter the showroom and walk backward up the stairs slowly while in the aiming stance. Look for two red blips to appear on the mini-map ahead of you on the second floor. Walk up the stairs slowly so you can cover from enemy fire by simply walking back down the stairs—using the actual second floor for cover. Shoot the two men behind the display cabinet at the front of the store on the second floor. If you don't see them, shoot the glass away until you do.

### ASSIST DETECTIVE BEKOWSKY.

With the gunmen on the upper floor dead, return to the hole in the back wall on the first floor. You'll find the female prisoner stepping over Bekowsky's unconscious body while escaping back through the hole to the rear parking lot.

### APPREHEND THE FEMALE SUSPECT.

Take a few shots at her as she tries to escape using the nearby vehicle. If you can't get a bead on her, don't worry; she collides with an alley wall a short distance away. Approach the wrecked vehicle and make your arrest.

Traffic

# 7: Death from Above

KGPL reports shots fired and an officer needing help at Shatto and Valencia. Code Three (wants you to come in with sirens and lights), all other units Code Two (no sirens or lights).

## Objectives

- Subdue the armed suspects.
- Incapacitate the suspect before he fires to save the hostage.

## Fail Conditions

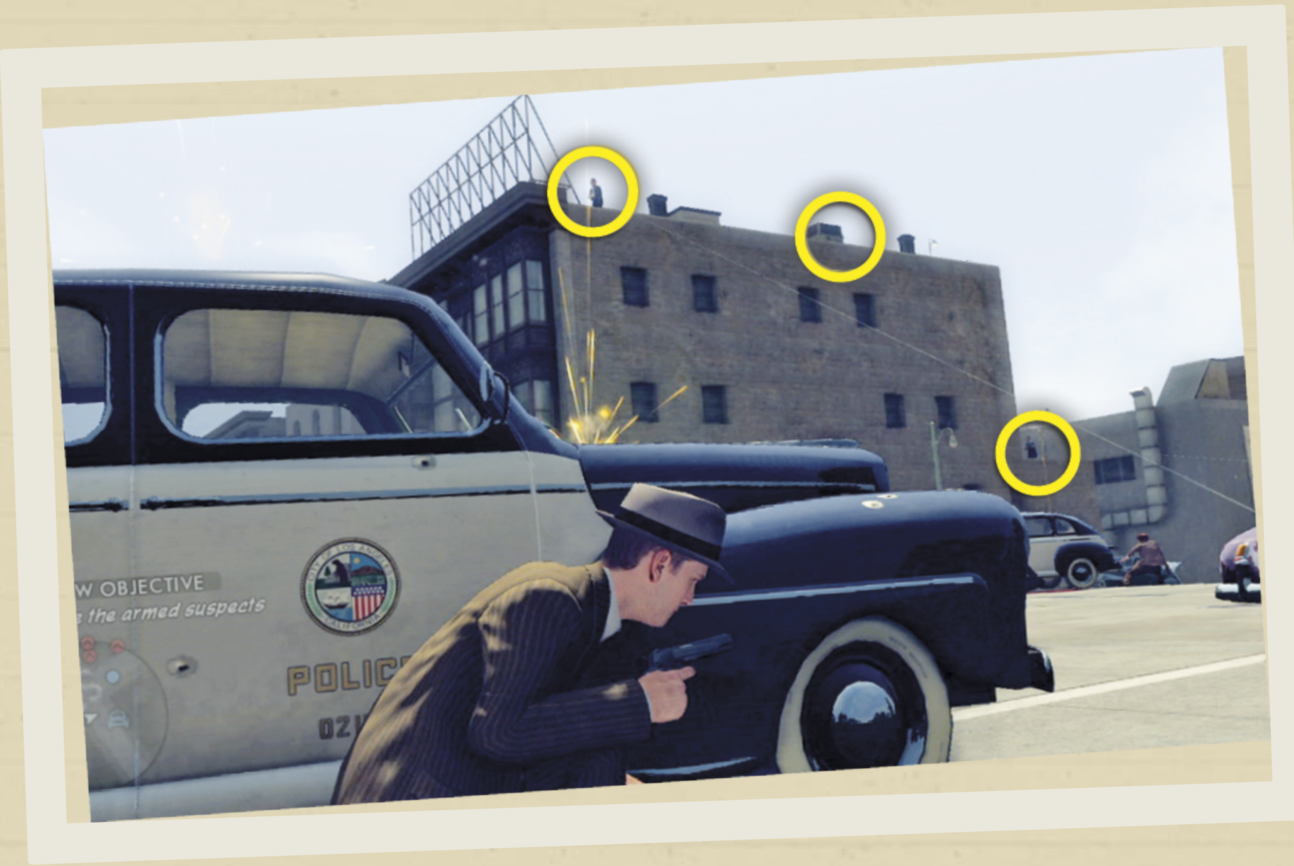
- Phelps or Bekowsky dies.
- Hostage dies.

## TIME AVAILABLE: 20:00–04:00

### DRIVE TO THE CRIME SCENE.

When you arrive on the scene at Shatto and Valencia ⑦ a uniformed officer briefs you on the situation. A routine traffic stop turns up loads of weapons in a trunk. Bullets start flying and the suspects snatch up the guns and one of the cops. They head to higher ground and make a stand on top of a building. The captive officer is alive, but who knows for how long.

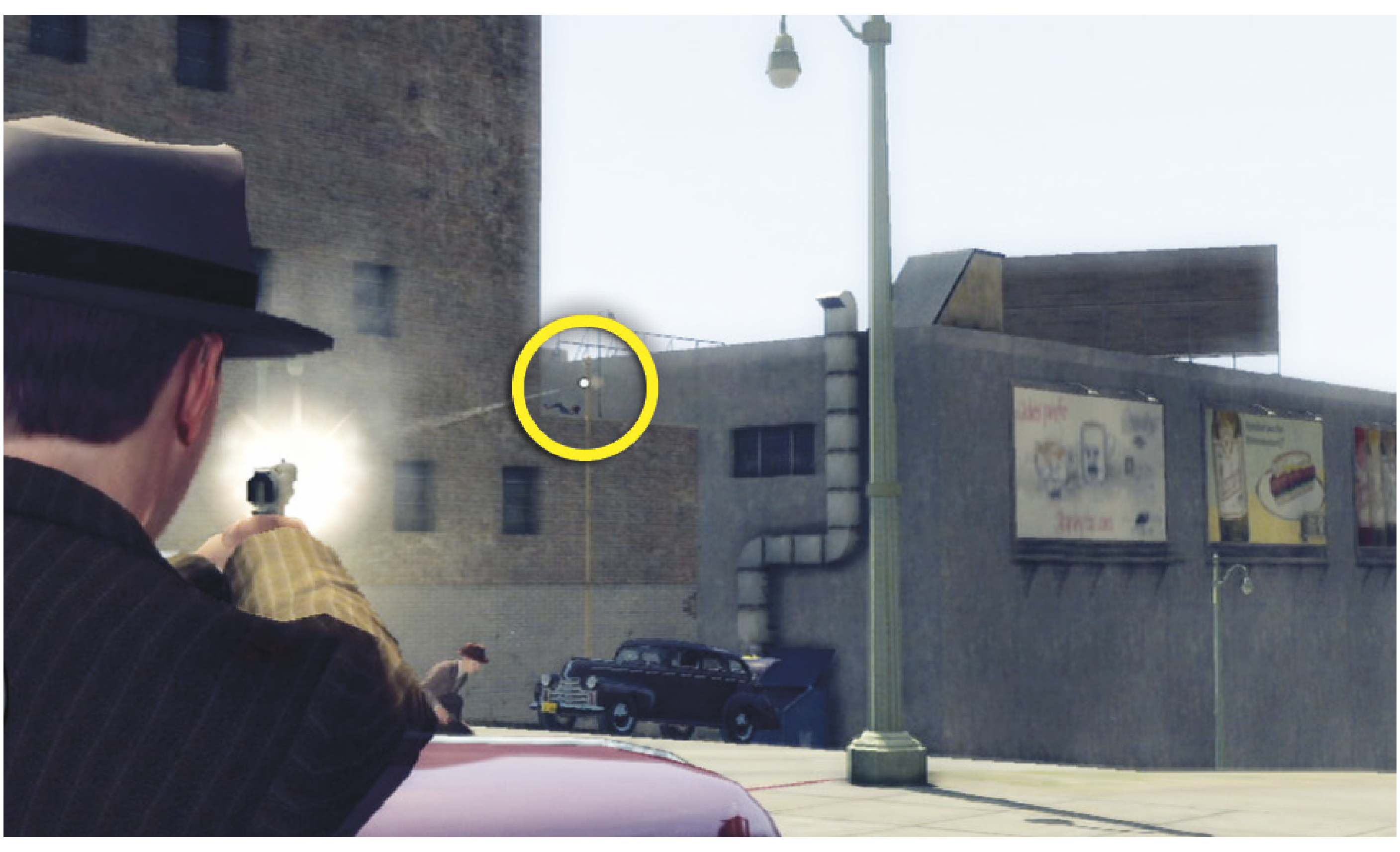
### TRUNK WEAPONS



There are weapons in the trunk of the police cruiser you're covering behind in the beginning of this case. Quickly grab one and return to cover. This will help with the long-range shooting required here.

### SUBDUE THE ARMED SUSPECTS.

Remain where you start the mission, behind cover of the original police cruiser. Carefully pop up to shoot the two gunmen visible on the top of the tall building. A third gunman is also positioned on the lower rooftop to the right of the building. Once the two gunmen on the tallest building are down, quickly move and take cover behind the next car to your right. Pop up and shoot the third gunman on the lower rooftop, then sprint to his location.



Follow your partner, who's climbing up the pipe on the wall near the alley. On the next rooftop, you'll find the body of the gunman you killed and his weapon. You do not need his weapon. Climb the nearby ladder to the rooftop and prepare for some precision shooting.

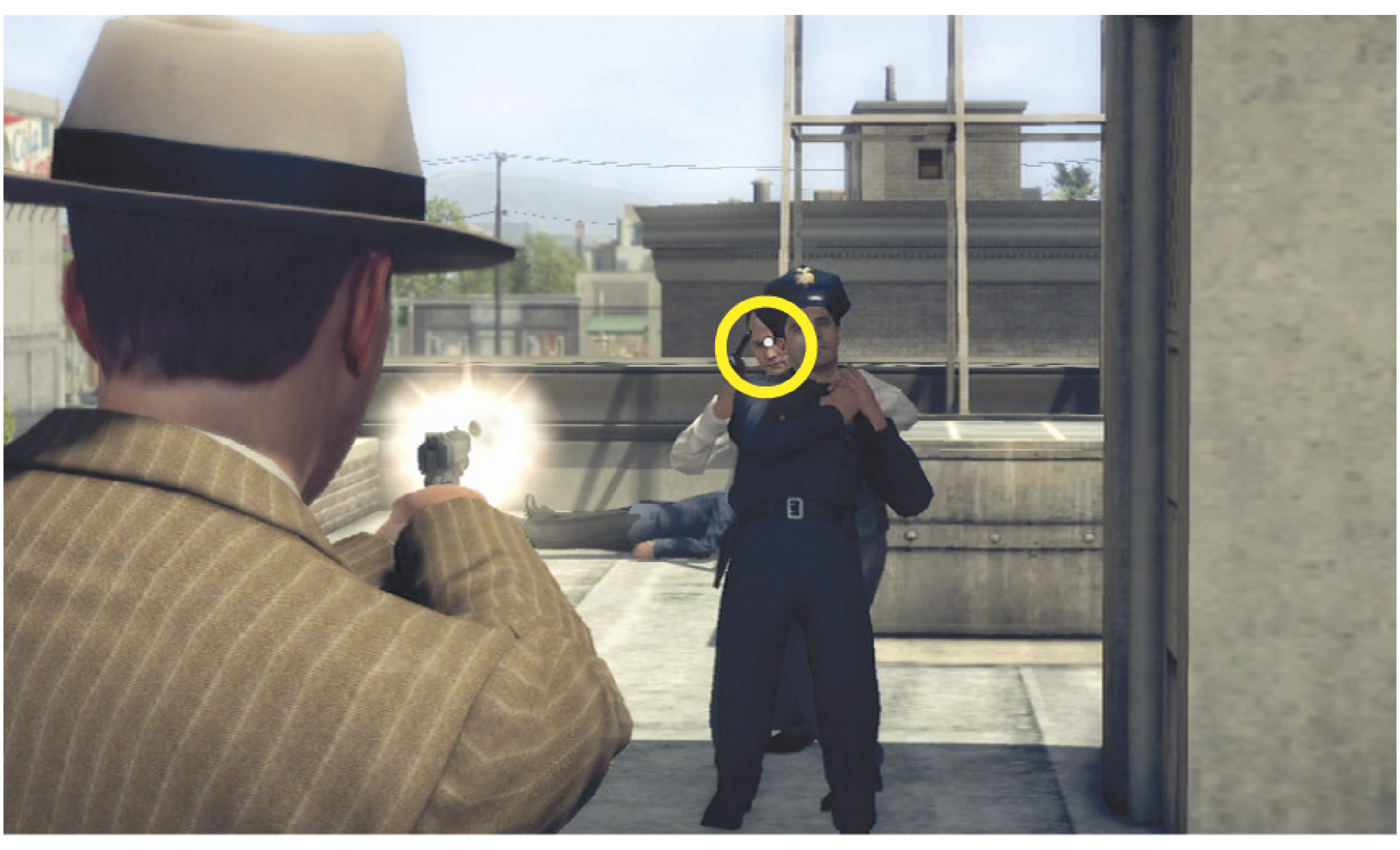
### CLIMB TO THE ROOFTOPS.

When you reach the rooftop, you find the last gunman with his pistol to an officer's head. There is no cover; just shoot the gunman before he kills the hostage. Failure results if you wait too long and the gunman shoots the hostage, or if you accidentally do this on your own.

### INCAPACITATE THE SUSPECT BEFORE HE FIRES TO SAVE THE HOSTAGE.

The trick to completing this challenge is to avoid adjusting your aim at all as you exit the cinematic lead-in. In the first moment of the challenge, the gunman puts his head into view to the right (your left) of the hostage's head. As soon as this happens, shoot. The gunman goes down and the case is closed.

You could also aim and shoot the gunman's arm, which is an easier target. However, you have a narrow window of opportunity to put a couple more bullets in him as he releases the hostage. You must quickly pull off a few more deadly rounds before he shoots you or the hostage.



# 8: Theater Robbery

There's a 211 (holdup alarm) in progress at 933 South Broadway at the United Artists Theater.

## Objectives

- Pursue the suspect.
- Apprehend the suspect.

## Fail Conditions

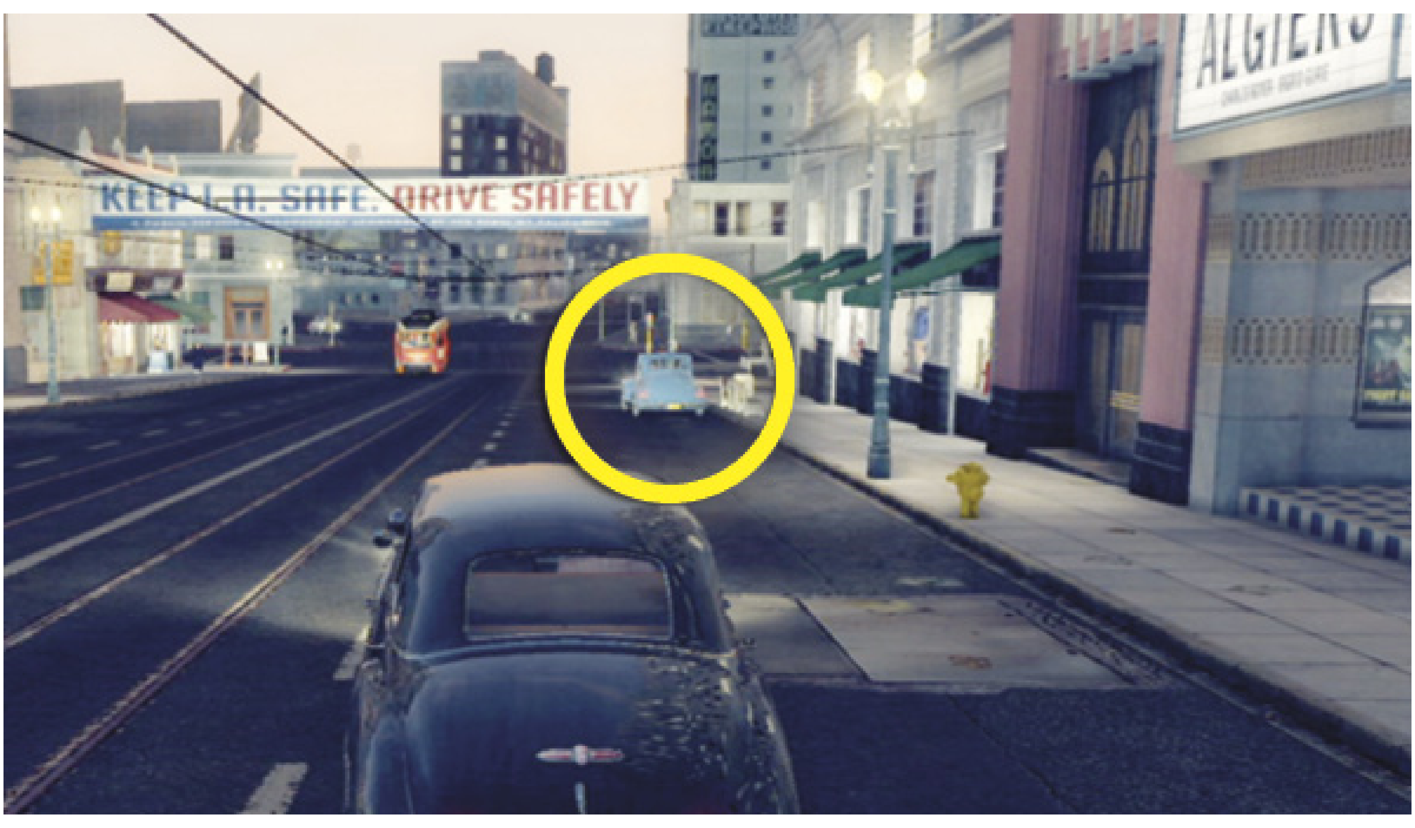
- Phelps or Bekowsky dies.
- Criminal escapes.

## TIME AVAILABLE: 19:15–21:00

### DRIVE TO THE CRIME SCENE.

When you arrive at the United Artists Theater ⑧, the armed gunman is seen threatening the employee in the ticket booth, vowing to hunt her down if she calls the cops. But it's too late; she tripped the silent alarm. The robber is on the verge of shooting her before running to his vehicle. You can spot his blue car driving away from the scene.

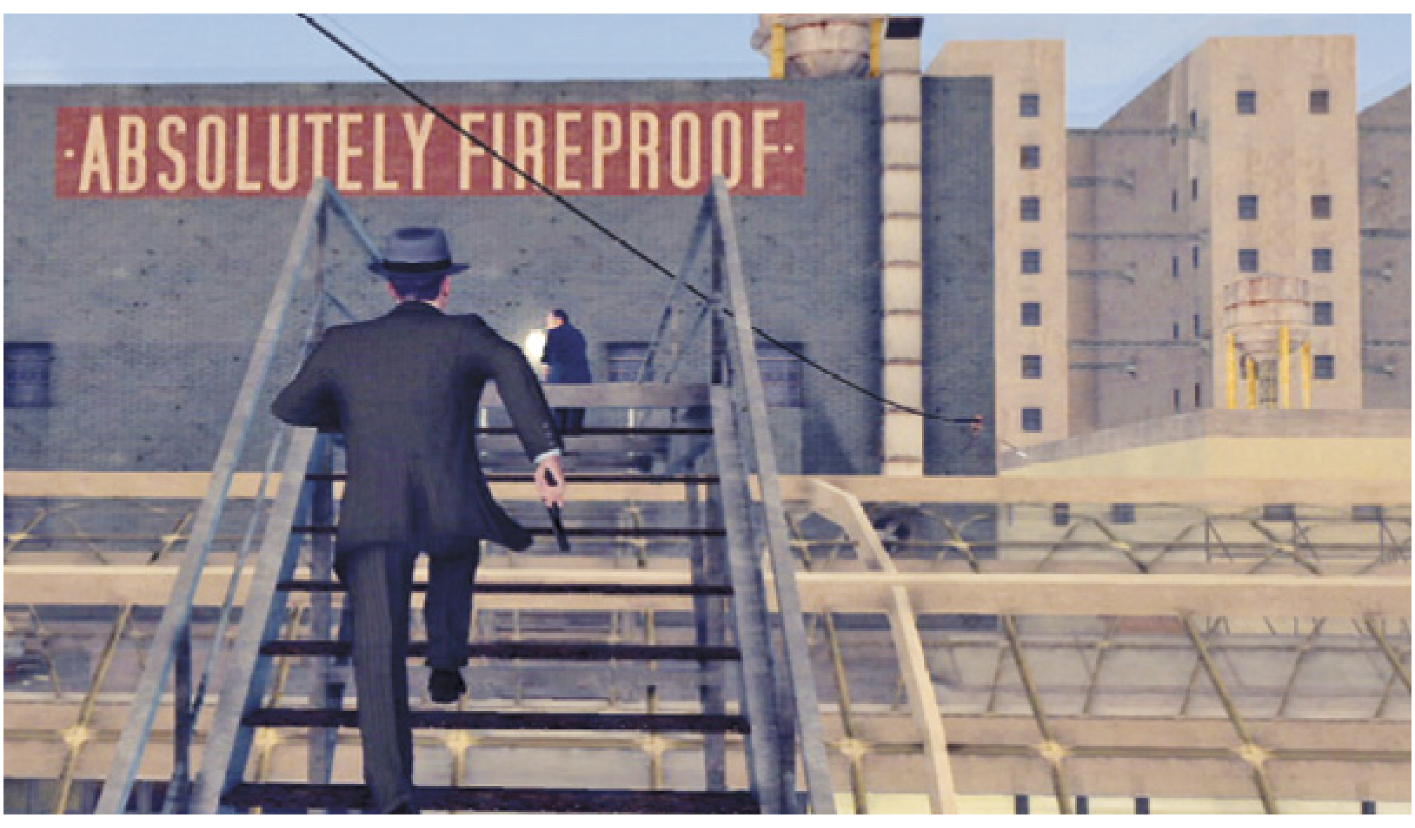
### PURSUE THE SUSPECT.

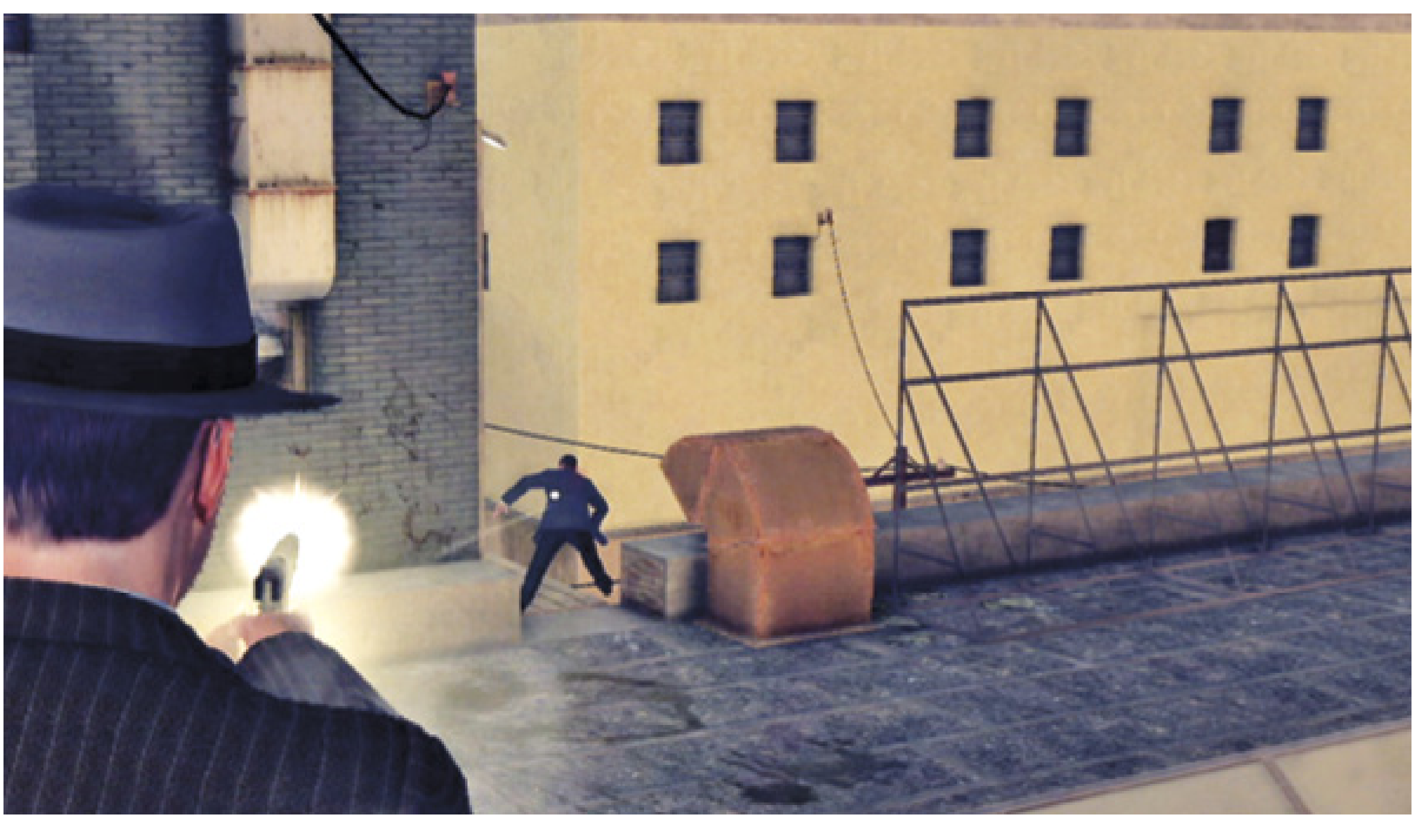


Stay as close as possible to the suspect. If you lose sight of him, double-check his position on the mini-map (indicated by a red car icon). This icon begins to flash when the suspect gains too great a lead. You fail the mission if the icon flashes and fades from the map.

He takes you through some very sharp turns. The majority of the chase is through some very narrow alleyways with plenty of debris and objects to dodge, such as dumpsters, fences, and parking lot booths. Actually being able to catch up to the suspect enough to spin him out or to allow your partner to shoot out his tires is pretty much impossible.

### APPREHEND THE SUSPECT.





If you follow him long enough, he eventually comes to a stop in a small parking lot on the corner of 6th and Broadway. Stop here and chase him up the pipe on the building at the back of the parking lot (behind the trash truck). He's armed, so a warning shot is not an option.

The suspect shoots at you as he crosses the metal catwalk over the large skylight window. Your best opportunity to gun him down is before he leaves the first rooftop and bolts around the next corner. Draw your weapon for a quick auto aim to get the reticle on him, then pull the trigger a few times to make sure he goes down. If you miss here, he stops to engage in a gunfight on the next rooftop after the billboard.

## Traffic

# 9: Pawnshop Holdup

KGPL reports a 211 (holdup alarm) and shots fired. The help call is at Globe Loan and Jewelry, 333 South Main Street.

Nearly got a mouthful of lead for my trouble.

### Objectives

- Gain access to the premises.
- Subdue the armed robbery suspects.
- Incapacitate the suspect before he fires to save the hostage.

### Fail Conditions

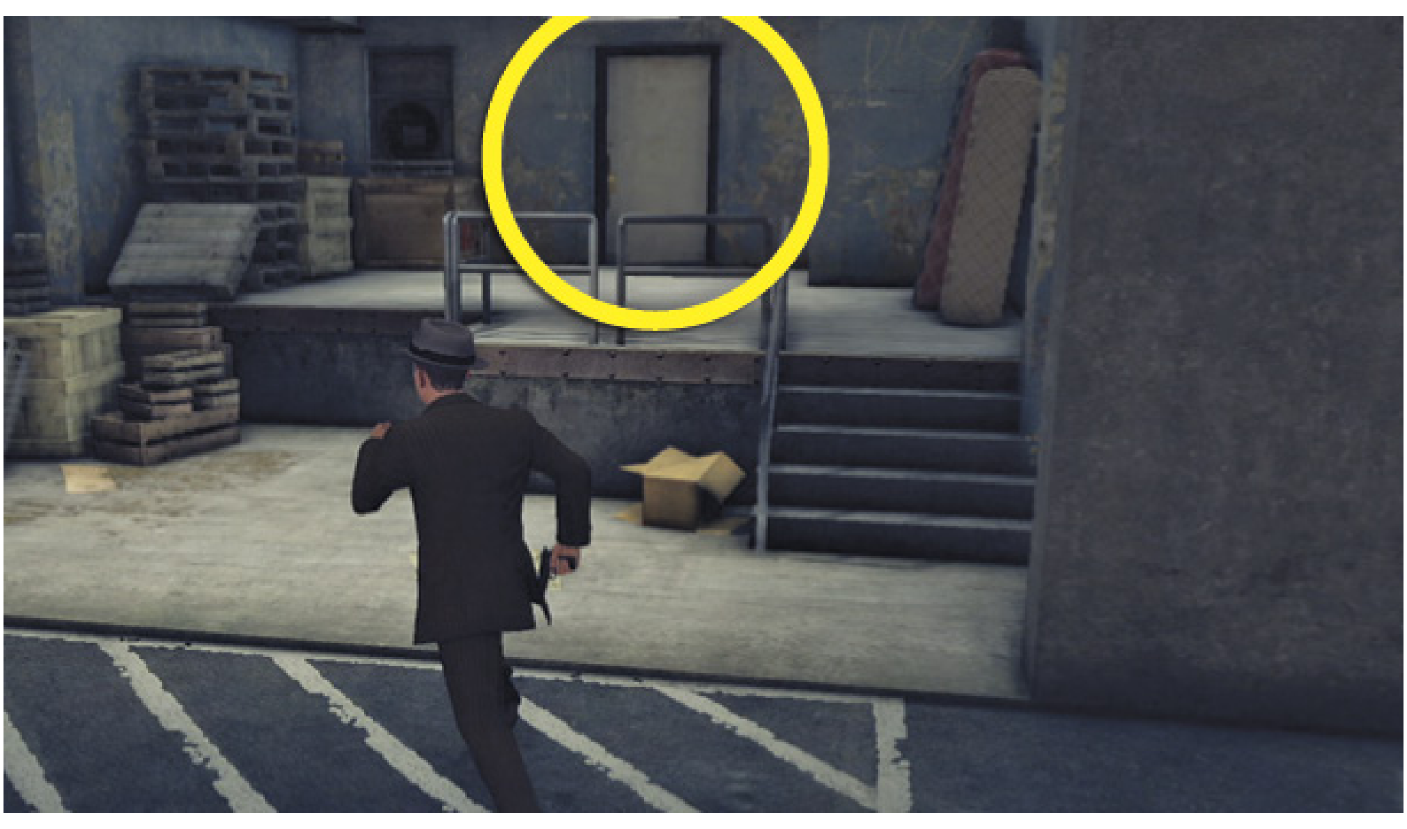
- Uniformed officer dies.
- Hostage dies.
- Phelps or Bekowsky dies.

## TIME AVAILABLE: 08:00–16:00.

### DRIVE TO THE CRIME SCENE.

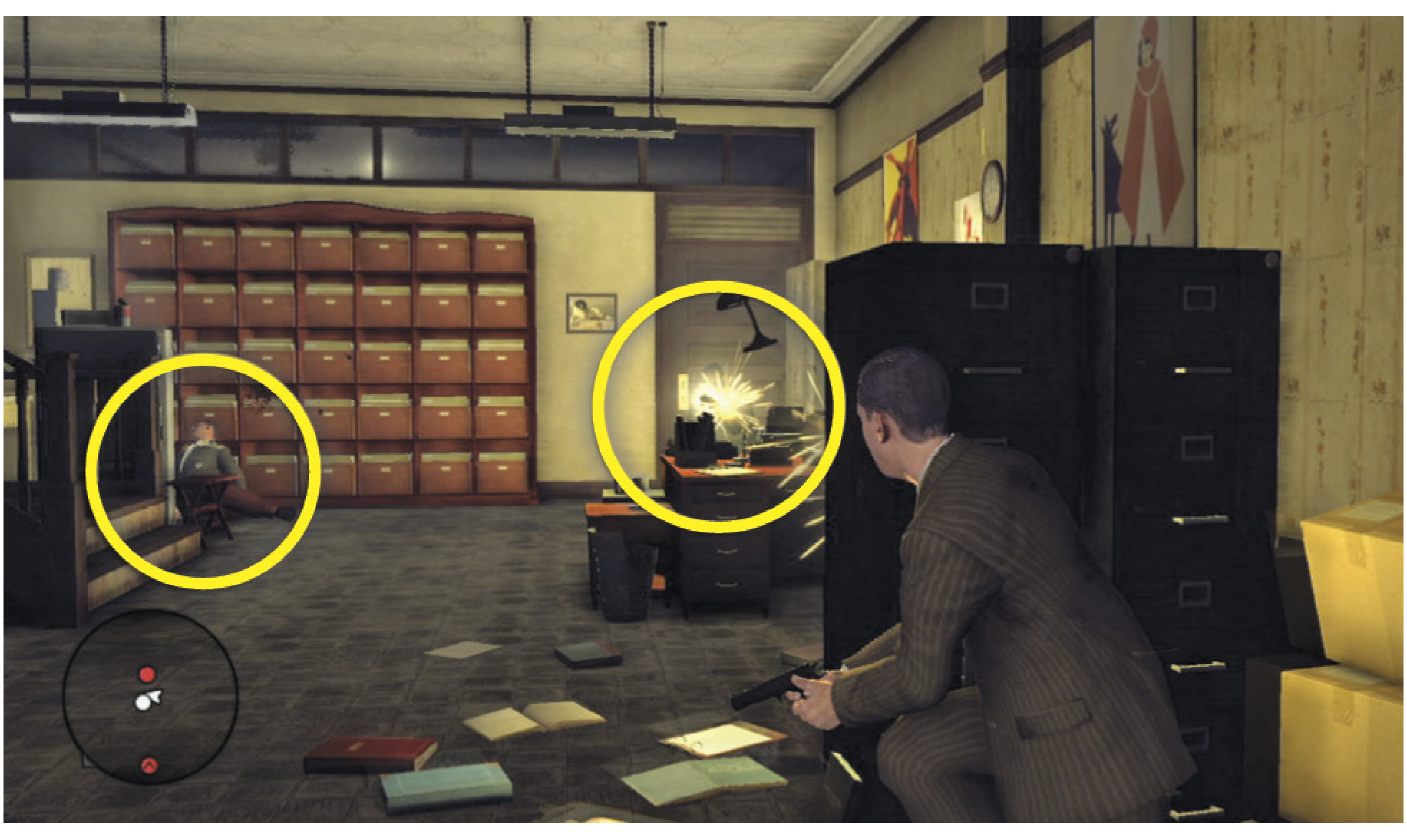
When you arrive at Globe Loan and Jewelry ⑨, a single officer has the place held down and needs assistance. He says three gunmen locked themselves in with two hostages. He tried going in through the front, but the gunmen have it fortified. The plan is for you to go around to the back while the uniformed police officer keeps them distracted up front.

### GAIN ACCESS TO THE PREMISES



Follow your partner into the nearby alley to circle around to the back of the pawnshop. Take a right out of the alley and continue to the next to last dock opening on the right in the dead-end alleyway. Kick in the door to gain access to the pawnshop's back room.

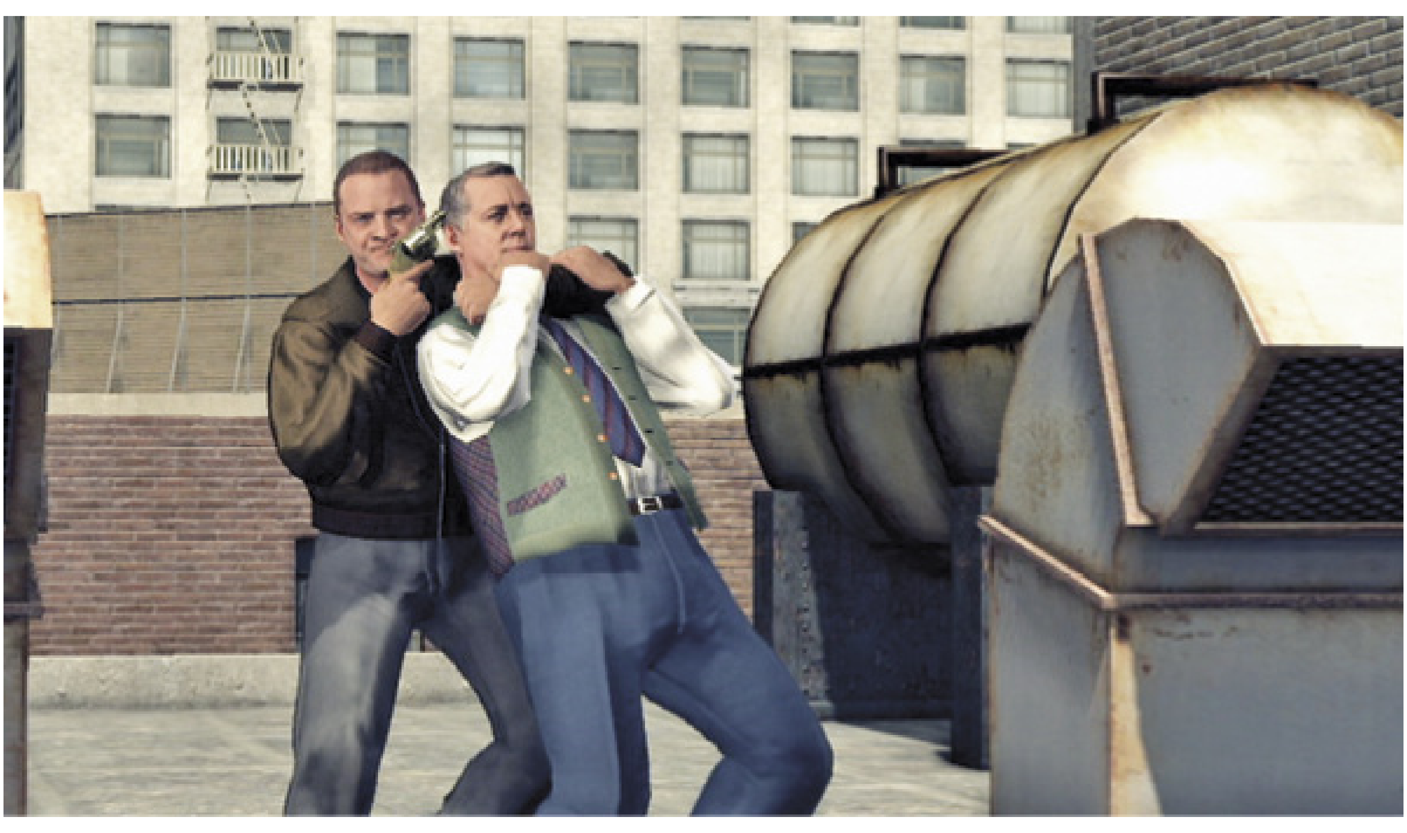
### SUBDUE THE ARMED ROBBERY SUSPECTS



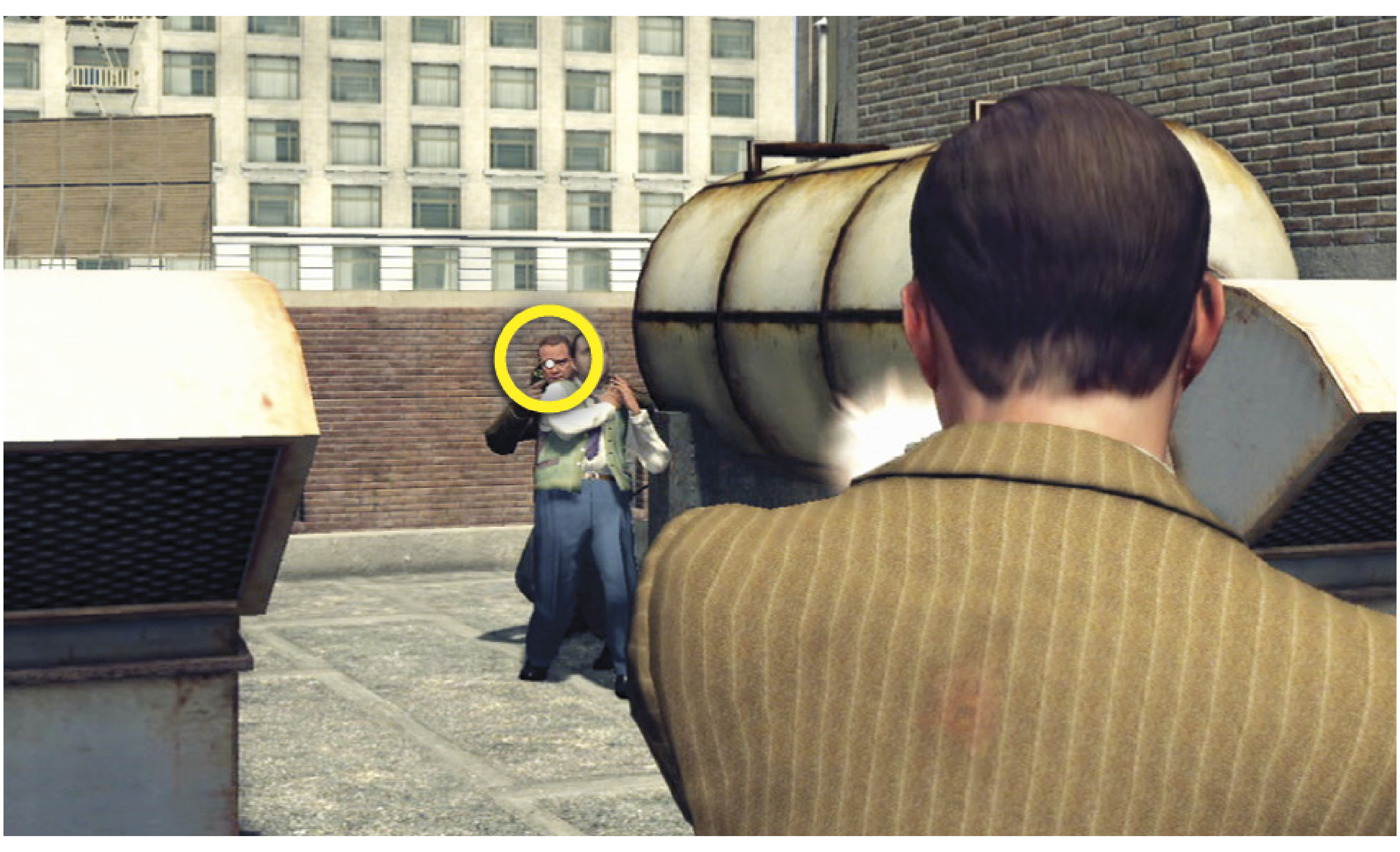
Kick in the second door, then quickly advance a few feet and take cover behind a large filing cabinet to avoid being shot by the two gunmen in this back office. They are on the opposite side of the room, both using cover. One has a pistol and the other a shotgun. Swing out from cover and get your rounds off before the gunman on the left shoots. Get back to cover and repeat this process to take out the second gunman with a shotgun in the back-right corner.

One gunman remains and he’s on the rooftop with a hostage. Forget about picking up dropped weapons and just run up the stairs in the back-left corner of the room. On the next landing, you’ll find a dead hostage. Continue up the next set of stairs to reach the rooftop.

### INCAPACITATE THE SUSPECT BEFORE HE FIRES TO SAVE THE HOSTAGE.



The trick to completing this challenge is to avoid adjusting your aim at all as you exit the cinematic lead-in. In the first instant of the challenge, the gunman puts his head into view to the right (your left) of the hostage’s head. As soon as this happens, shoot. The gunman goes down and the case is closed.

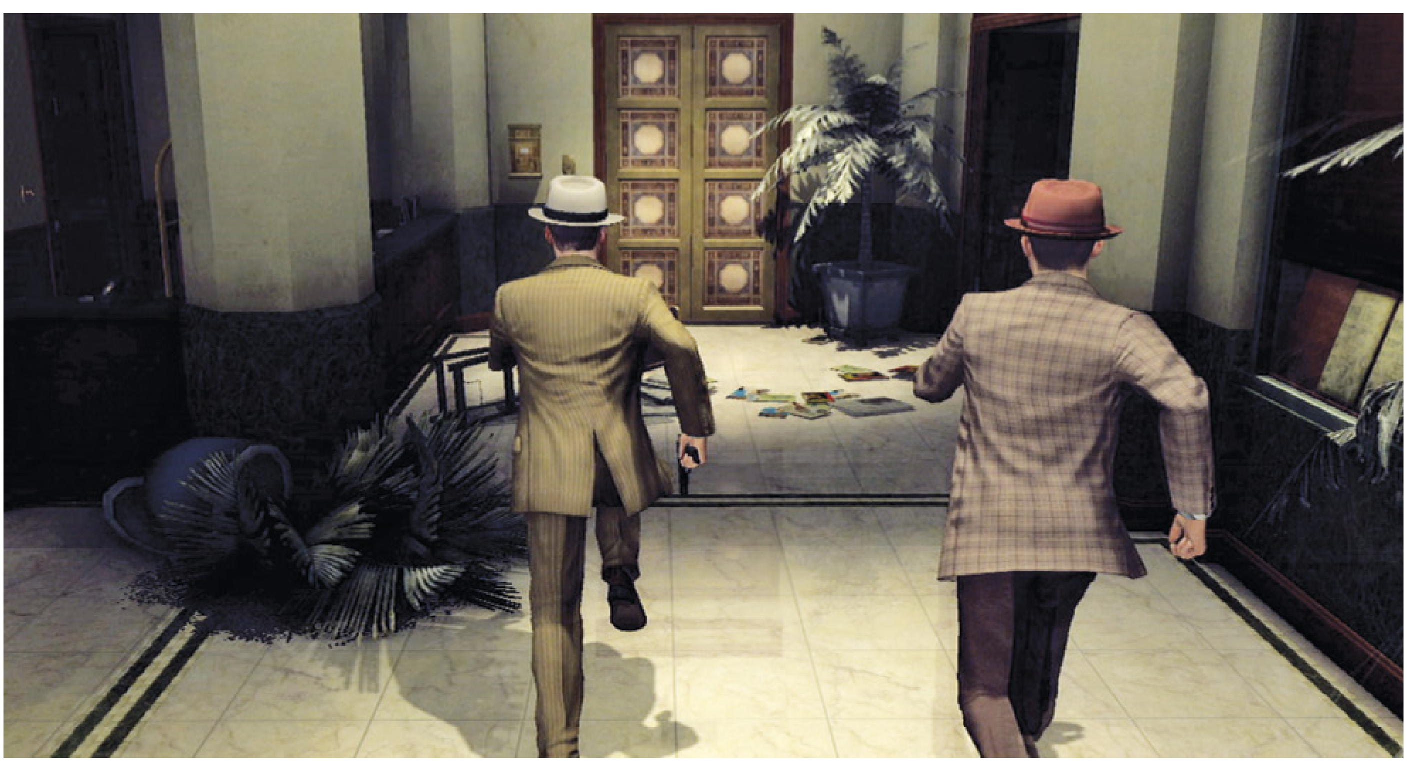


You could also aim and shoot the gunman’s arm, which is an easier target. However, you have a narrow window of opportunity to put a couple more bullets in him as he releases the hostage. You must quickly pull off a few more deadly rounds before he shoots you or the hostage.

Traffic

# 10: Hotel Bandits

KGPL needs any unit able to handle a citizen's 211 report (holdup) in progress at 437 8th St at the Bristol Hotel. Suspects are linked to previous 211 calls.



## Objectives

- Pursue the suspects.
- Subdue the suspects.

## Fail Conditions

- Perpetrators escape.
- Phelps or Bekowsky dies.

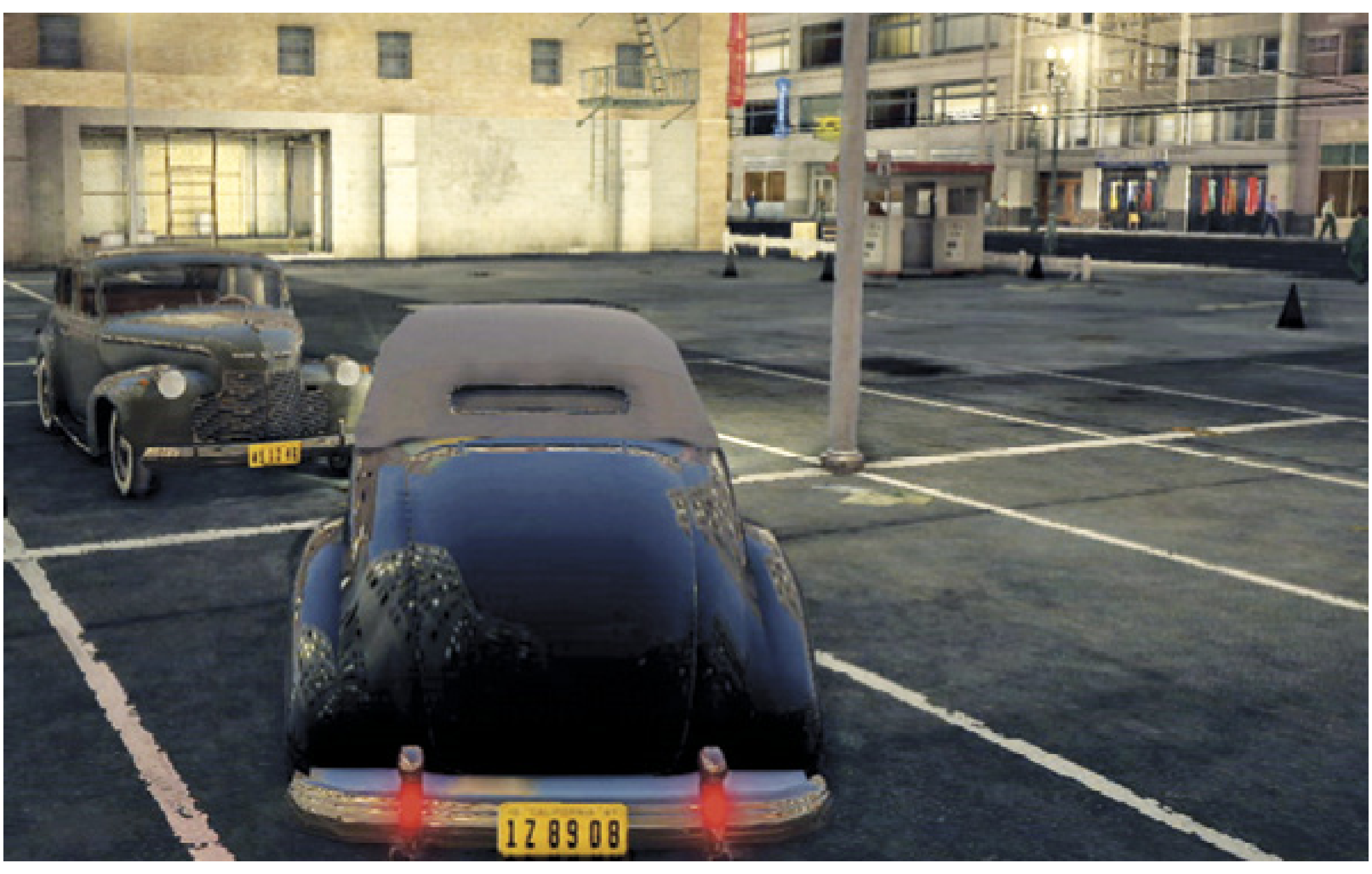
## TIME AVAILABLE: 08:00–16:00

### DRIVE TO THE CRIME SCENE.

When you arrive on the scene at the Bristol Hotel ⑩, the robbery is in progress. A gunman holds a shotgun on the hotel clerk as he fumbles with a moneybag. When the suspect sees you, he takes off running.

### PURSUE THE SUSPECTS

Run through the hotel entrance and follow your partner into the back-right hallway. Once at the end of this long and winding passage, exit the building through the open doorway on the right. If you have trouble navigating up to this point, just follow your partner. Turn left through the connecting alleyway and join your partner, who's watching the suspects jack a Buick Custom and escape onto Hill St. This is where the pursuit turns into a car chase.

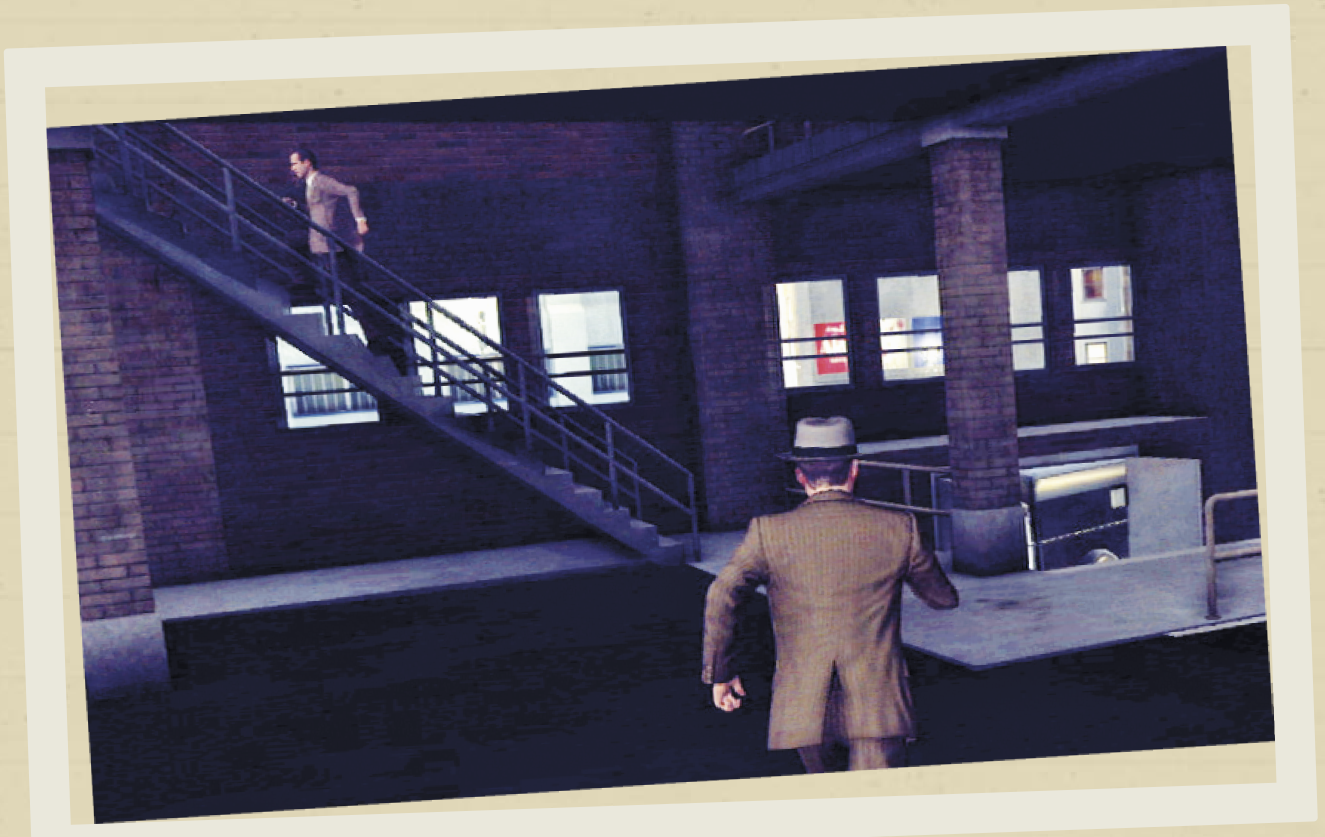


You enter and unlock the Cord 810 Soft-top. Follow the suspect in the speeding vehicle as closely as possible. The chase continues with a left on 6th and an immediate right onto Olive.

There's a long stretch on Olive. Try to catch up to allow your partner to get a clear shot at the tires.

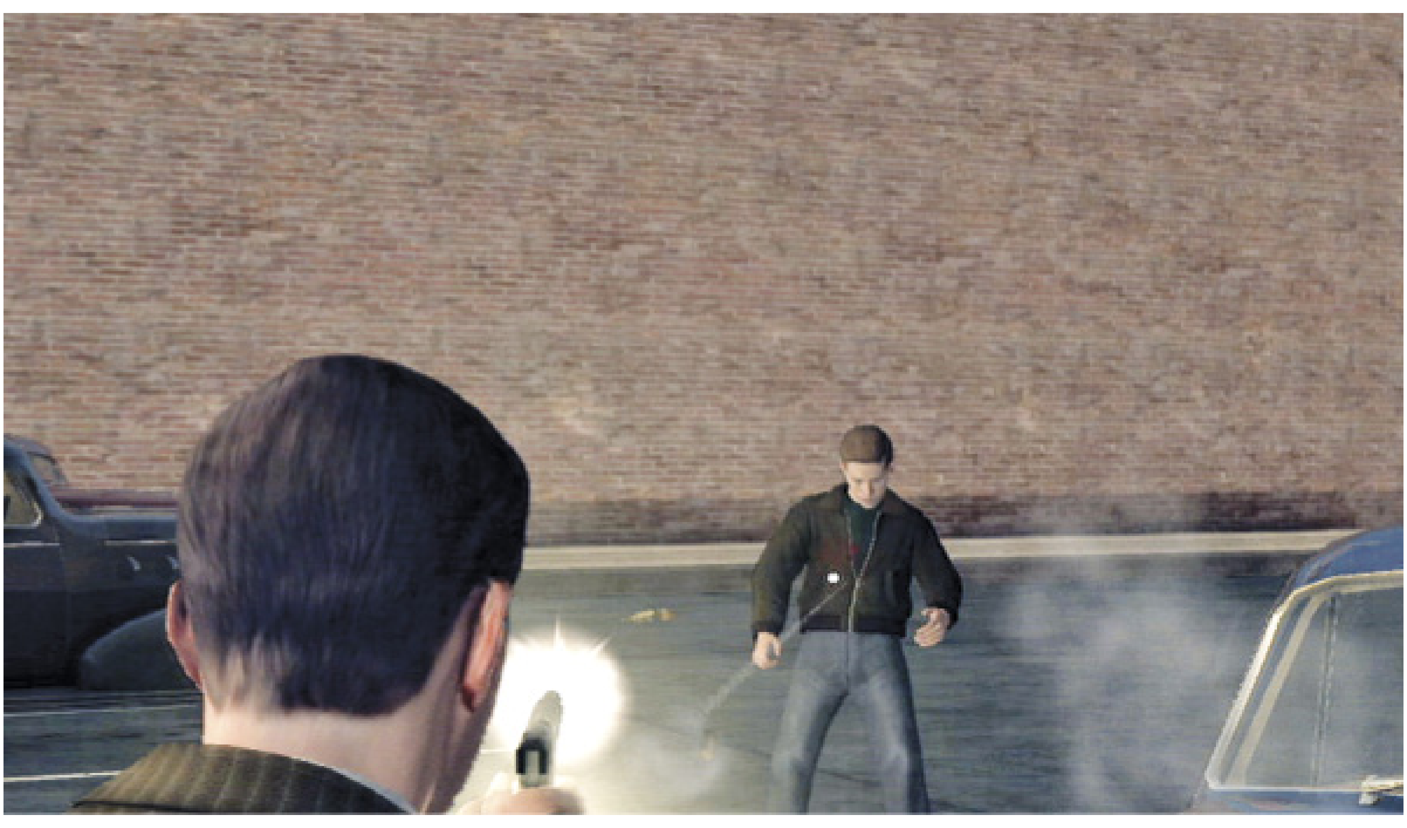
Just as you cross the intersection of 4th and Olive, the suspect veers into the narrow opening of a parking garage on the right. Exit the vehicle and look for the red blip on the map. Follow the suspect up two flights of stairs to reach the top deck of the parking garage.

#### HOT ON THEIR TAIL



If you are right on the suspects' tail as they enter the garage, there's time to exit your vehicle and gun them down on the stairs before they reach the second floor.

### SUBDUE THE SUSPECTS



You're exposed to enemy gunfire as you crest the top of the stairs on the top deck of the parking garage. You must defeat two gunmen on this level. Draw and allow the first auto-aim to find one of the suspects. Gun him down quickly, then seek cover behind the nearest vehicle. Pop up and shoot the remaining suspect to complete the case.

ROCKSTAR GAMES PRESENTS
L.A. NOIRE

Traffic

# 11: Army Surplus

KGPL requests assistance for an officer at 540 West 9th St at Uncle Sam's Army Surplus.

## Objectives

- Subdue the armed robbery suspects.

## Fail Conditions

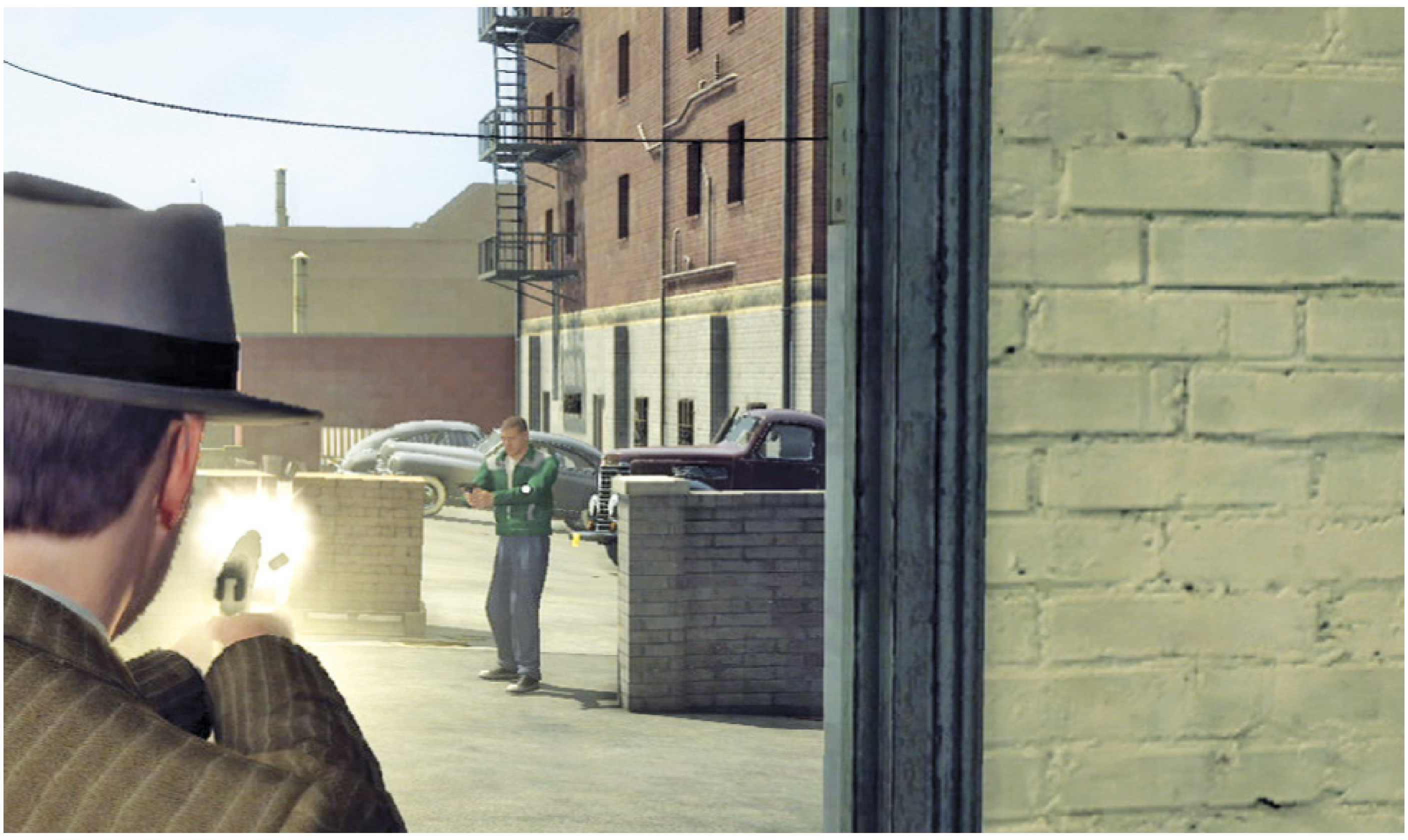
- Phelps or Bekowsky dies.

## TIME AVAILABLE: 08:00–16:00

### DRIVE TO THE CRIME SCENE.

When you arrive at Uncle Sam's Army Surplus ⑪ , a scene unfolds in which the arresting officer is holding two robbers at gunpoint. The drunken storeowner then comes out waving a gun. This distraction gives the robbers just enough time to pull weapons out and gun down both the cop and the storeowner. All this happens as you make your way toward the scene through the store.

### SUBDUE THE ARMED ROBBERY SUSPECTS.



As soon as the action starts, your partner runs out the back door and starts laying down suppressing fire. Remain in the building and take cover behind the open doorway. Swing out and shoot the robber on the right. Gun him down and swing back to cover behind the doorway.

The remaining gunman takes cover behind parked vehicles or the short wall. Swing out and use manual aim to pop him in the noggin when he reaches out to blind fire. Gunning down both men ends the case successfully.

# 12: Hung Out to Dry

All units in the vicinity of 536 South Figueroa have been requested to see the security guard at Hoelcher's Textiles, where a reported 459 (burglary) is in progress. Four male suspects are believed to still be in the building.

## Objectives

- Subdue the armed robbery suspects.

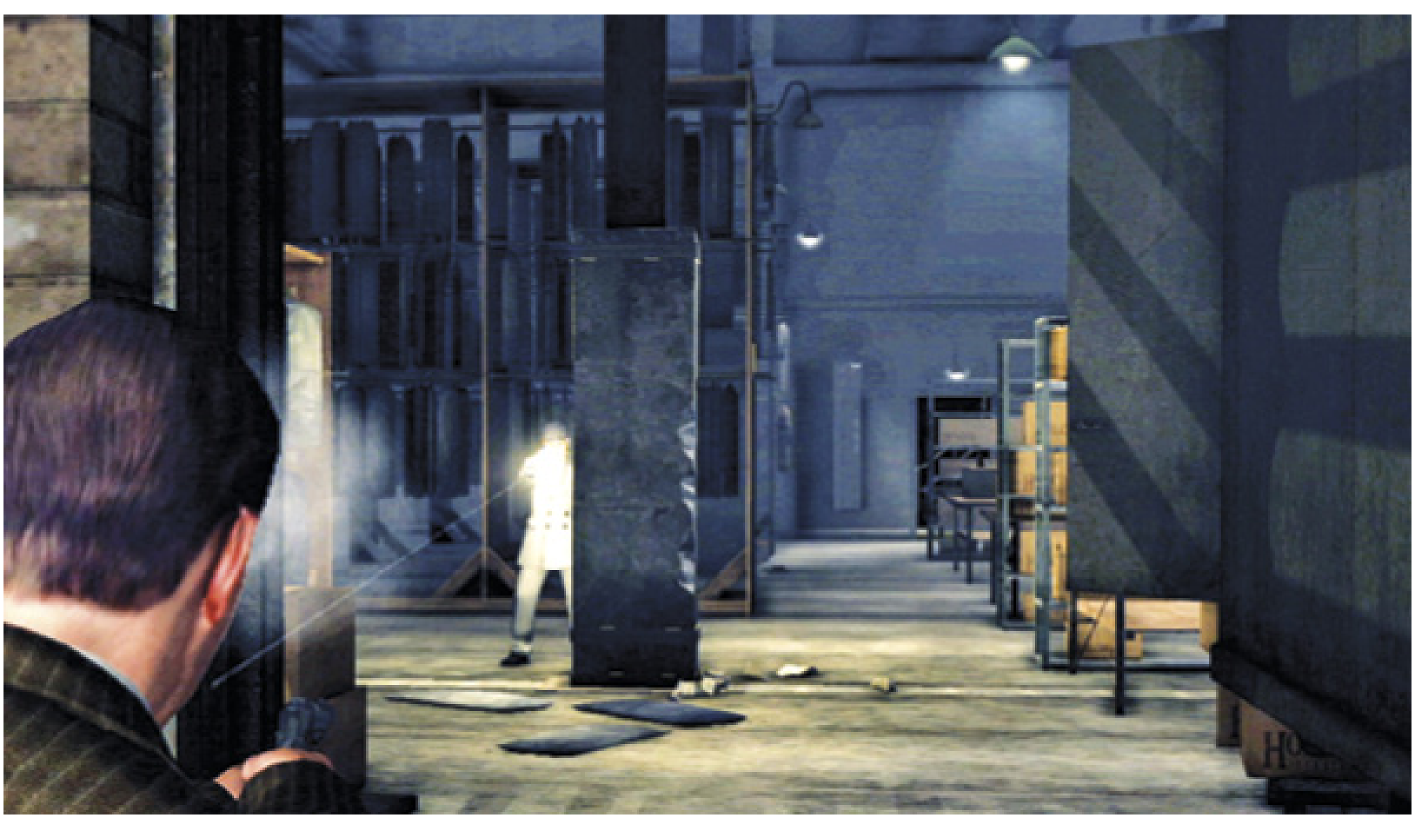
## Fail Conditions

- Oswald Jacobs dies.
- Phelps or Bekowsky dies.

## TIME AVAILABLE: 20:00–04:00

### DRIVE TO THE CRIME SCENE.

When you arrive at Hoelcher's Textiles ⑫ , you meet Oswald Jacobs, the security guard here at Hoelcher's Textiles.

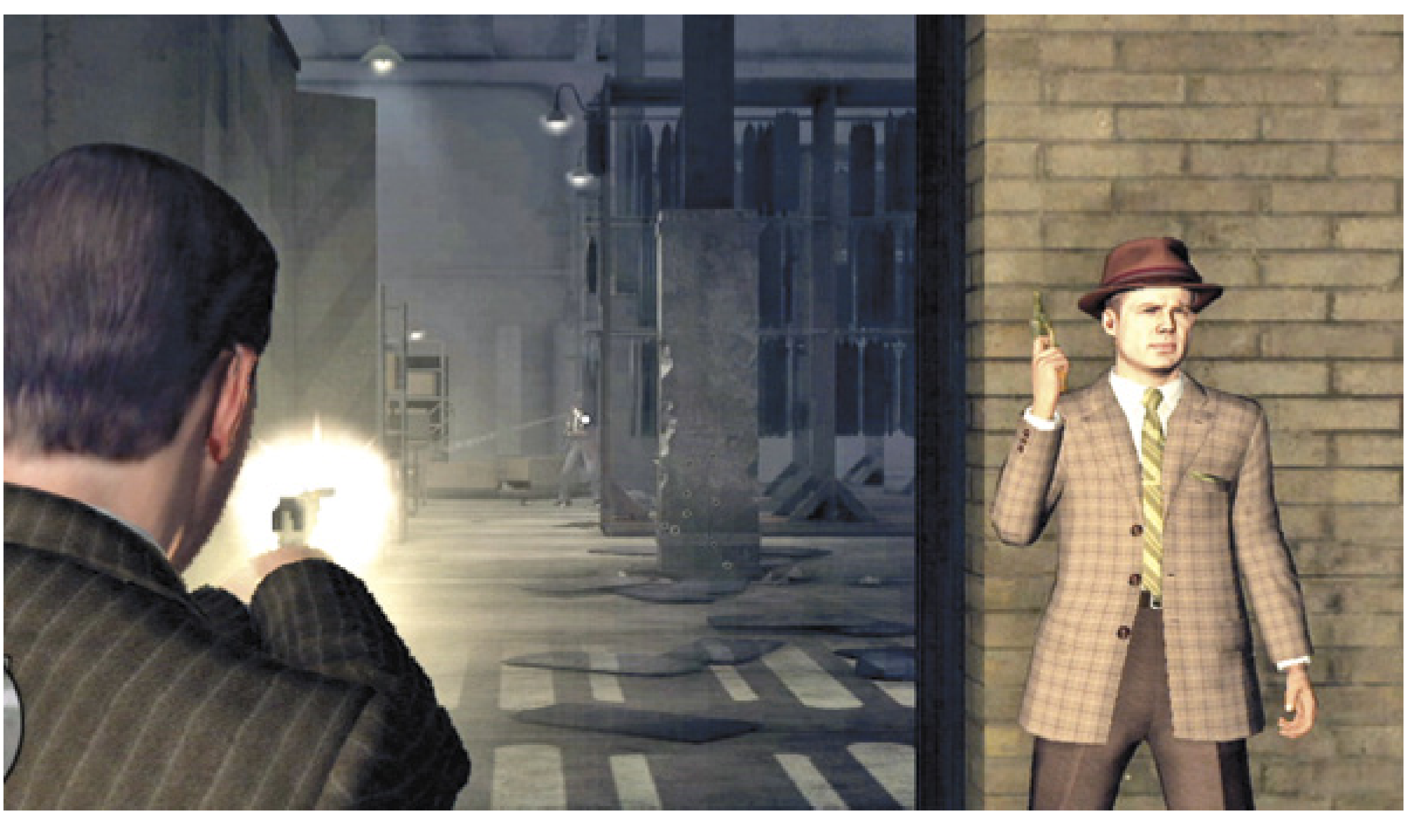


### SUBDUE THE ARMED ROBBERY SUSPECTS.

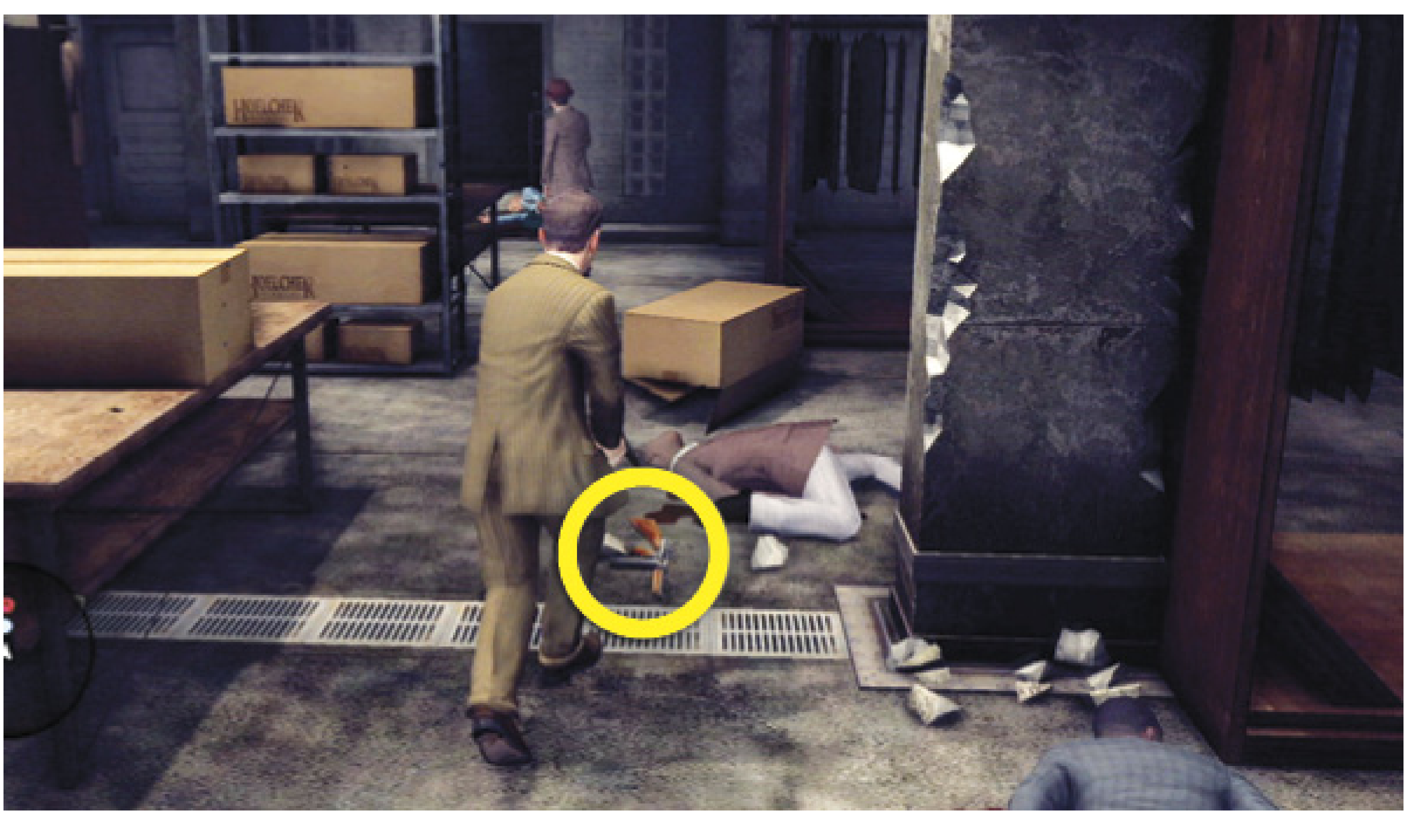
Your partner is covering to the right of the large warehouse entrance. Cover the left side. Look inside to see a group of gunmen talking. Five appear on the mini-map, indicated by red blips. Swing out from cover and shoot as many of them as you can before they settle into cover. Try to take down at least one before they scramble.

From this position, you should be able to take out the three closest gunmen. Try repositioning yourself at the front of the truck sticking out of the warehouse opening. From there, you can get a better angle on the third closest gunman.

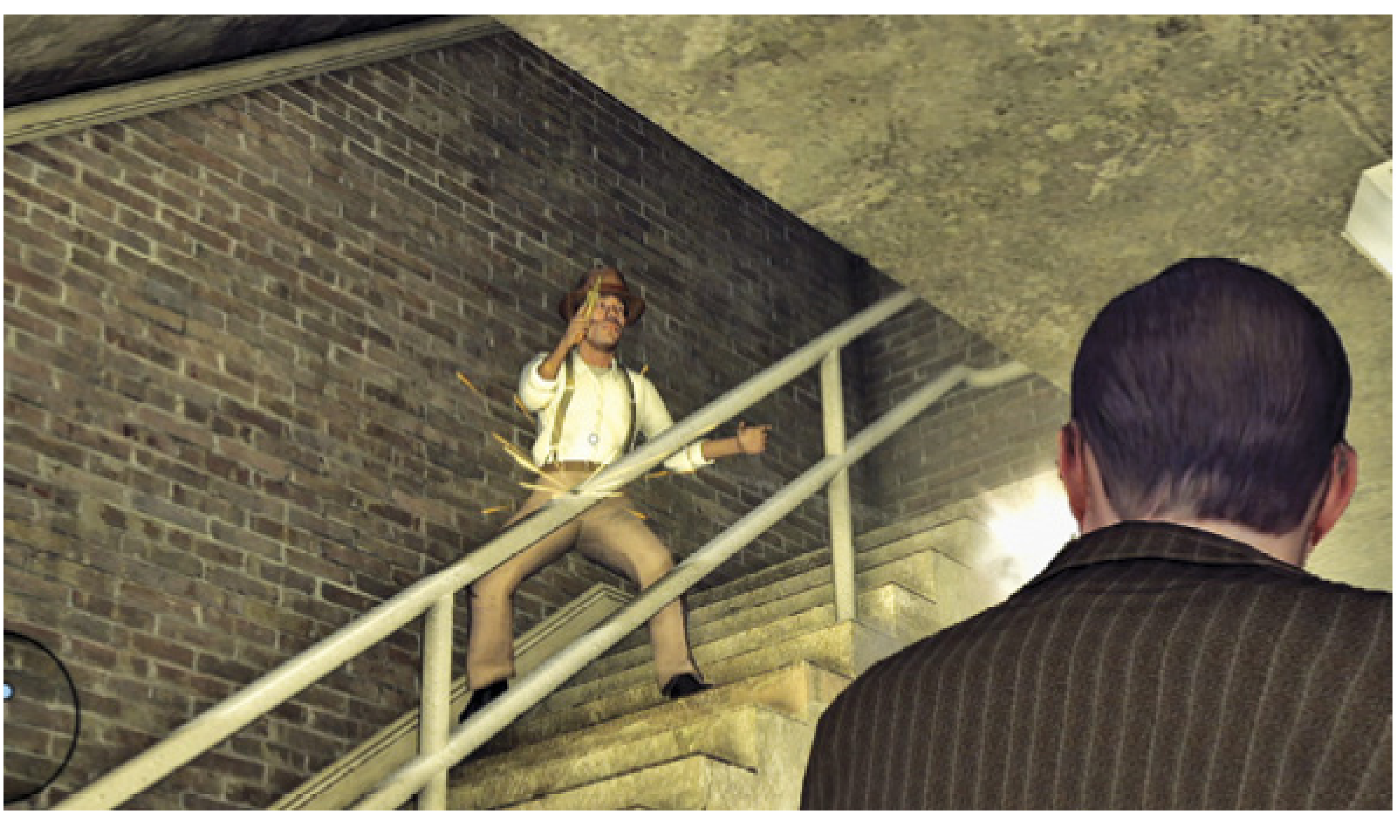
When the opportunity presents itself, rush in and take cover behind the nearest structural column on the right.



From this position, you should be able to take out the remaining two men. The hardest target is the one in the back room. However, it is possible to place the reticle on what little of his head he exposes while covered and performing blind fires.

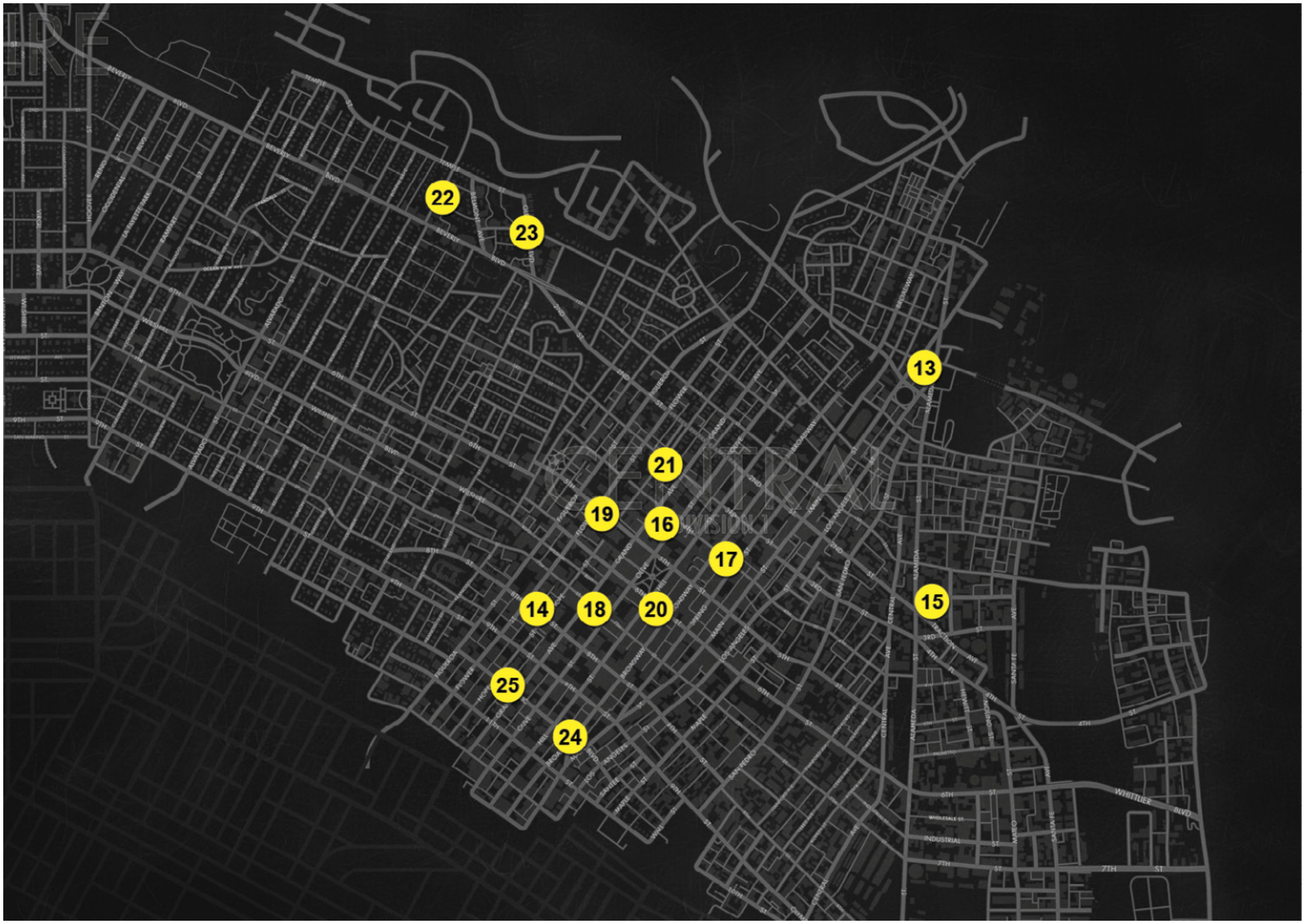


As soon as all five gunmen on the map are dead, another one pops up. He appears to be in the same back room. On your way there, pick up a dropped machine gun. If the last enemy doesn't rush down the stairs immediately, enter the back room while in a manual aim stance and trace the reticle up the stairs. The final enemy is usually on the steps. Gun him down to complete the case.



Homicide

# Map


22
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CENTRAL
DIVISION

Homicide

# 13: Vengeful Ex

A citizen reports a possible 415 (disturbance) at Olvera Street Plaza.

## Objectives

- Subdue the armed suspect.

## Fail Conditions

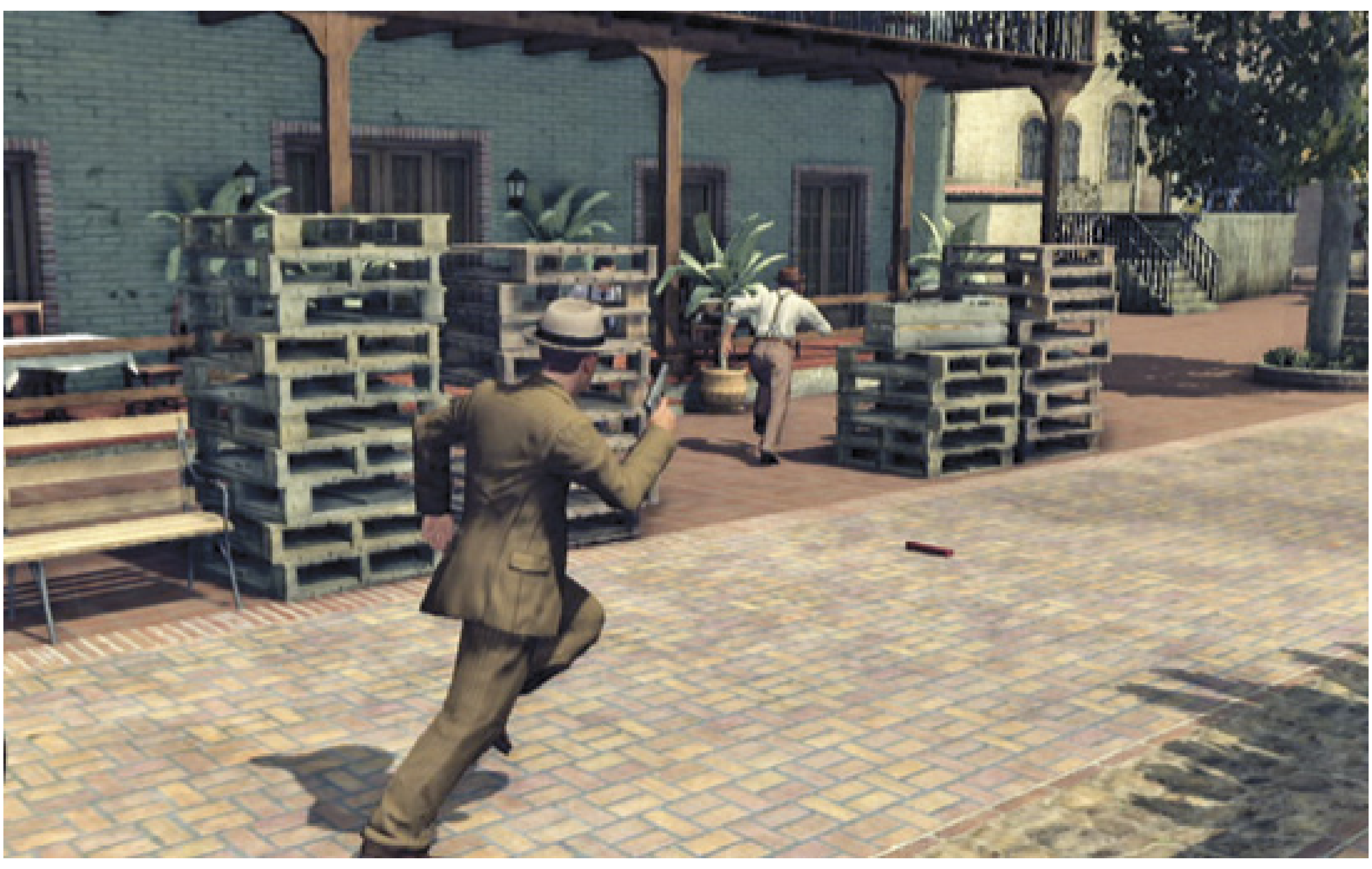
- Phelps or Galloway dies.
- Suspect escapes.

## TIME AVAILABLE: 08:30–18:00.

### DRIVE TO THE CRIME SCENE.

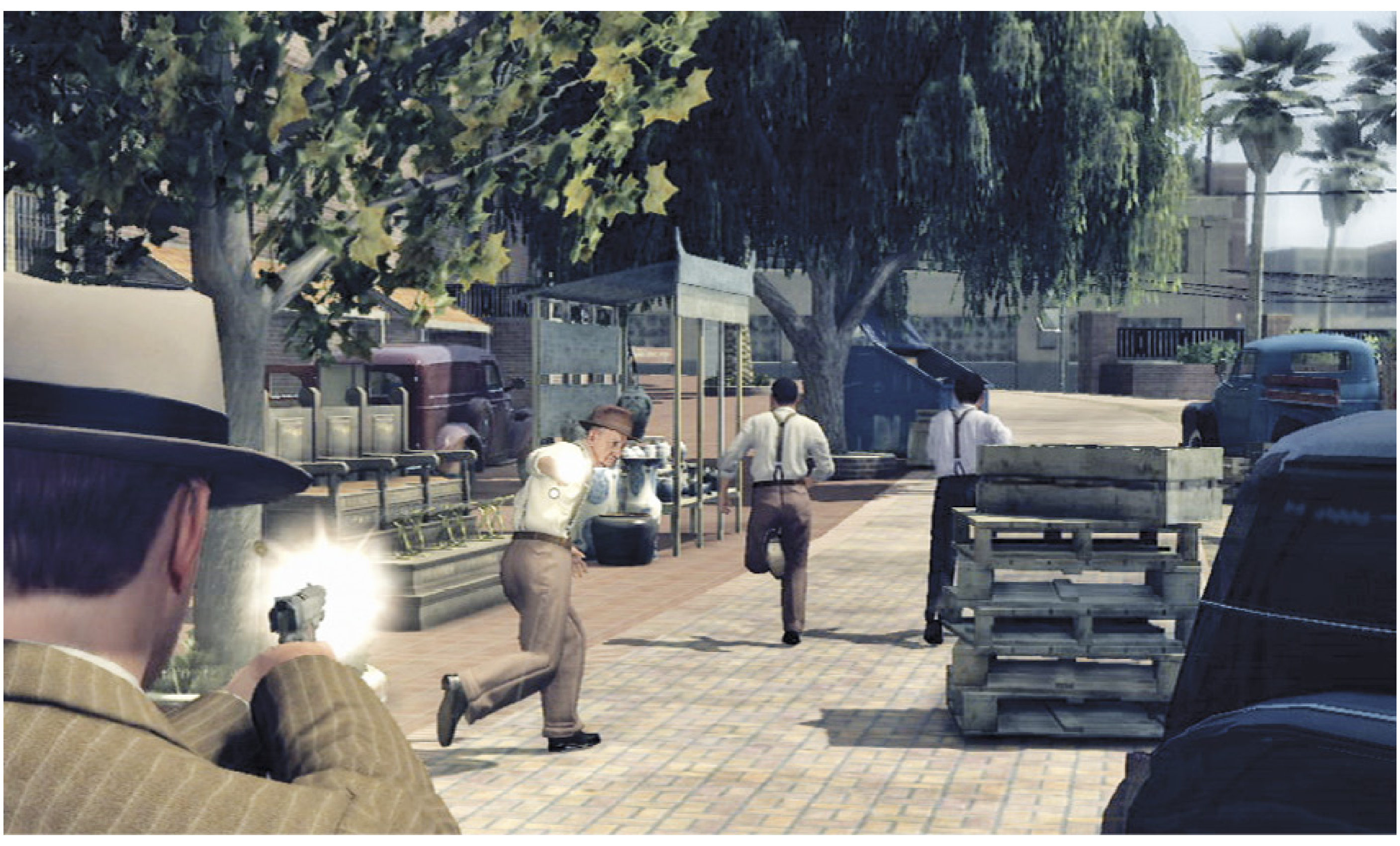
You arrive at Olvera Street Plaza ⑬ to discover a domestic dispute between an old couple. The old man with the gun accuses the lady of cheating on him. She takes a swing at him and he quickly grabs her arm. A nearby police officer gets caught up in the dispute and gets shot.

### SUBDUE THE ARMED SUSPECT.



After the opening cinematic, Phelps is in an alleyway facing the scene of the crime. Find the suspect on your map and move cautiously into the plaza while looking for available cover.

Ironically, an out of control pickup truck nails the lady in the dispute and knocks her unconscious on the ground. Sprint around the truck heading right through the main plaza pathway. Continue forward until you spook the old gunman from his hiding place behind a row of stacked pallets on your left.

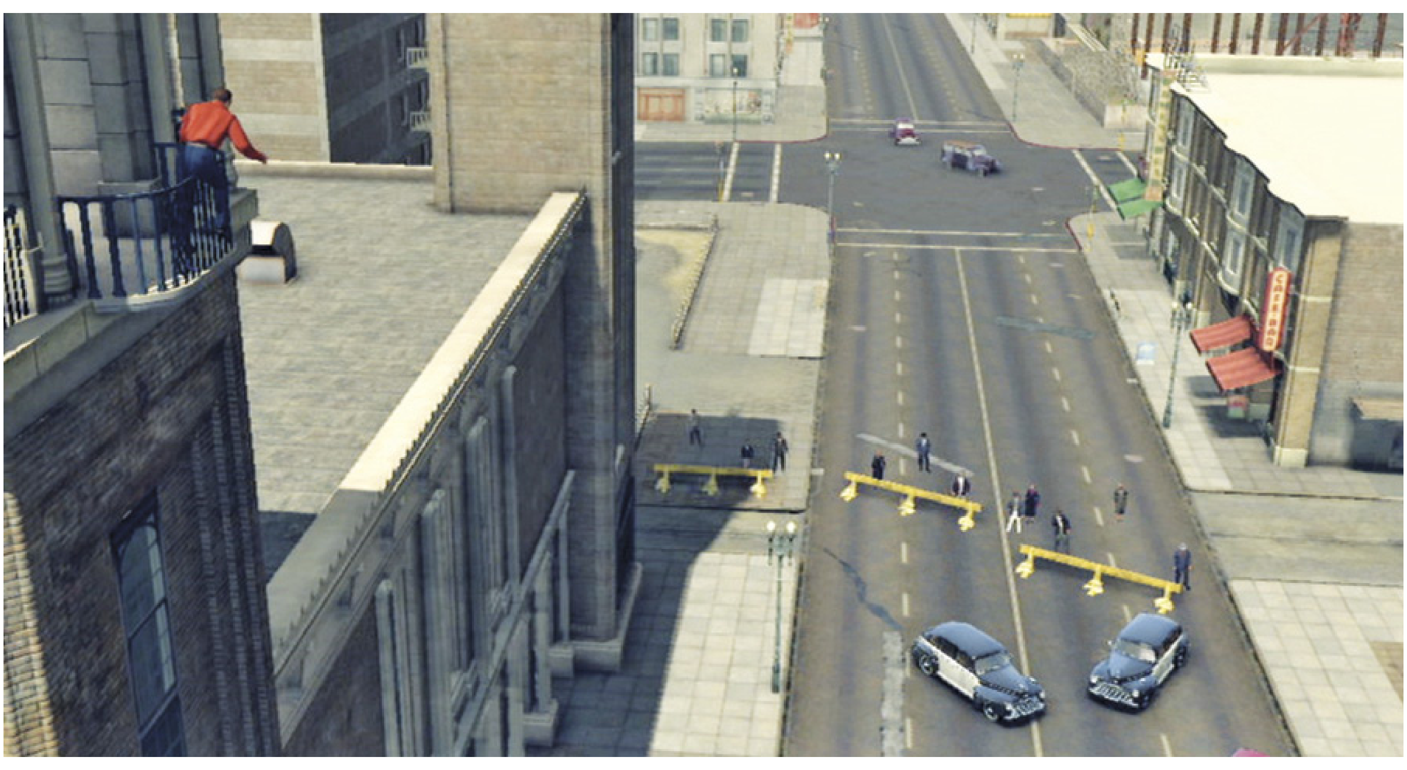


He pauses at the end of the pallet row, then runs for more cover further down the street. This is your opportunity to gun him down as he flees and takes hurried potshots at you. If you miss, there are plenty more opportunities to shoot at the old boy from behind the many objects that can be used for cover in this plaza street.

Homicide

## 14: Death Plunge

Car 16 Adam reports a possible jumper at the First Methodist Church on the corner of 8th and Hope.



### Objectives

- Reach the roof.
- Reach the suspect in time.

### Fail Conditions

- Phelps or Galloway dies.
- Jumper jumps.

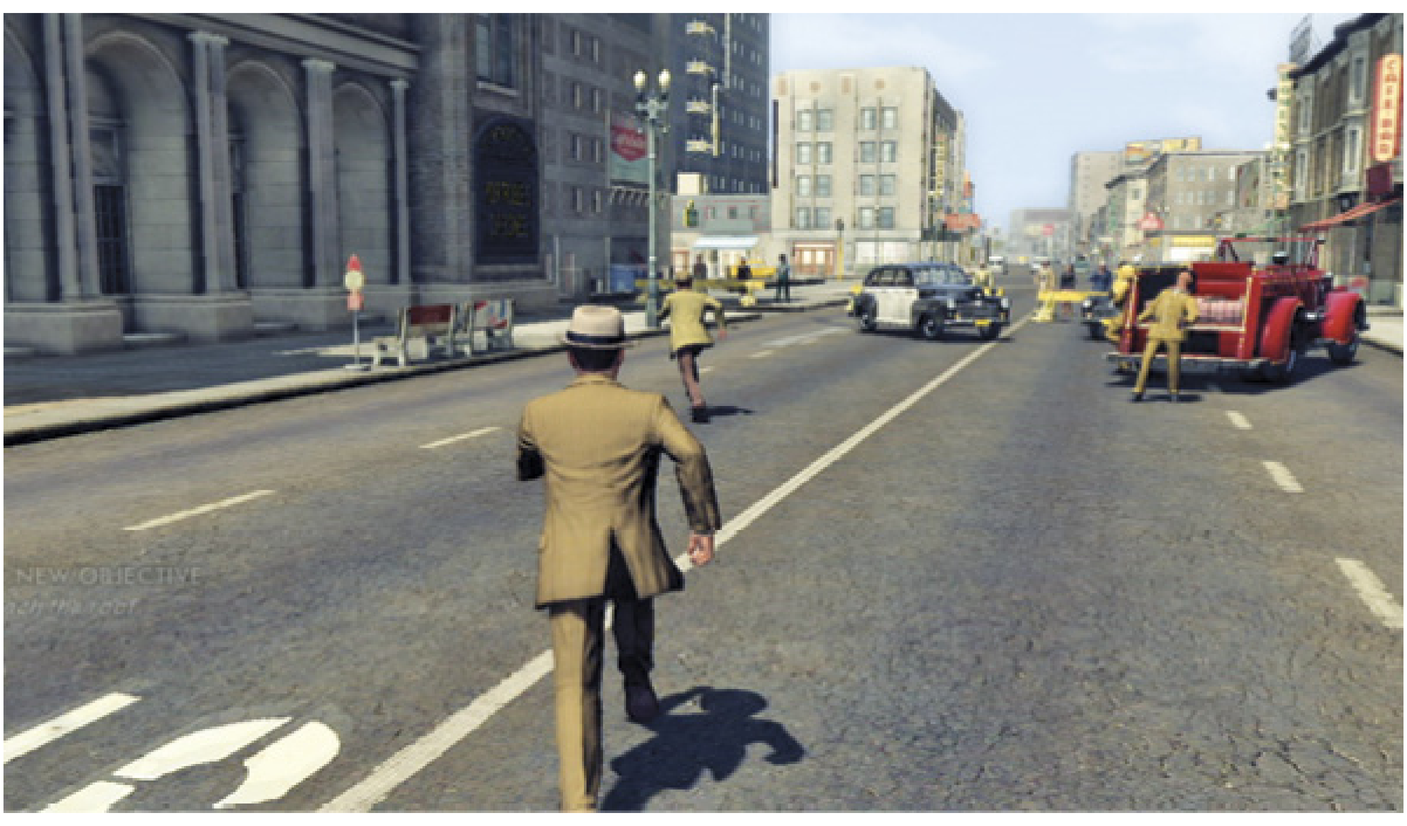
## TIME AVAILABLE: 08:30–18:00.

### DRIVE TO THE CRIME SCENE.

ABSOLUTELY FIREPROOF

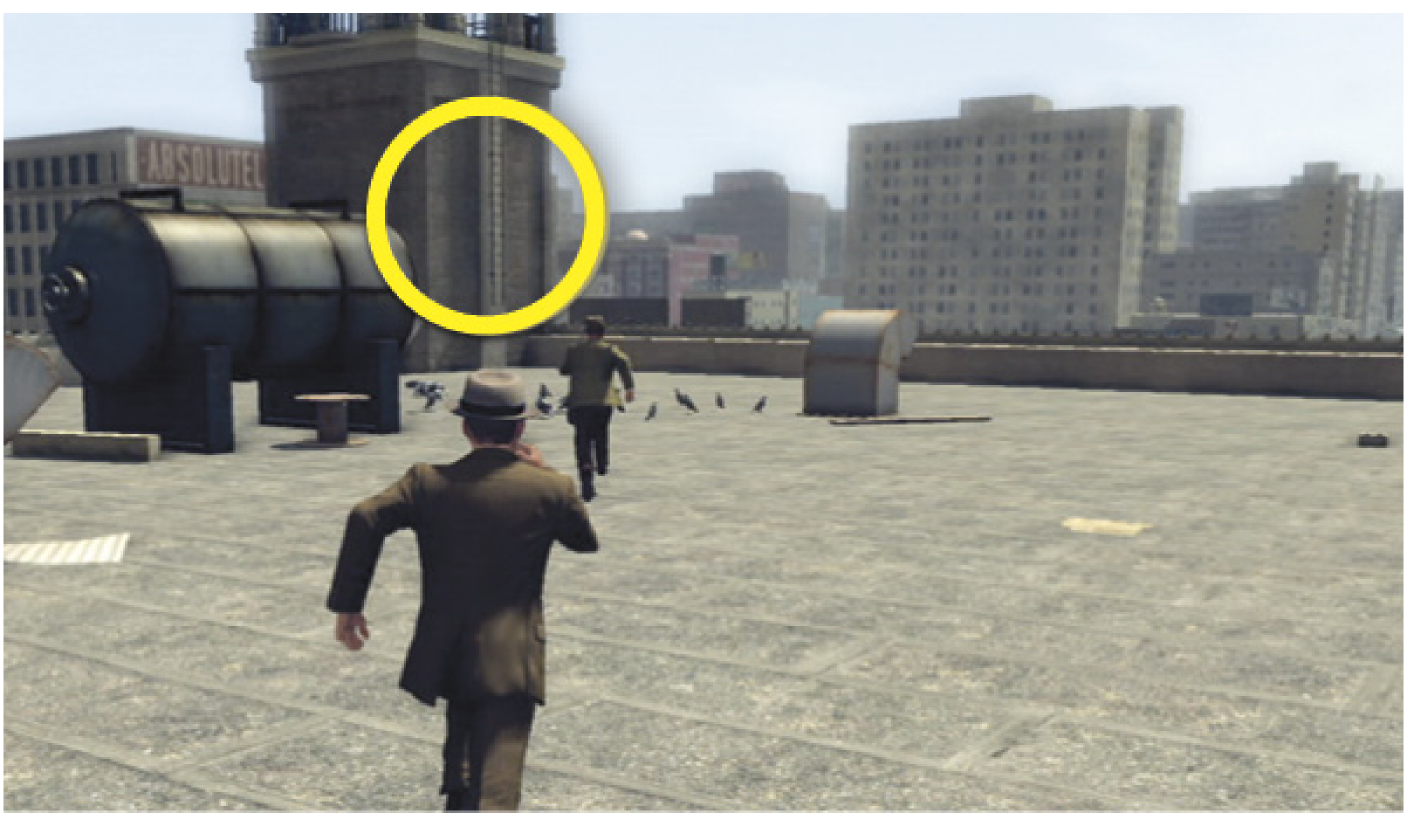
When you arrive at First Methodist Church ⑭ at 8th and Hope, you discover the jumper threatening to leap from the church’s bell tower. While a uniformed police officer tries to “calm” him, you and your partner race to save the desperate fellow.

### REACH THE ROOF.



This is a timed mission, but there’s no clock that indicates exactly how you’re doing. So be quick. After the opening cinematic, run after your partner as he veers left into the nearest alleyway. Follow him as he runs alongside the church wall and veers left around a corner. Just beyond that turn is a pipe that leads to the roof. Take your partner’s cue and begin climbing toward the rooftop.

### REACH THE SUSPECT IN TIME.



Continue to follow Galloway after reaching the top. He stops and faces the direction of the bell tower—your destination. Run past him and quickly climb the ladder to reach the top of the tower before the jumper leaps. If successful, you coax the jumper from the ledge and complete the case without incident. If you’re too late, the jumper leaps to his death. You may recognize this guy as Cliff Harrison, from the Traffic case: “A Slip of the Tongue”.

## Homicide

# 15: Canned Fish

KGPL broadcasts to any available unit a citizen-reported suspicious activity at 111 South Alameda. Two male GTA suspects spotted with a delivery truck, which is reported as stolen.

## Objectives

- Subdue the suspects.
- Pursue the suspect.
- Apprehend the suspect.

## Fail Conditions

- Phelps or Galloway dies.
- Suspect escapes.

## TIME AVAILABLE: 19:00–06:30.

### DRIVE TO THE CRIME SCENE.

When you arrive at the warehouse at 111 South Alameda ⑮, Frank Morgan is seen somehow connected to the illegal activities going down around the loading dock. The suspects spot the cops and a fight erupts.

### SUBDUE THE SUSPECTS.

You and Galloway immediately engage two suspects. Let your partner deal with his battle while you work on knocking out your opponent. Just landing a few good punches puts a quick end to the fray. Once both suspects are down, Frank Morgan runs out of the warehouse and into a stolen truck.

### PURSUE THE SUSPECT.

The next stage of this case involves you chasing the stolen truck (red vehicle icon on the mini-map). Do all you can to disable the truck. Your partner does very little to help, so stay with the fleeing vehicle as it veers left on 3rd and then takes another left through a narrow alleyway just beyond the BLA billboard on the left.

### APPREHEND THE SUSPECT.

If you successfully follow the truck to the end of its programmed route, you end up watching it drop into the flood control channel, which renders the vehicle inoperable. Exit your vehicle and approach Frank to complete the arrest.

Homicide

# 16: Would Be Robber

KGPL calls to any unit to assist in a citizen's report of a man with a gun on Grand between 4th and 5th. Suspect described as Hispanic, five foot six, and a hundred and forty pounds.

## Objectives

- Pursue the robbery suspects.
- Subdue the hostage taker.
- Clear the roof of suspects.

## Fail Conditions

- Phelps or Galloway dies.
- Suspect escapes.
- Hostage is killed.

## TIME AVAILABLE: 08:30–18:00.

### DRIVE TO THE CRIME SCENE.

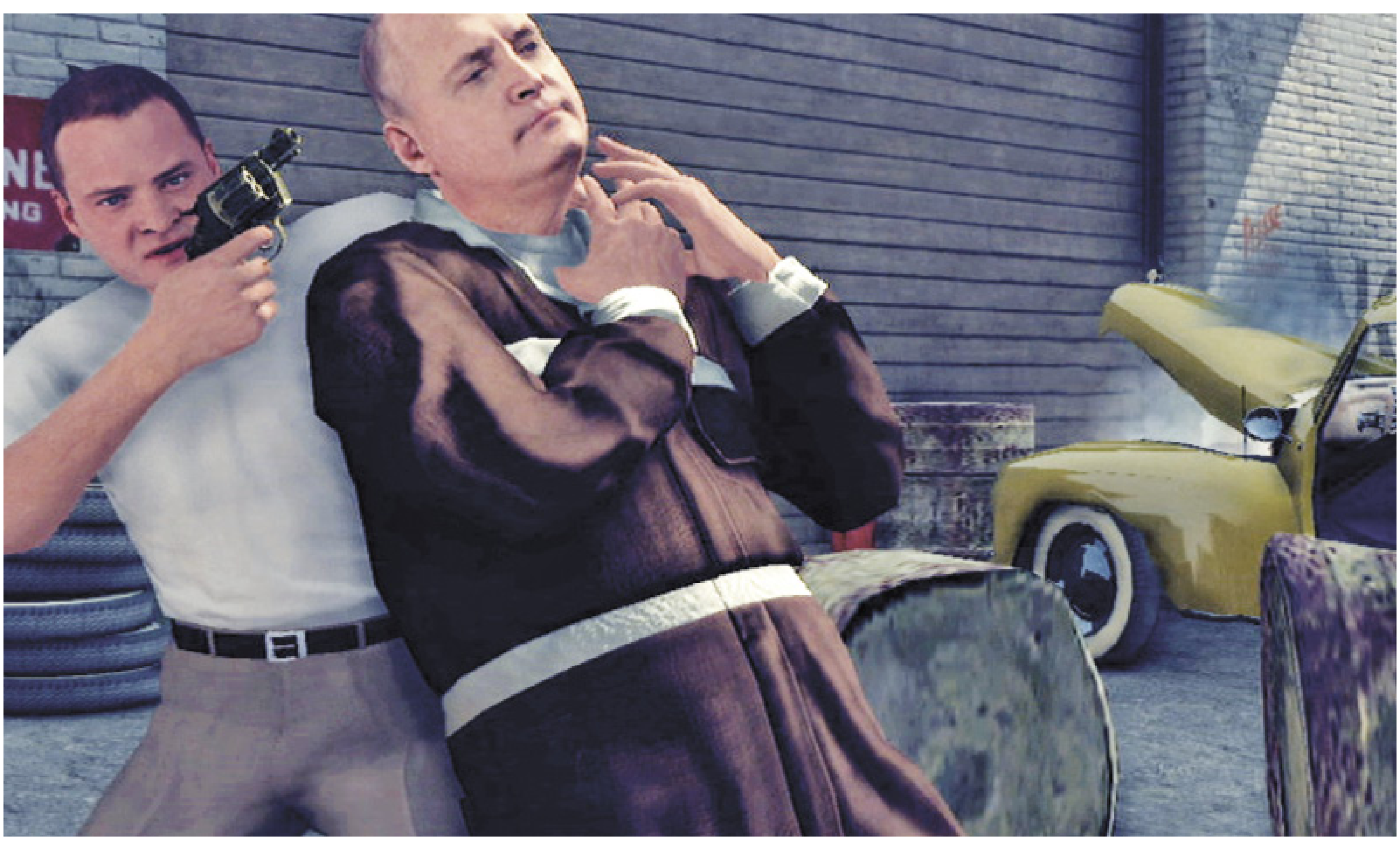
Capt'n Sallee

When you reach the crime scene on Grand between 4th and 5th ⑯, a shop owner helps a concerned citizen that was shot while trying to stop a robbery. As the story is being told, the suspects are seen speeding away from the scene.

### PURSUE THE ROBBERY SUSPECTS.

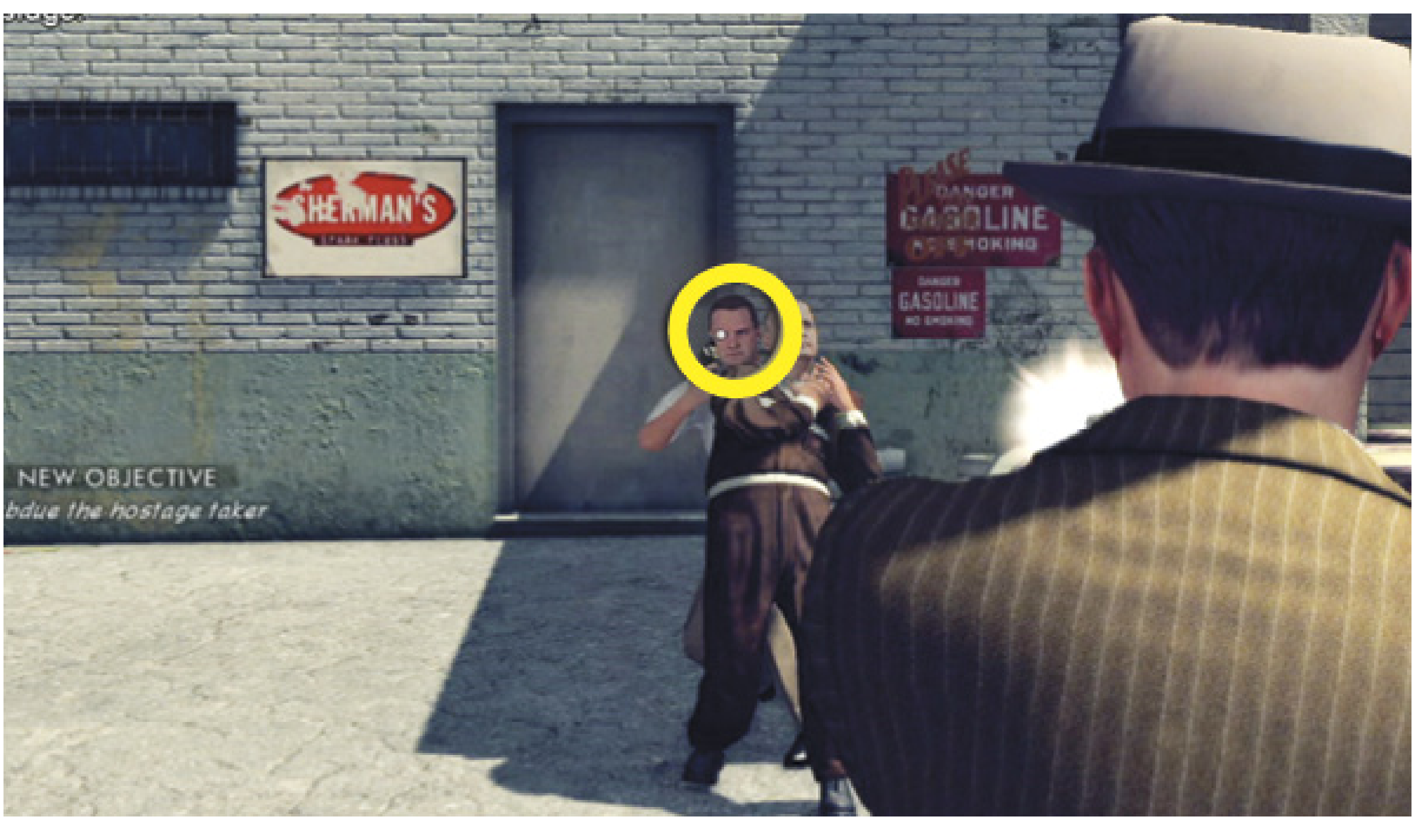
Follow the fleeing suspects closely as they take the first two immediate rights, and then the next left through an alley beside a hotel. Look for the street banner: "Keep L.A. Safe. Drive Safely" as a reminder to turn left into the alley. As you exit the alley, follow the suspects left down the next street. A block away, they stop at a gas station and take a hostage.

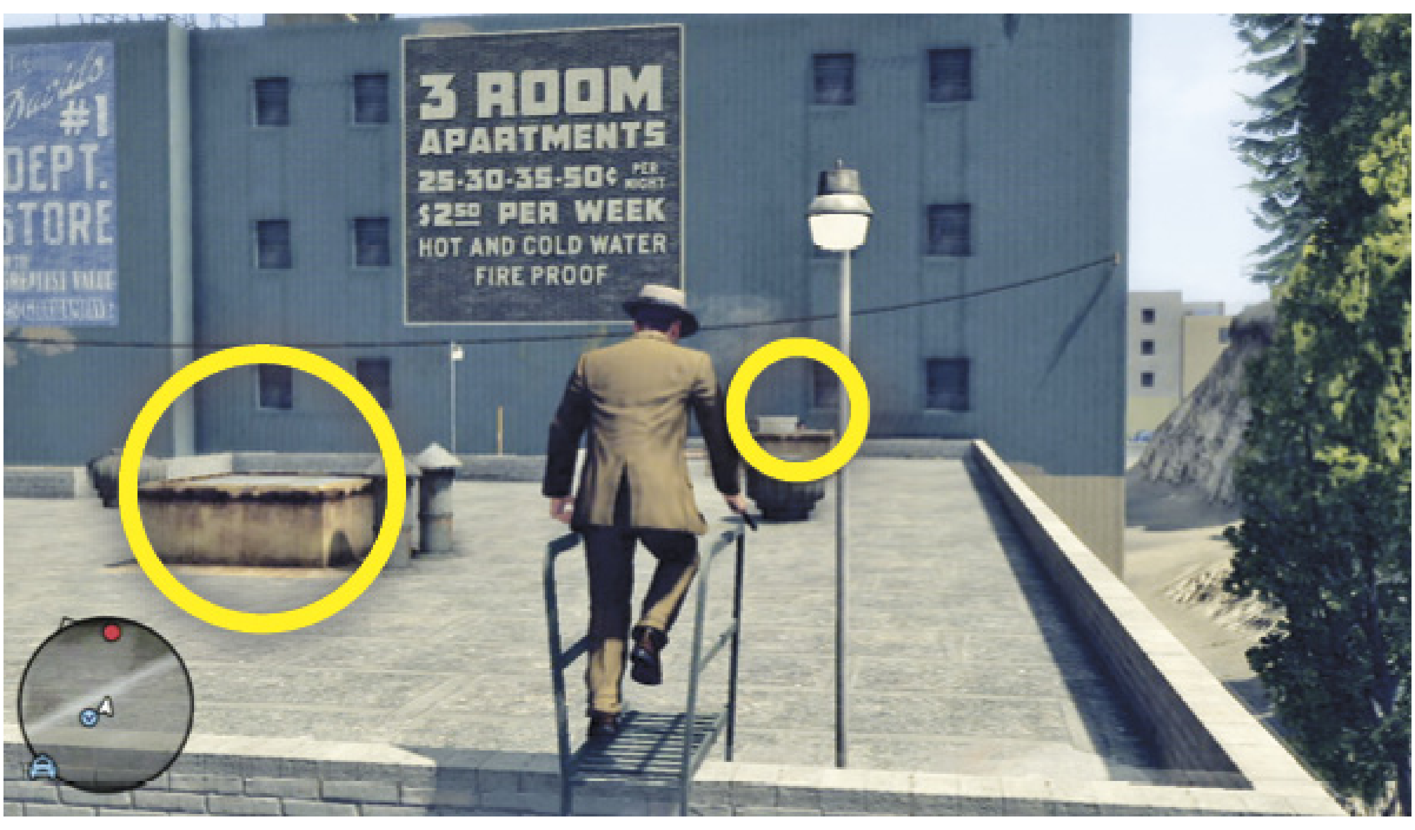
### SUBDUE THE HOSTAGE TAKER.



The trick to completing this challenge is to not adjust your aim at all as you exit the cinematic lead-in. In the first instant of the challenge, the gunman puts his head into view to the right (your left) of the hostage's head. As soon as this happens, shoot.

### CLEAR THE ROOF OF SUSPECTS.


SHERMAN'S
DANGER GASOLINE NO SMOKING
DANGER GASOLINE NO SMOKING
NEW OBJECTIVE
Subdue the hostage taker

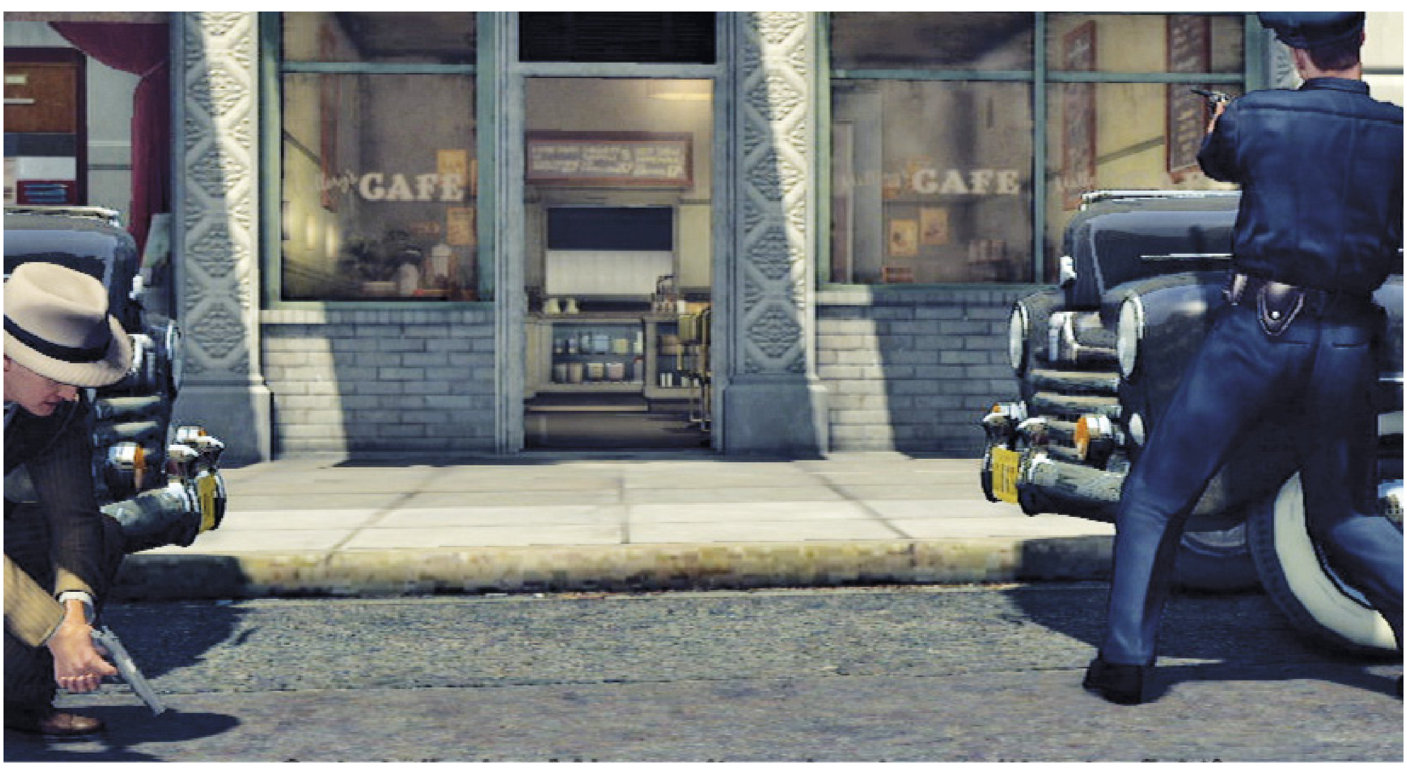

DEPT. STORE
3 ROOM APARTMENTS
25-30-35-50¢ PER NIGHT
$2.50 PER WEEK
HOT AND COLD WATER
FIRE PROOF

With the hostage freed and the suspect dead, run to the right and find Galloway staring straight up a ladder to the gas station rooftop. Follow the last suspect up to the roof. You can then take cover behind the compressor to the left, or rush the armed suspect behind the furthest compressor and just run and gun him down.

## Homicide

# 17: Running Battle

KGPL reports an armed burglary: 211 and shots fired. Officer needs help at 391 Broadway, Mallory's Café.



## Objectives

- Pursue the suspect.
- Subdue the suspect.

## Fail Conditions

- Phelps or Galloway dies.
- Suspect escapes.

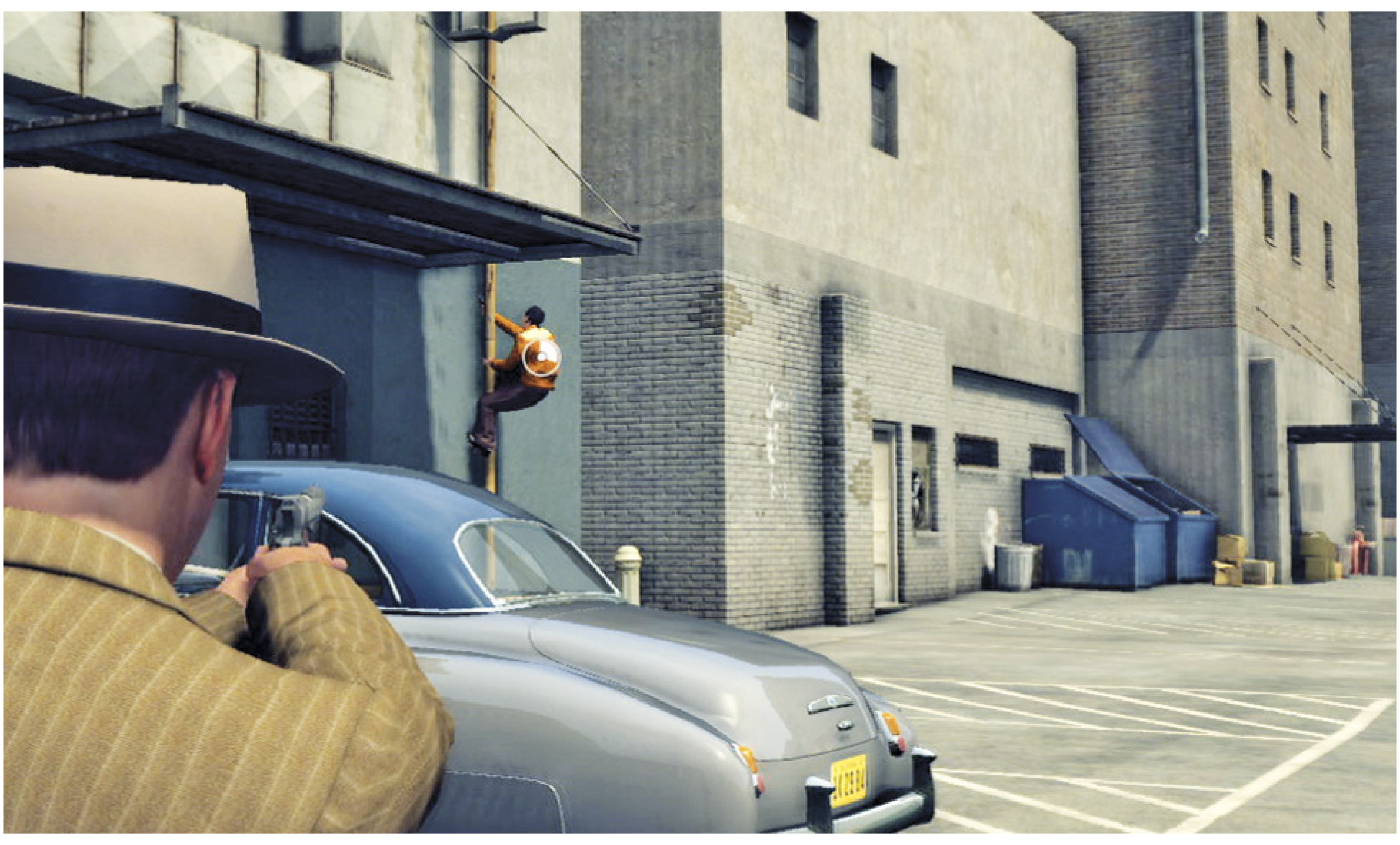
## TIME AVAILABLE: 08:00–19:00.

### DRIVE TO THE CRIME SCENE.

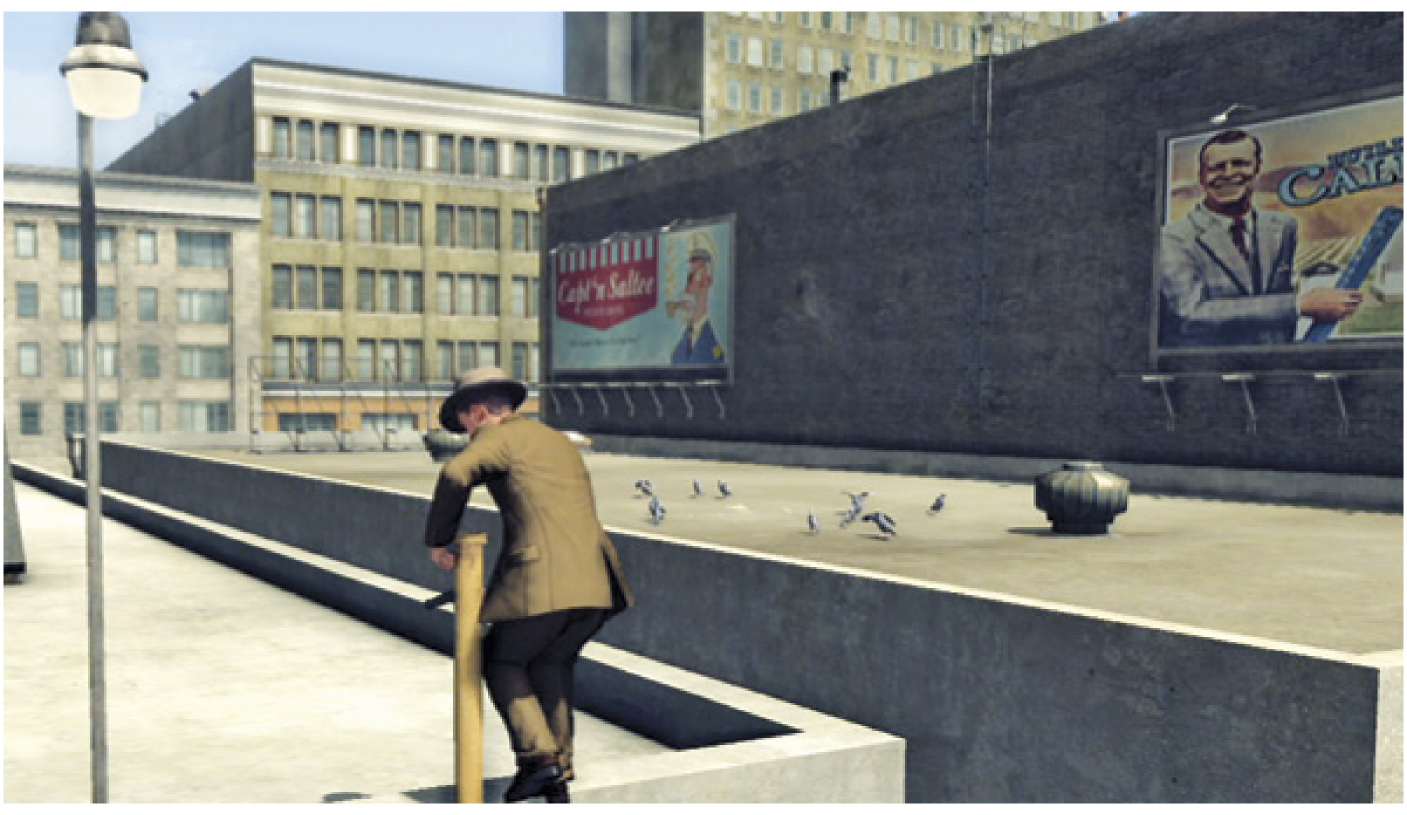
When you arrive at the armed robbery at Mallory's Café ⑰ the suspect inside is engaged in a gunfight with a patrolman who's covering behind his vehicle in the street. The patrolman makes a reckless move and gets shot as a result. Phelps demands that the suspect throw down his weapon and give up, but he just darts out of the store while laying down suppressing fire.

### PURSUE THE SUSPECT.

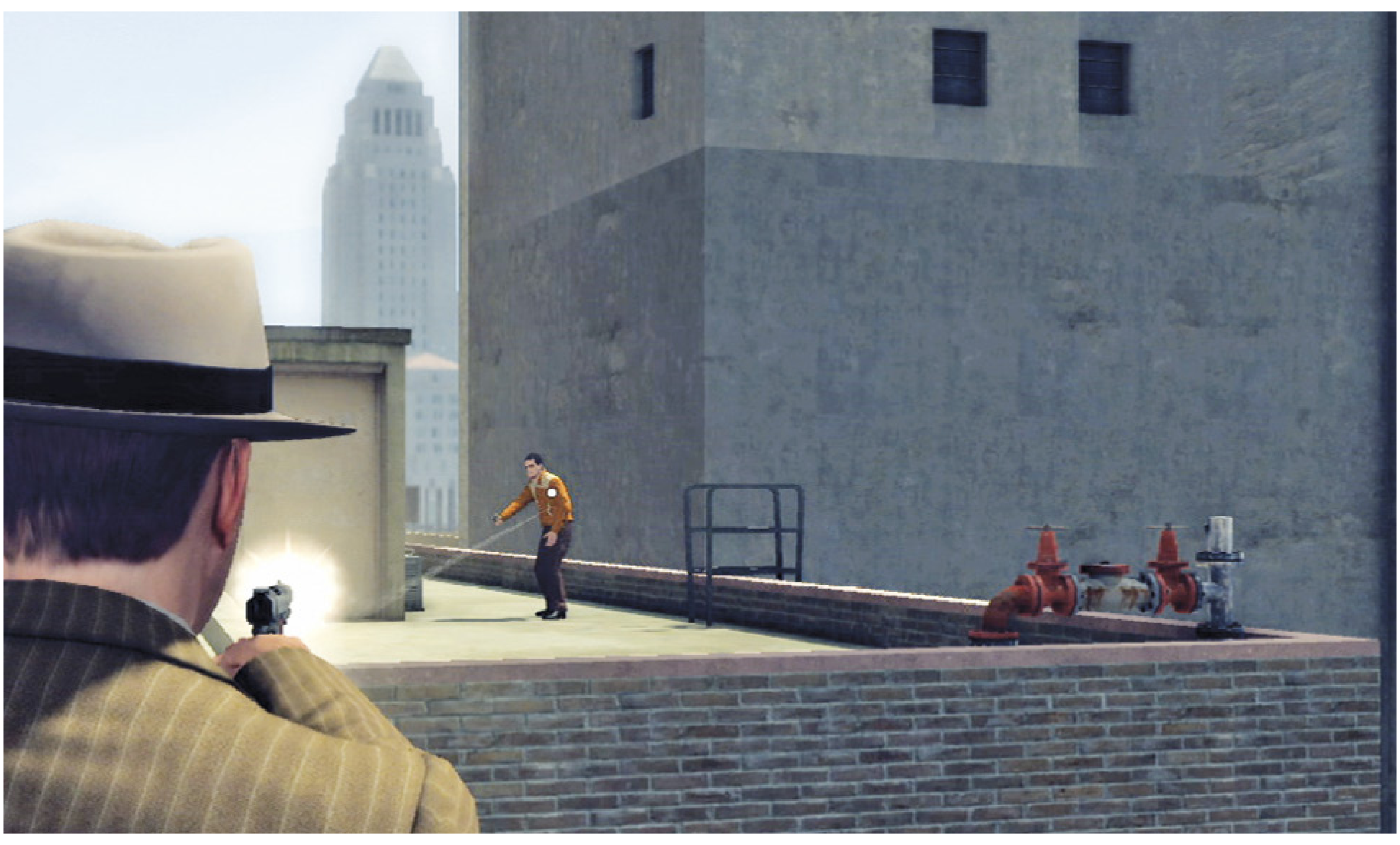
Run after the armed suspect. He shoots back as he runs north on Broadway, ducking into the nearest alley on the right. You normally can't gain enough of a lead on the suspect, as he quickly veers left around the corner at the end of the alleyway. So hold your fire and follow him out of the alley.



Keep approaching him as he begins to climb a pipe in an attempt to escape the rooftops. This is a particularly long pipe, but nearby obstructions make it difficult to get a shot off. Follow the suspect up the pipe to the rooftop. Jump across the gap between buildings to your right and find the ladder on the second building wall to continue the pursuit.



### SUBDUE THE SUSPECT.



Head to the back-right corner of the third rooftop. You'll see the suspect on the corner of the fourth rooftop. Try to gun him down as you cross the metal catwalk that connects these rooftops.

Homicide

# 18: Bank Job

KGPL reports an officer needs help at the Bank of America, 7th and Olive. 211 in progress and shots fired.

## Objectives

- Subdue the armed robbery suspects.
- Investigate the vault.
- Clear the vault of suspects.

## Fail Conditions

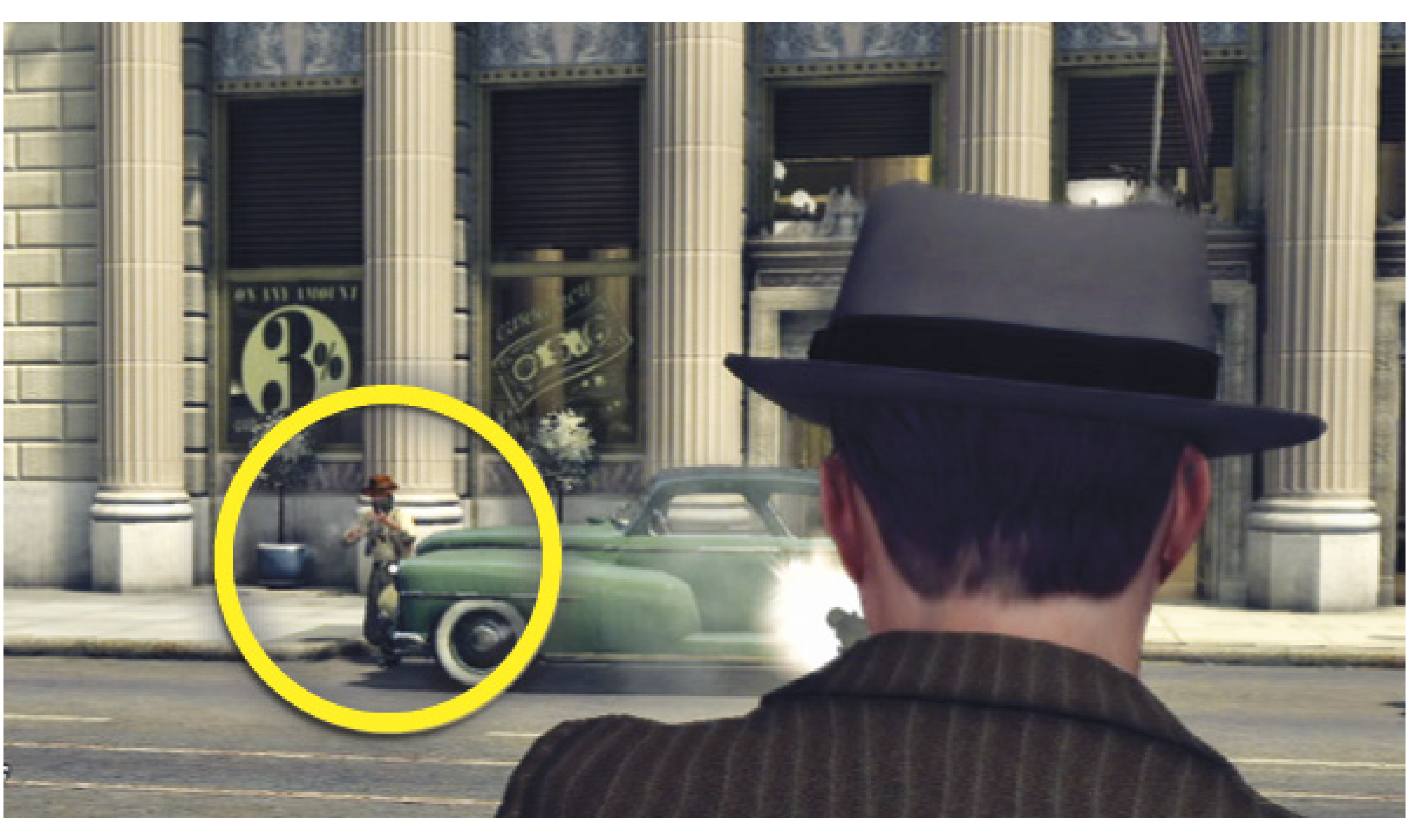
- Phelps or Galloway dies.

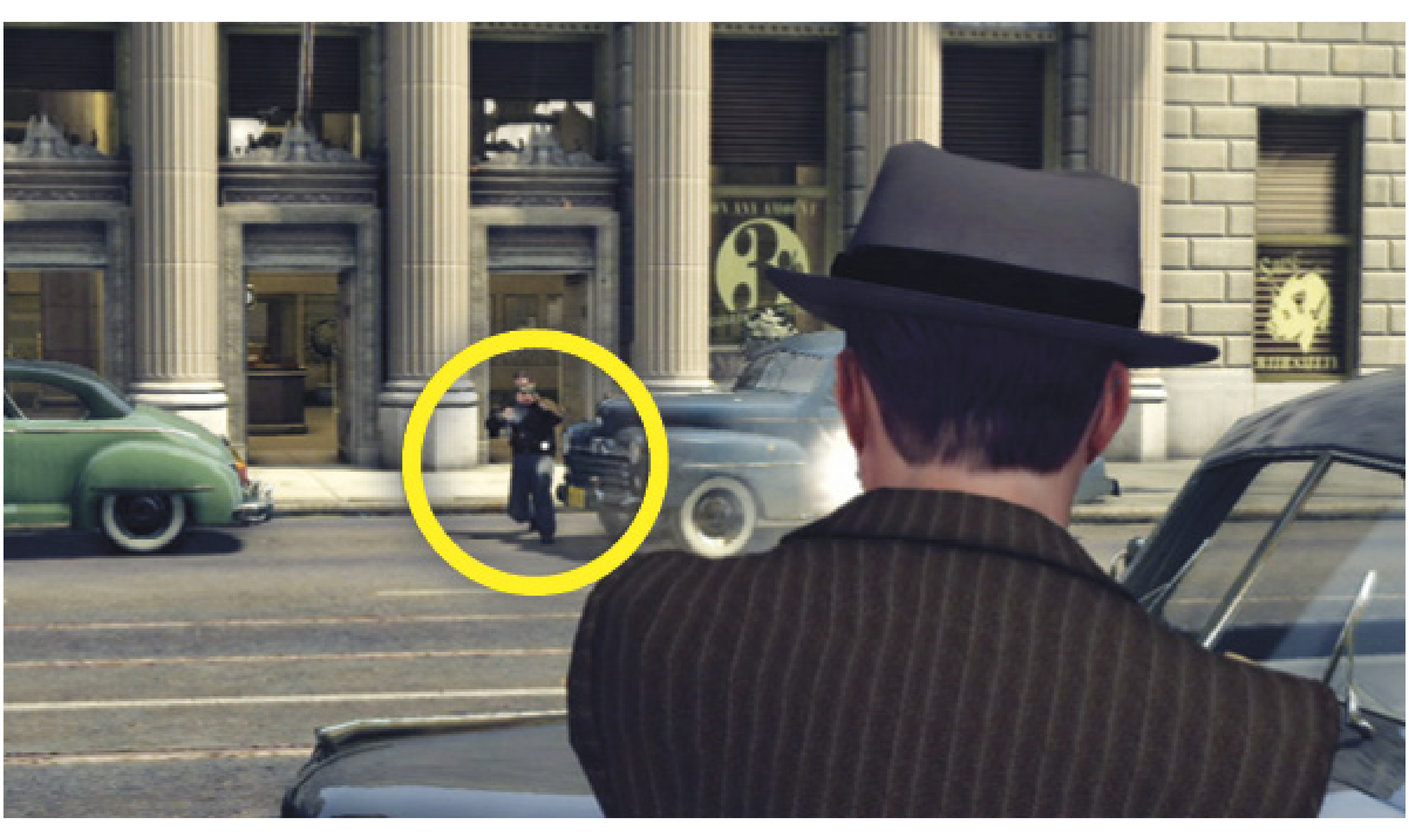
## TIME AVAILABLE: 08:00–16:00.

### DRIVE TO THE CRIME SCENE.

A uniformed officer tells you there are half a dozen shooters at the scene ⑱. He believes they're real professionals. Witness says they bounced in, aced the guards, and went straight downstairs to the vault.

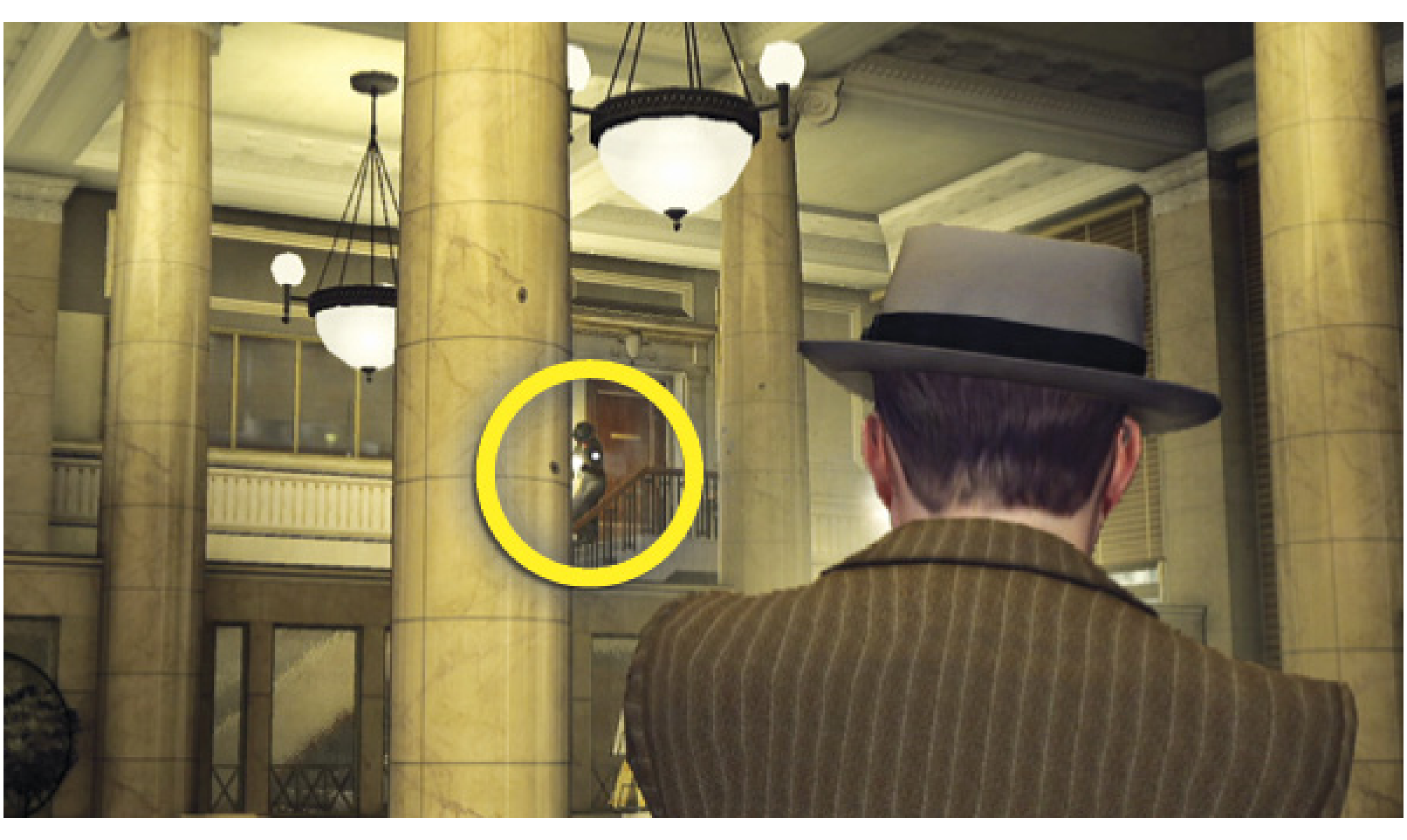
### SUBDUE THE ARMED ROBBERY SUSPECTS



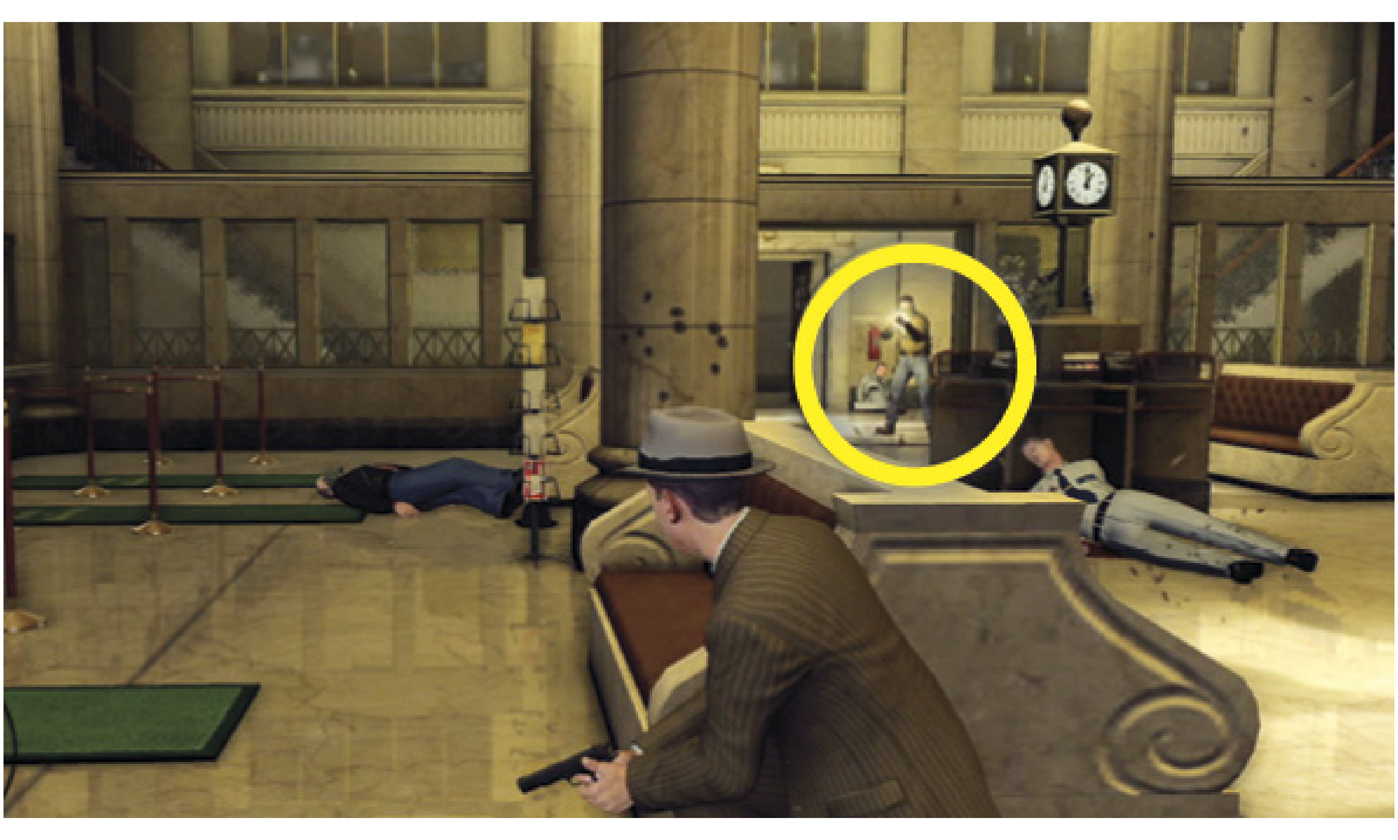


Begin the battle by remaining covered behind the police car where you begin the gun battle. Pop up and shoot the two gunmen behind the two vehicles directly across the street when it's safe to do so. Approach the trunk of the police car you are covering behind and take a more powerful weapon from the trunk.

With your new firepower, approach and enter the front entrance to the bank. Take cover behind the right, unoccupied column or share the center counter for cover with your partner. Real cozy. He'll eventually find a new spot.



Three blips appear on the mini-map: two on the floor and one on the stairs to the right. Take out the highest suspect first as he poses the greatest threat to your cover. Next, take out the closest gunman on the floor. He's behind the next column on the left.

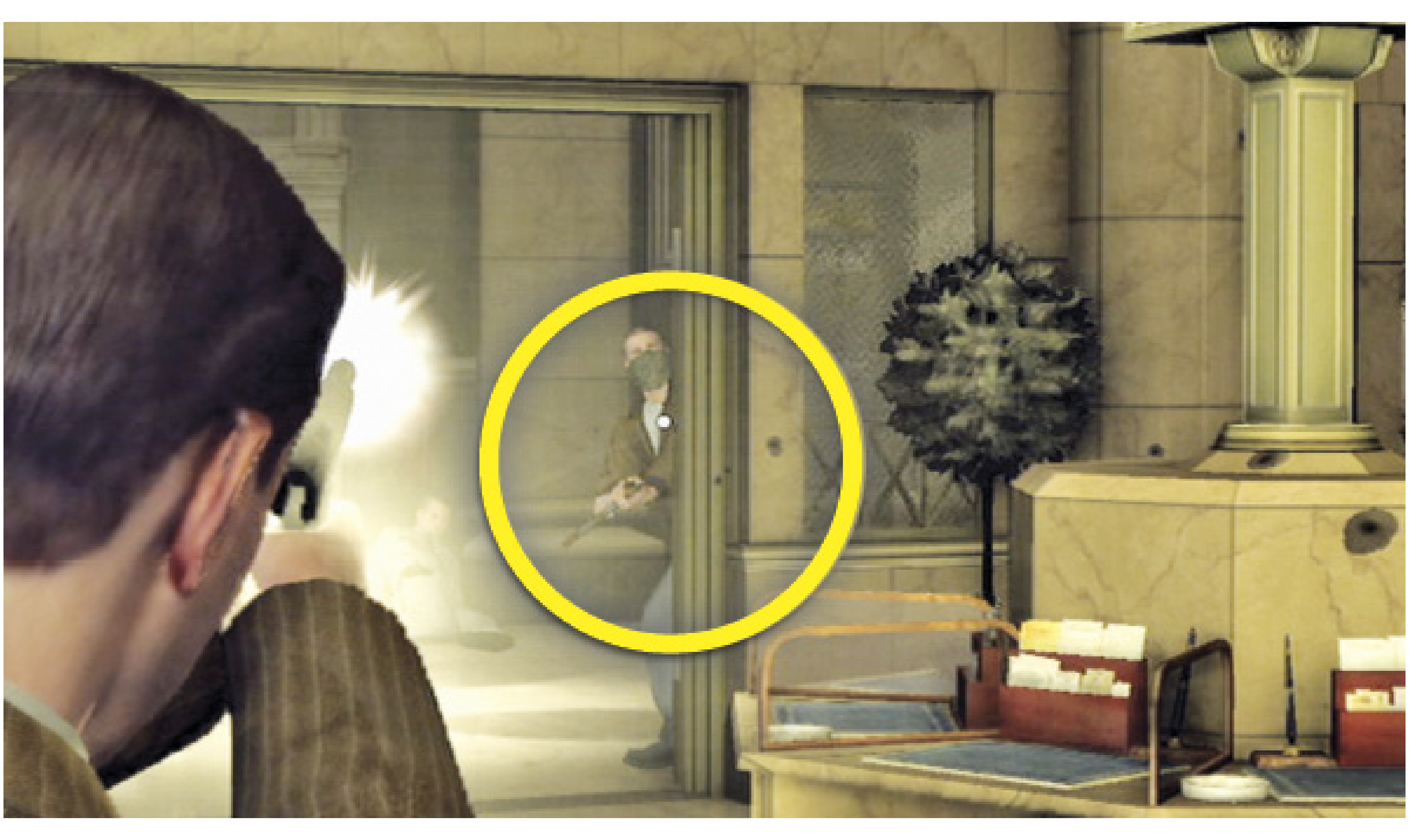


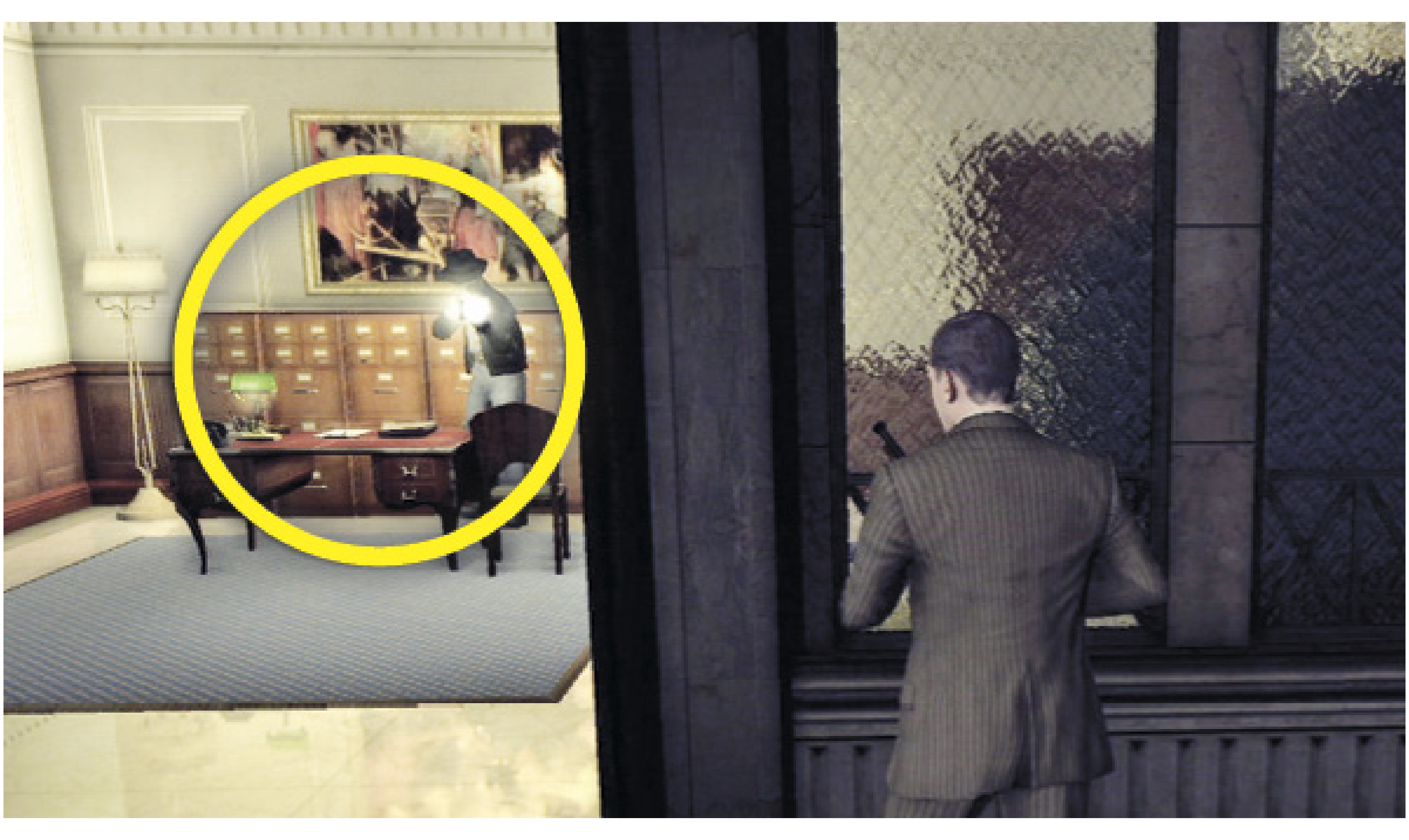
Move to the large marble bench on the left and use it for cover. This usually taunts the last gunman on this floor to show himself. He's armed with an assault rifle and can be spotted covering behind the entryway to the stairwell in the back. As soon as the gunman goes back to cover—this happens after he shoots—move up and cover behind the next column on the left. This gives you a good shot at the gunman even while he's covered. Aim for the head.

### INVESTIGATE THE VAULT.

Enter the back room labeled "Vault", where a uniformed police officer is waiting. Turn right and take the elevator to the lower level.

### CLEAR THE VAULT OF SUSPECTS.

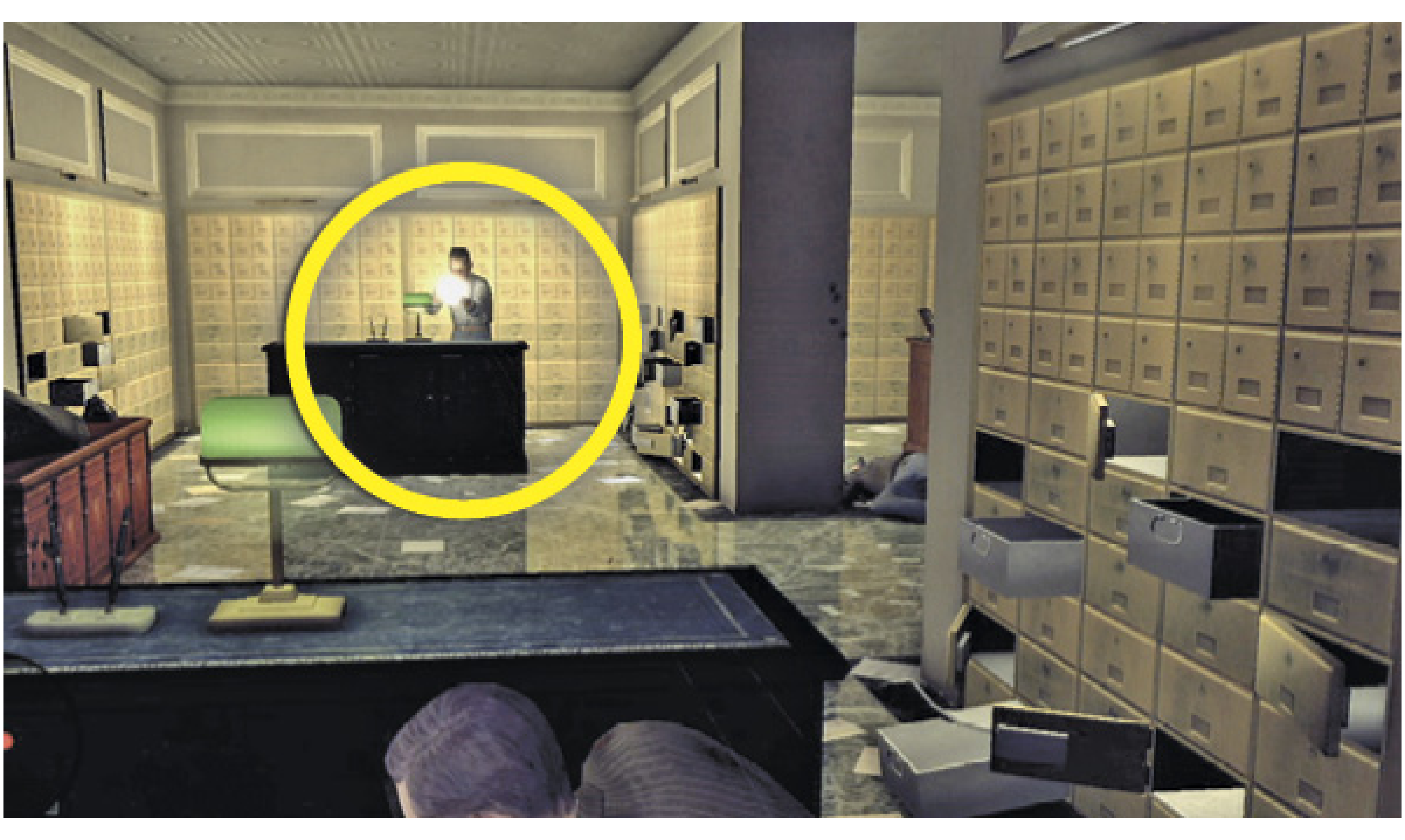


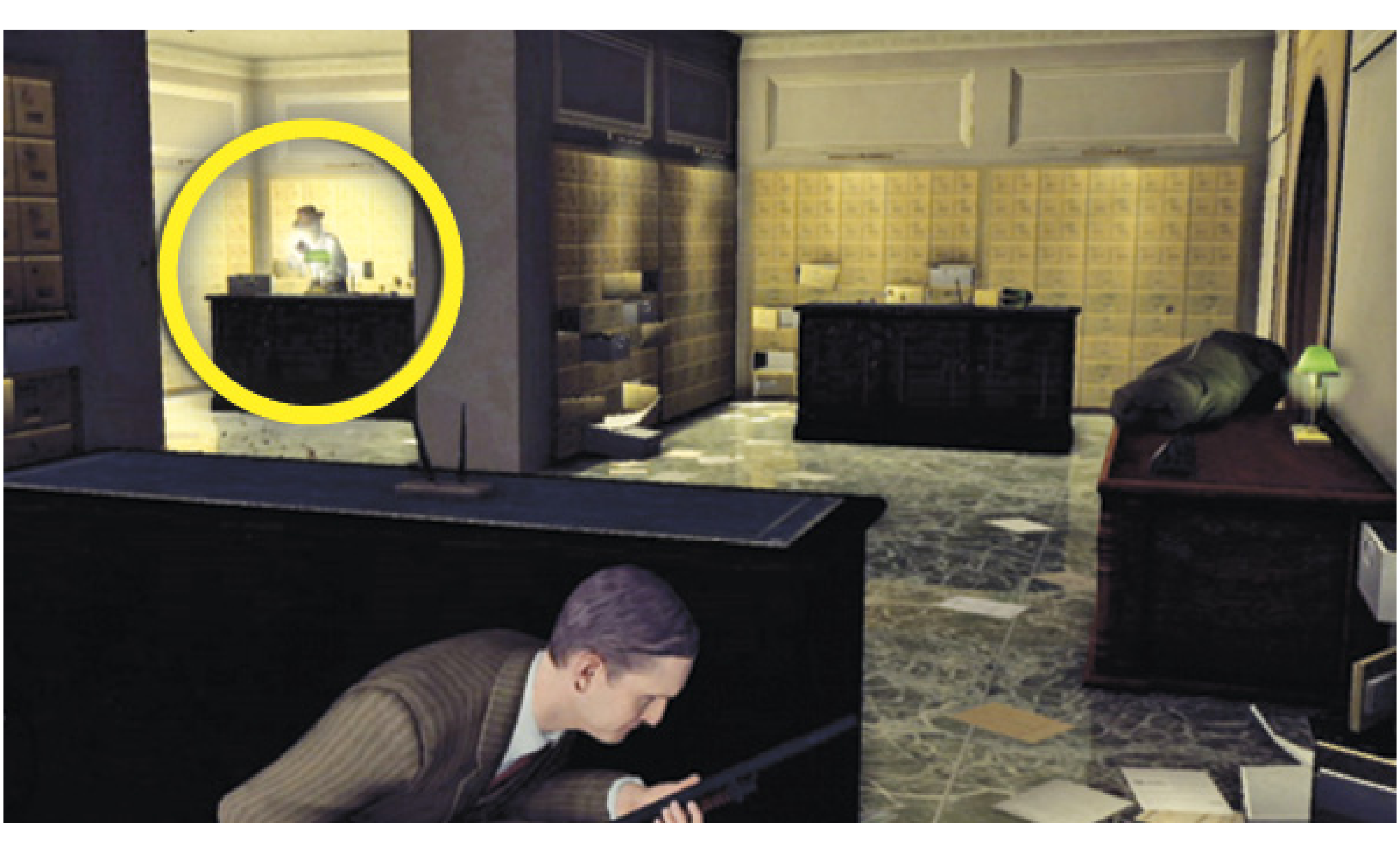


On the lower vault floor, head toward the downed employee in the distance and find the open room to your left. Note that red blips appear on the mini-map as you head in this direction. Again, these are the enemies. Take cover beside the entryway and use the assault rifle to take out the gunman in the next room.

As you enter the next room, you'll notice the open vault door on your right. Use the left side of the open vault for cover from the gunman inside to the left.

Make your move after he stops to reload. The angle is too great to shoot from cover, so step back, enter manual aim and shoot the crook. Aim for the head.





Run into the vault and charge to the right to take cover behind the desk. Do this quickly, as a gunman appears across the room using a similar desk for cover. Pop up and shoot him when the opportunity presents itself, the moment after he fires or stops to reload.

Now run to the opposite desk where the last guy dropped. Use that desk for cover from the final enemy, who is in the next aisle to the left. You can take this guy out as you did the last, safely from behind this desk.

Homicide

## 19: Unsuccessful Holdup

KGPL directs all units in the vicinity to a 211 and shots fired at 410 South Flower Street at Scott's Garage.

### Objectives

- Pursue the suspects.
- Subdue the armed suspects.

### Fail Conditions

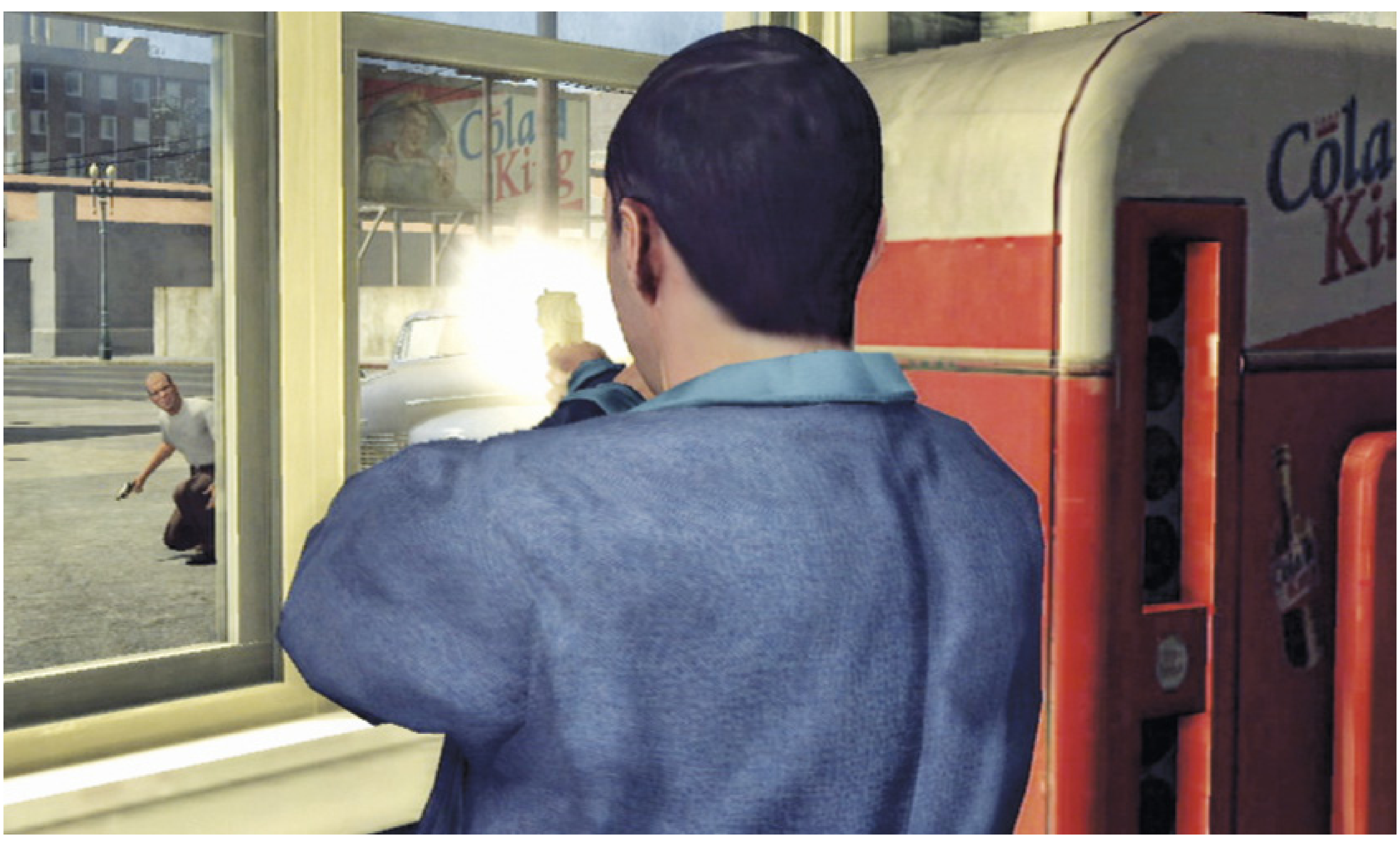
- Phelps or Galloway dies.
- Suspect escapes.

## TIME AVAILABLE: 08:00–16:00.

### DRIVE TO THE CRIME SCENE.

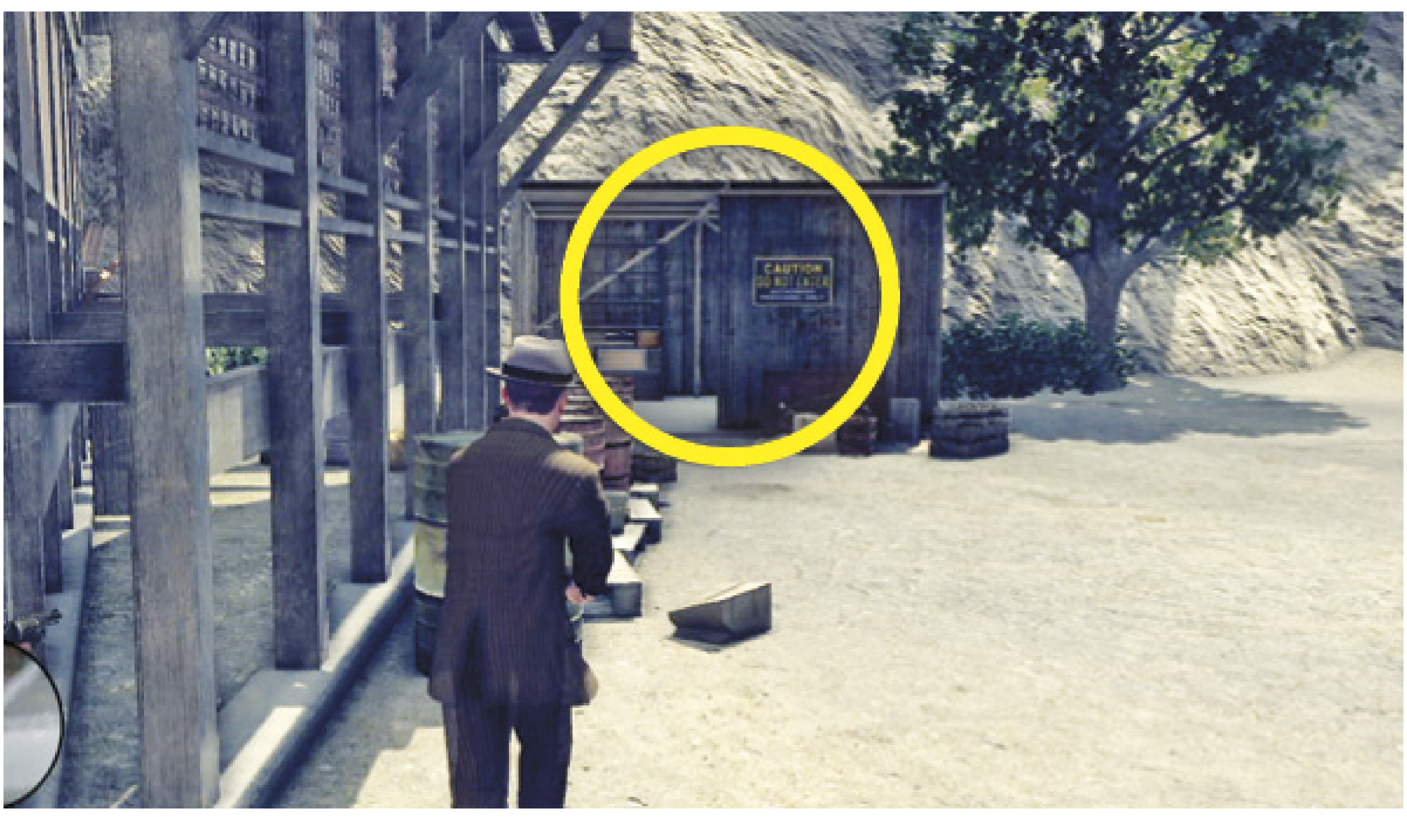
When you arrive at the scene at Scott's Garage ⑲, you witness a fight between Scott and the mob trying to collect protection money. Scott's had enough and begins firing on the armed suspects. They take off running on foot when they see you coming.

### PURSUE THE SUSPECTS.



Follow the suspects around the large billboard and into the metal shack on the other side. Inside, Galloway shows you a ladder that provides access to the subway tunnels below. Climb down the ladder to continue the pursuit.

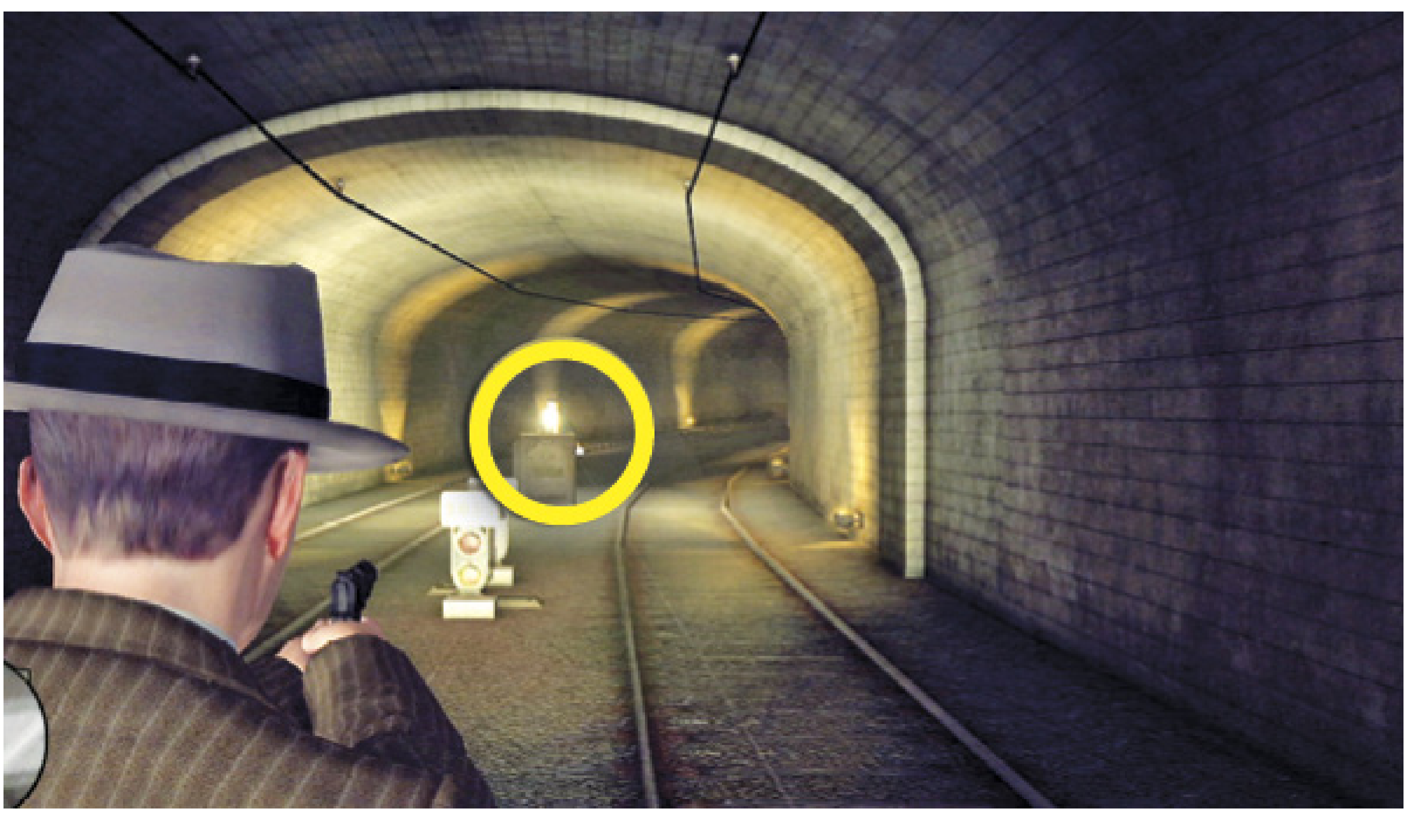
### SUBDUE THE SUSPECTS.



Follow the hallway below around until you spot the two suspects at the end of a connecting hallway. Take cover behind the large crate where you discover the suspects. Pop up and shoot them when

it's safe to do so. One man may escape before you have a chance to cap him. Continue through the tunnel to the end to find another ladder that leads down to the subway tunnel.

### SUBWAY SHOWDOWN.



Enter the rail tunnel and allow the train to pass before you step on the tracks. Head left into the tunnel and prepare to run and gun down the remaining suspects covering behind metal objects between the tracks. Use the signal lights for cover while you shoot.

Homicide

## 20: Cop Killer Shot

All cars are called to a citizen's report of an officer in need of help. Shots fired and an officer is down at 6th and Lindley Place.

LOS ANGELES
THEATRE
POLICE

### Objectives

- Clear the roof of armed suspects.

### Fail Conditions

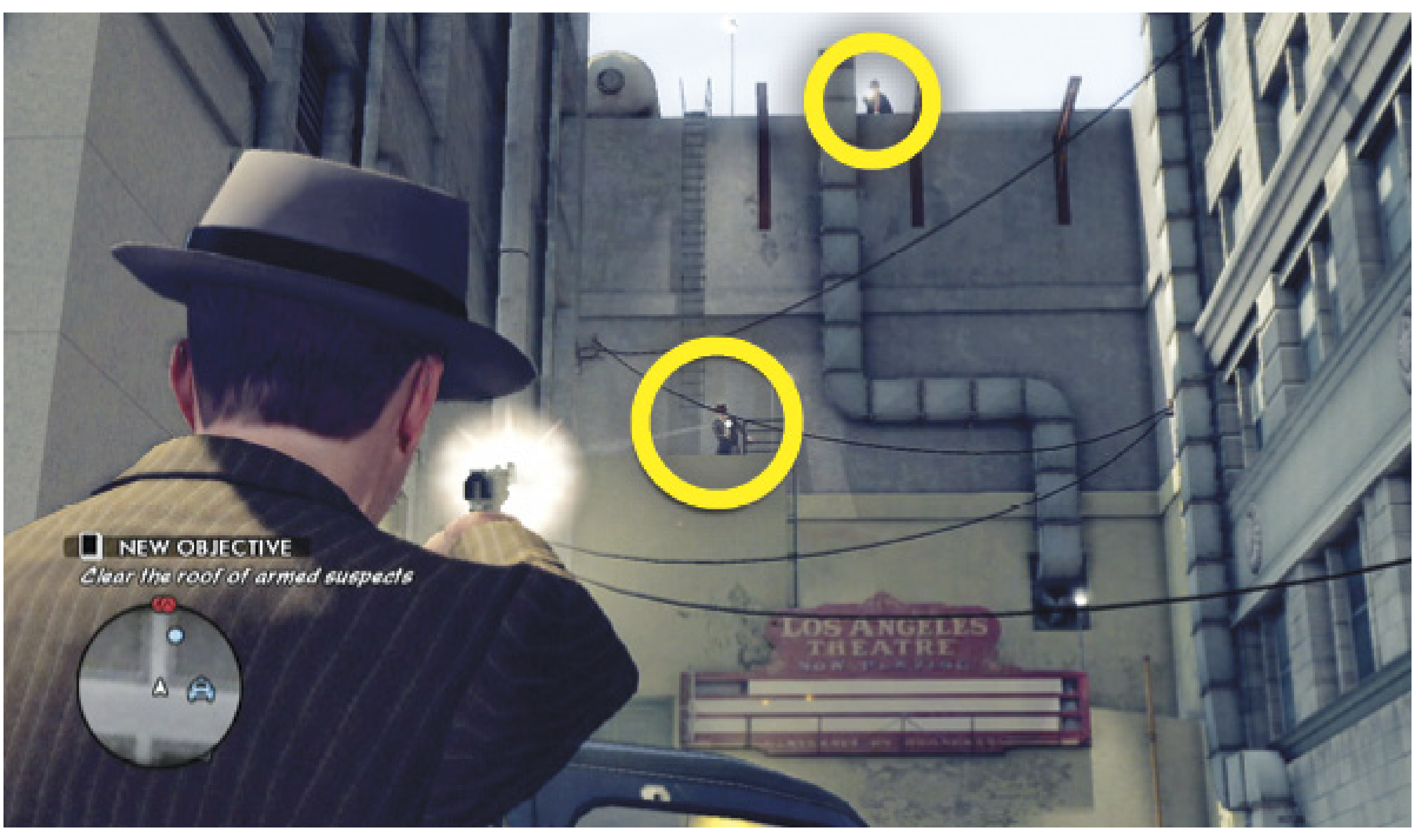
- Phelps or Galloway dies.

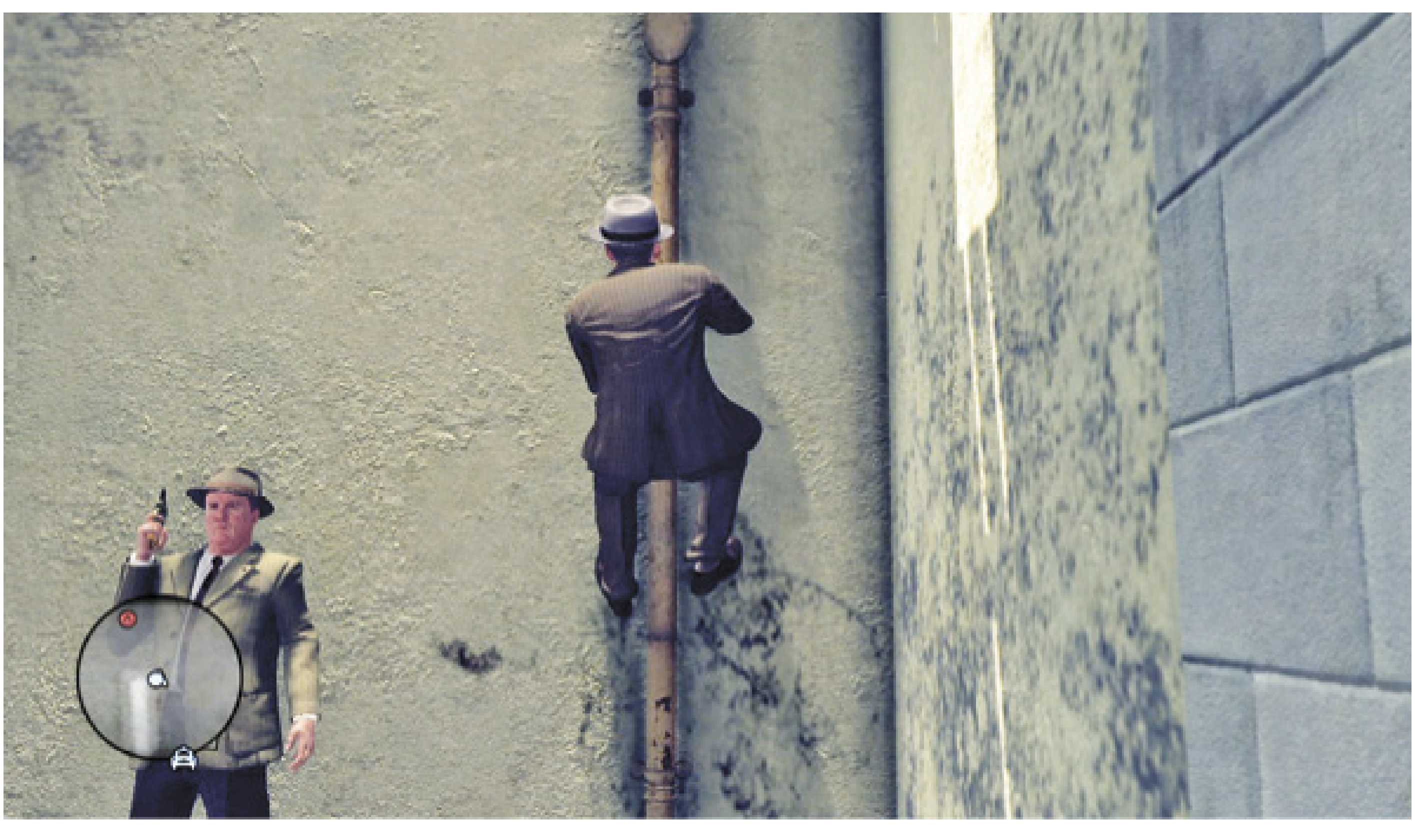
## TIME AVAILABLE: 08:00–16:00.

### DRIVE TO THE CRIME SCENE.

When you arrive at Lindley Place ⑳, the officers on the scene are in a gun battle with two armed suspects up high on a building. One of the cops catches a bullet. Another suggests someone scale the building to take out the armed suspects.

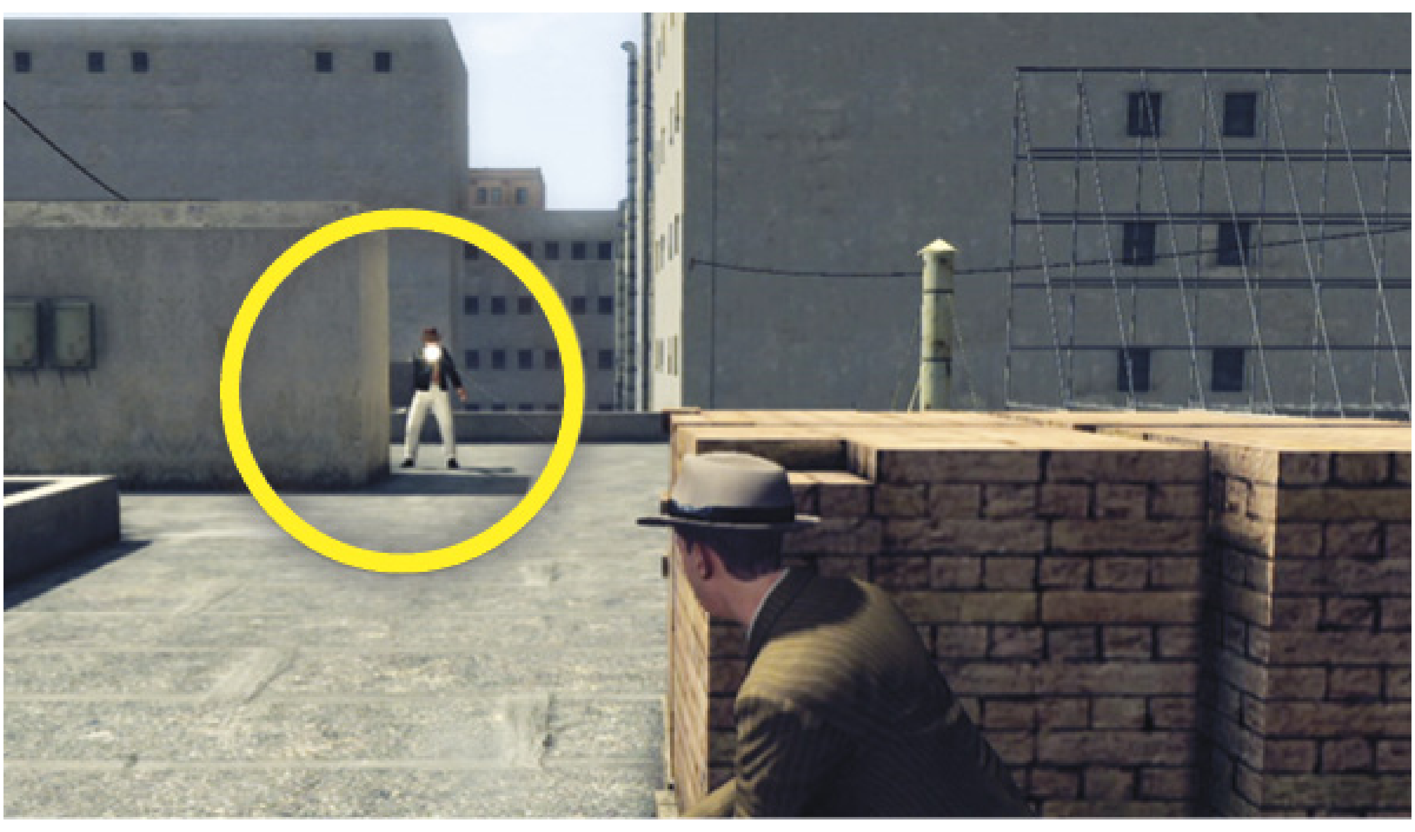
### CLEAR THE ROOF OF ARMED SUSPECTS.





Begin by covering behind the police cruiser and shooting the lowest armed suspect from his perch on the balcony. The other gunman disappears from view as he heads further across the rooftop.

With the immediate threat gone, take a more powerful weapon from the trunk of the police car and follow Galloway to the back-right corner of the alley to find a climbable pipe. Scale it to a balcony, then climb the ladders to the rooftop.



Once you're up there, run forward and take cover behind the pile of bricks. The gunman begins taking shots at you from behind cover of the rooftop access structure. If he lives much longer, the suspect runs further across the rooftop. Use this opportunity to run to the north side of the rooftop structure.

Cover at the corner and peek around to find the gunman. He usually begins the return trip to his previous cover position while looking for you. Gun him down as he approaches.

Homicide

# 21: Honey Boy

KGPL reports shots fired and officer needs help with a 415 at 313 Bunker Hill Avenue.

## Objectives

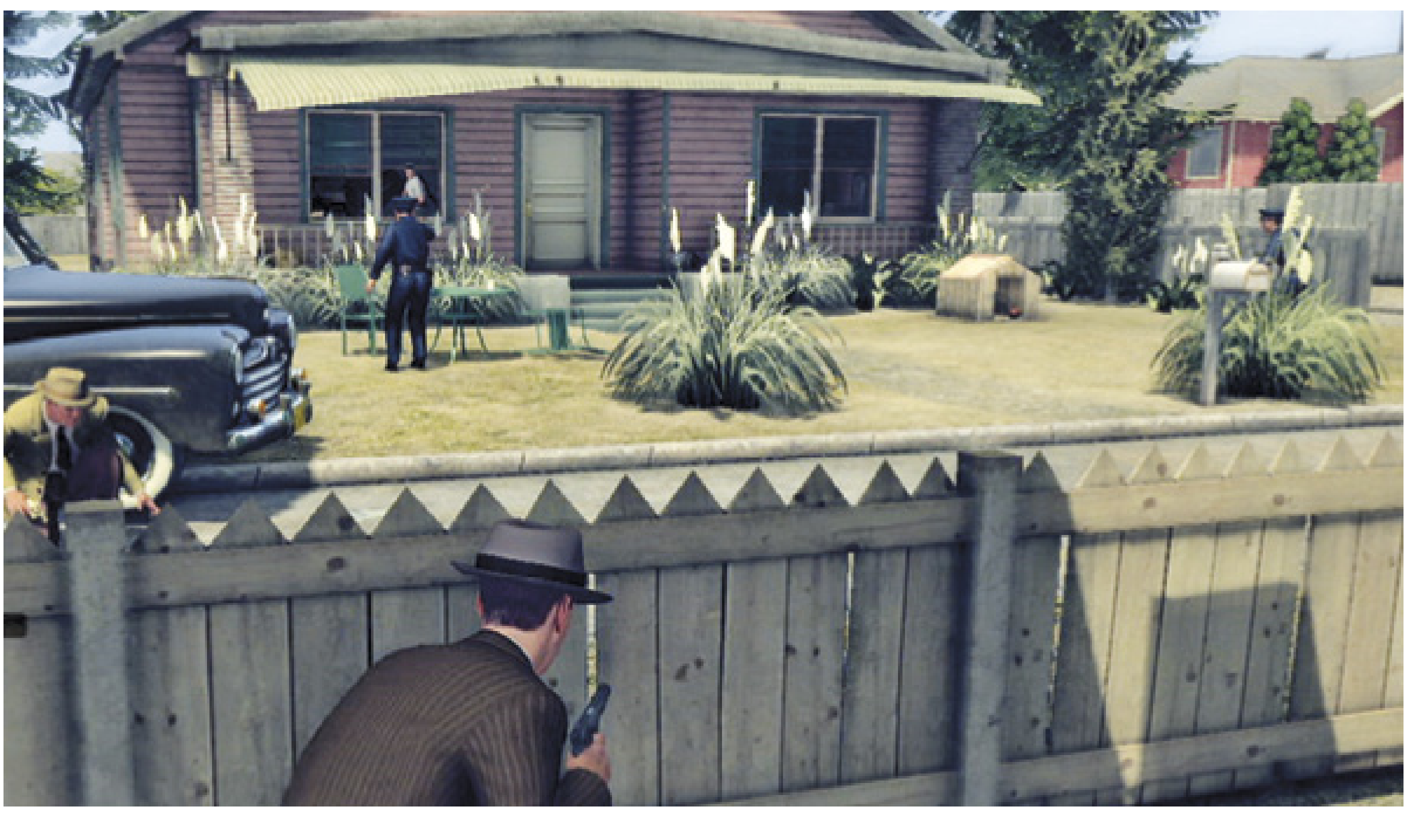
- Subdue the suspect.

## Fail Conditions

- Phelps or Galloway dies.

## TIME AVAILABLE: 08:00–16:00.

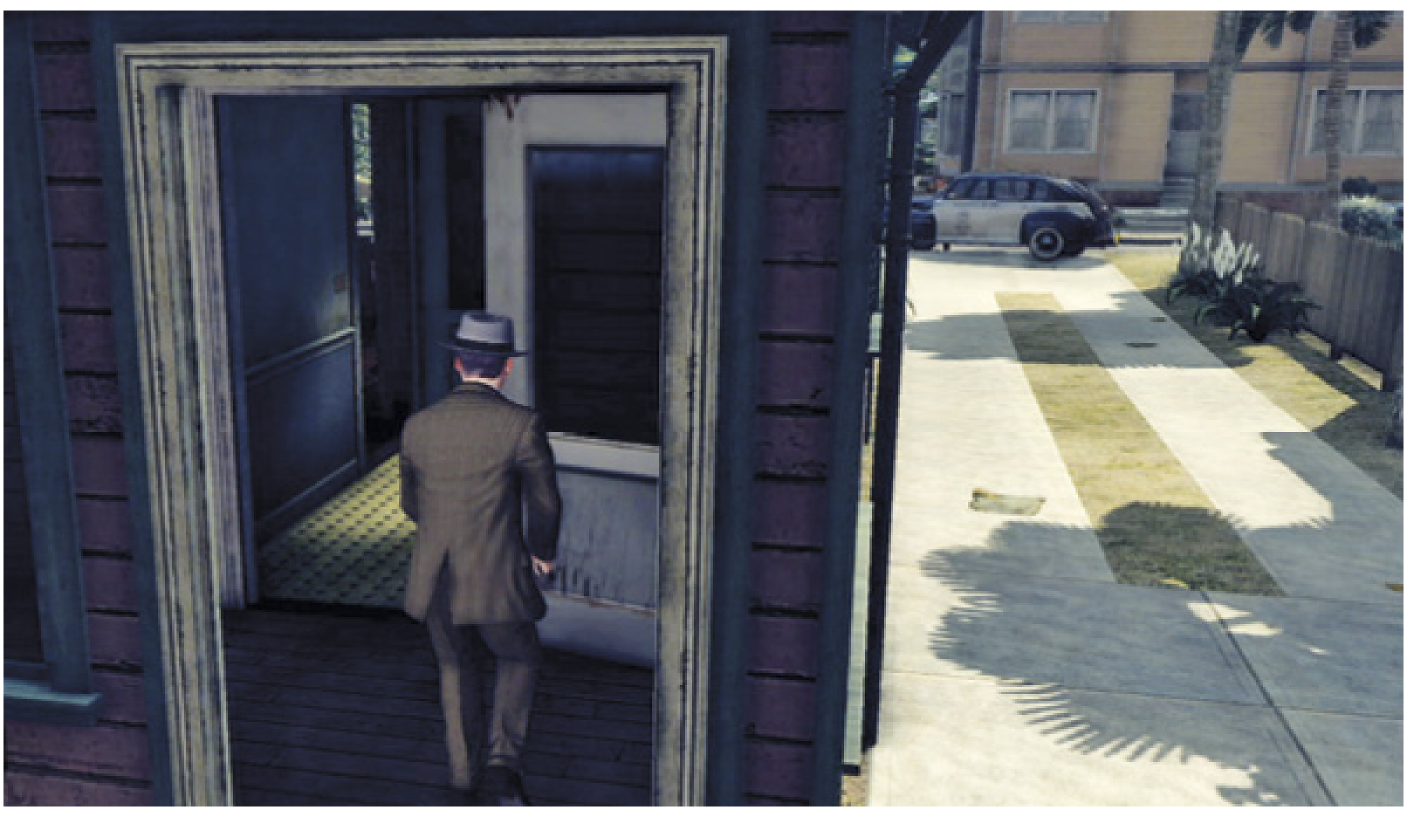
### DRIVE TO THE CRIME SCENE.



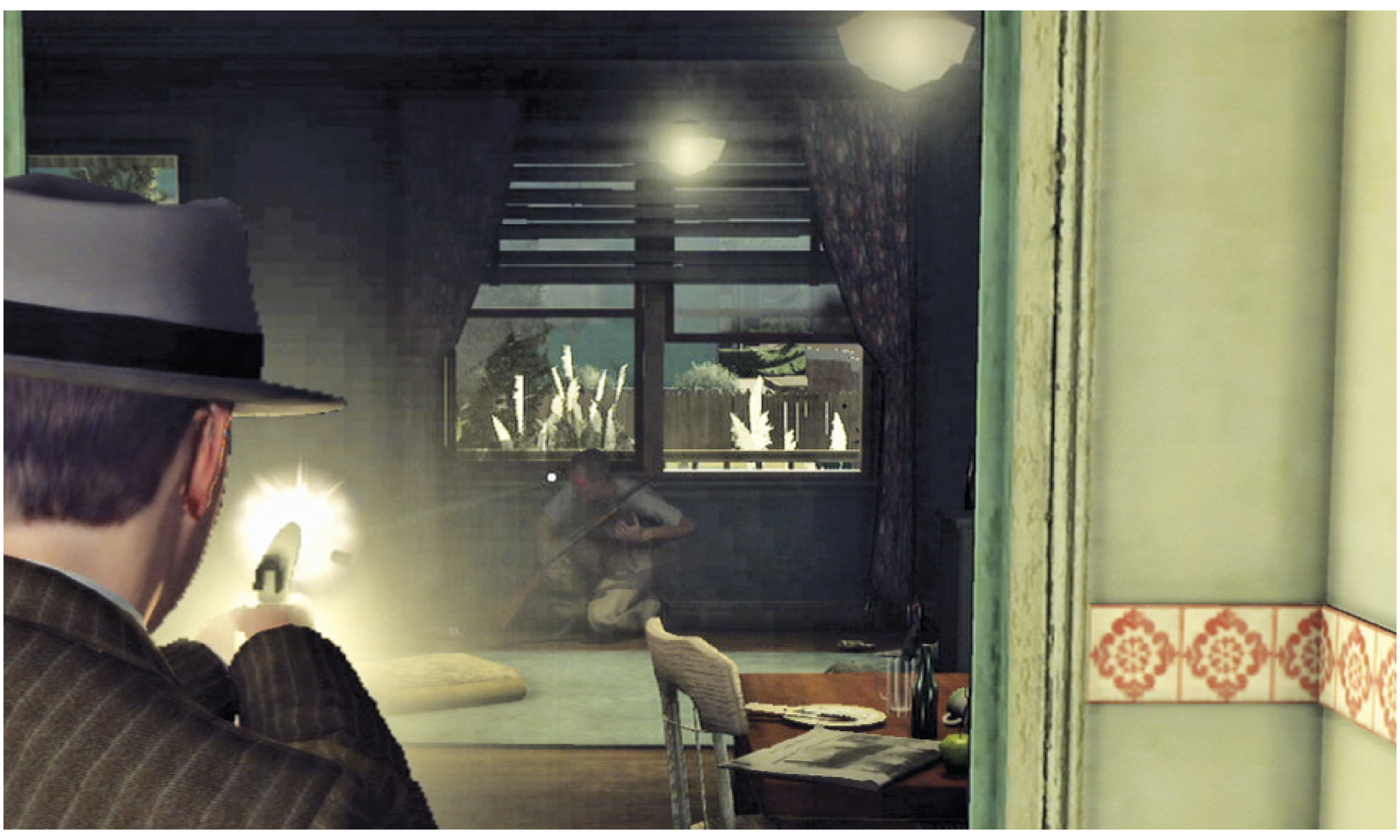
When you arrive at 313 Bunker Hill Ave ㉑ , you're thrown into the middle of a domestic disturbance. An old couple that has just moved in together had a fight. He started chasing her around the yard with a 12-gauge shotgun.

### SUBDUE THE SUSPECT.

Use the picket fence for cover while trying to get the gunman inside his home in your sights. You have one opportunity to end the case quickly when he exposes himself in the beginning as he guns down an officer. If you miss that chance, there's a surefire way to take him by surprise.



Head around the back of the house and access the back porch through the unlocked door. Enter the house through the porch door and cautiously pass through the utility room via the next door on the left. From this doorway, you can spot the gunman in the living room. He's not expecting you. Shoot him. Case closed.



Homicide

# 22: Misunderstanding

KGPL requests support for a citizen's report of a man with a gun at the intersection of Union and Rockwood Street.

## Objectives

- Pursue the robbery suspect.
- Subdue the robbery suspect.

## Fail Conditions

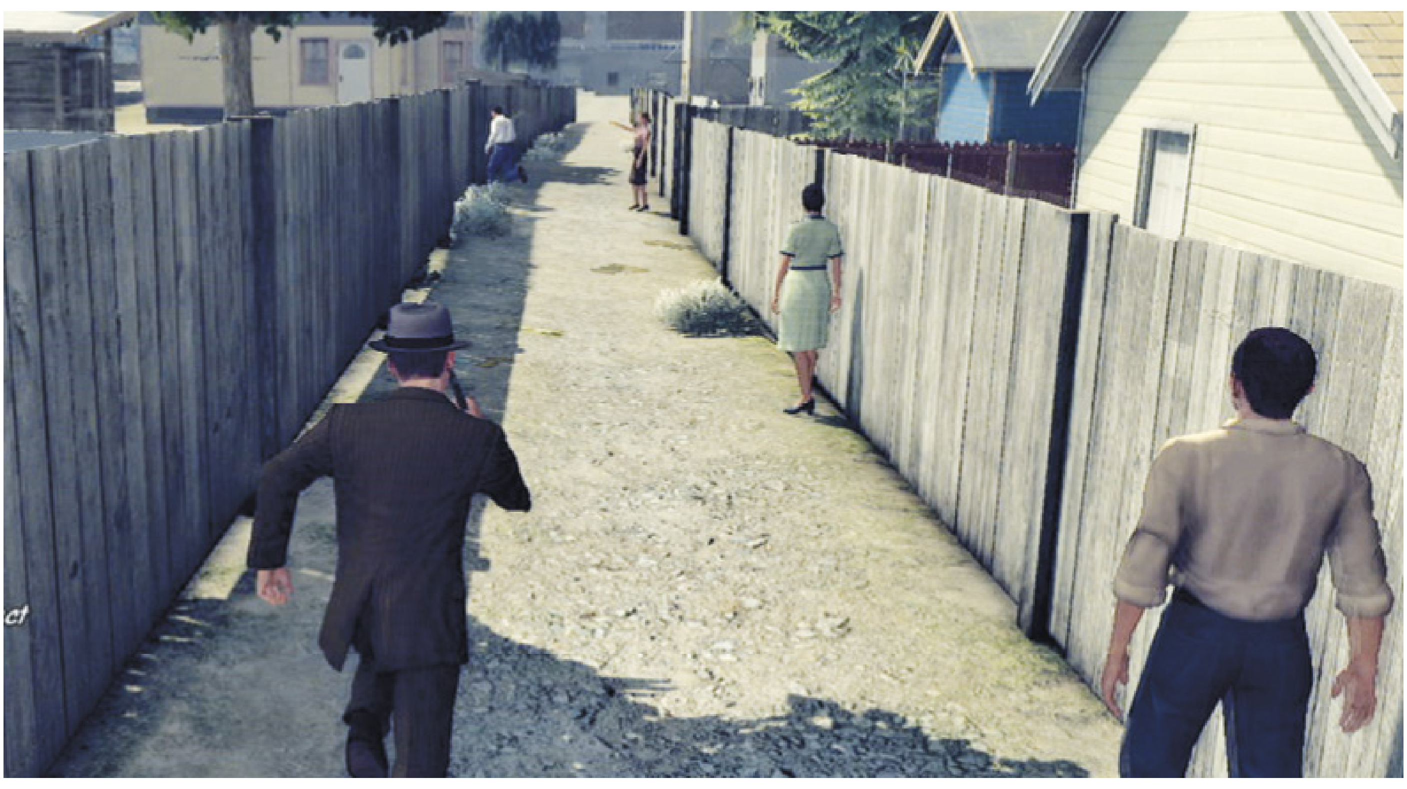
- Phelps or Galloway dies.
- Suspect escapes.

## TIME AVAILABLE: 08:00–16:00.

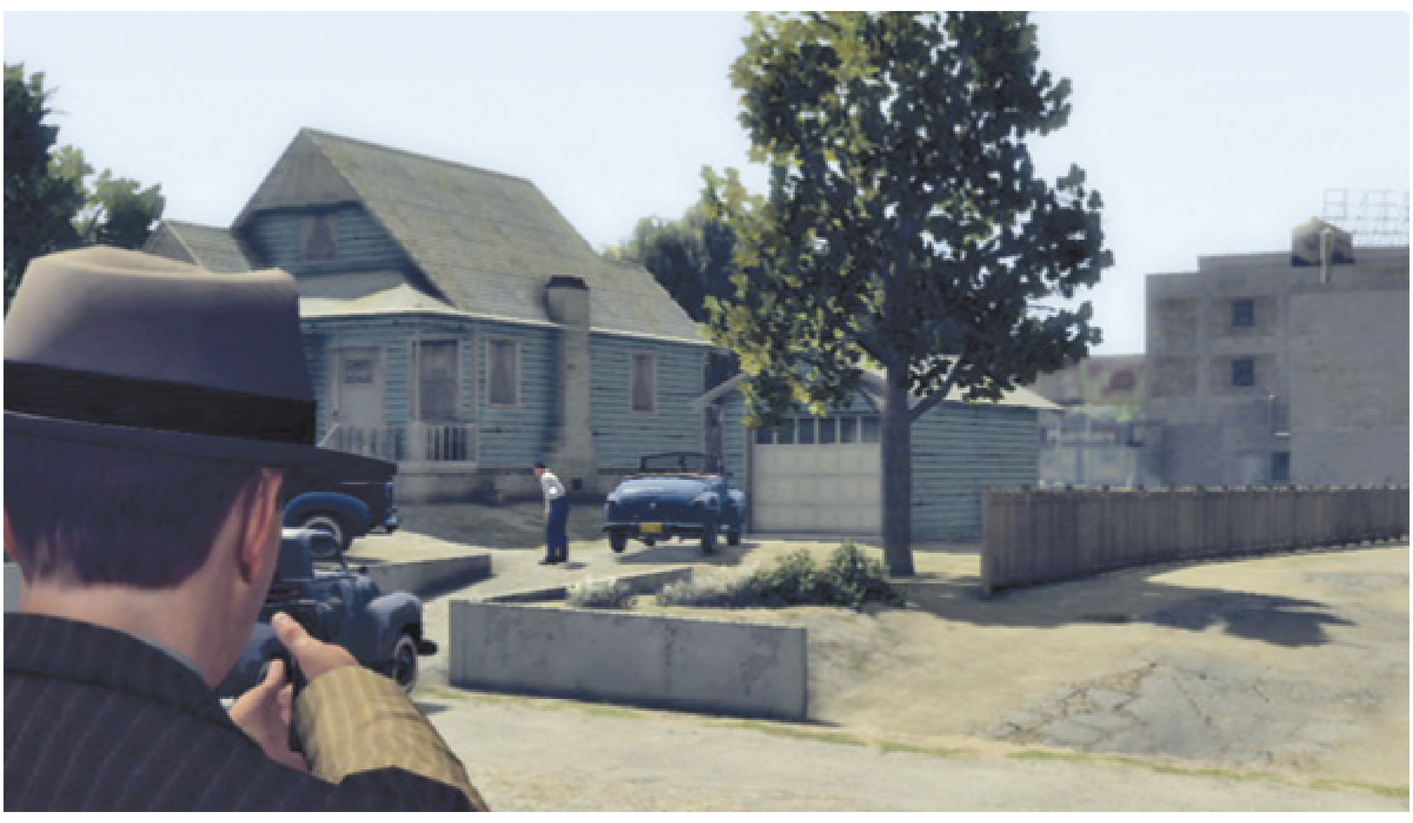
### DRIVE TO THE CRIME SCENE.

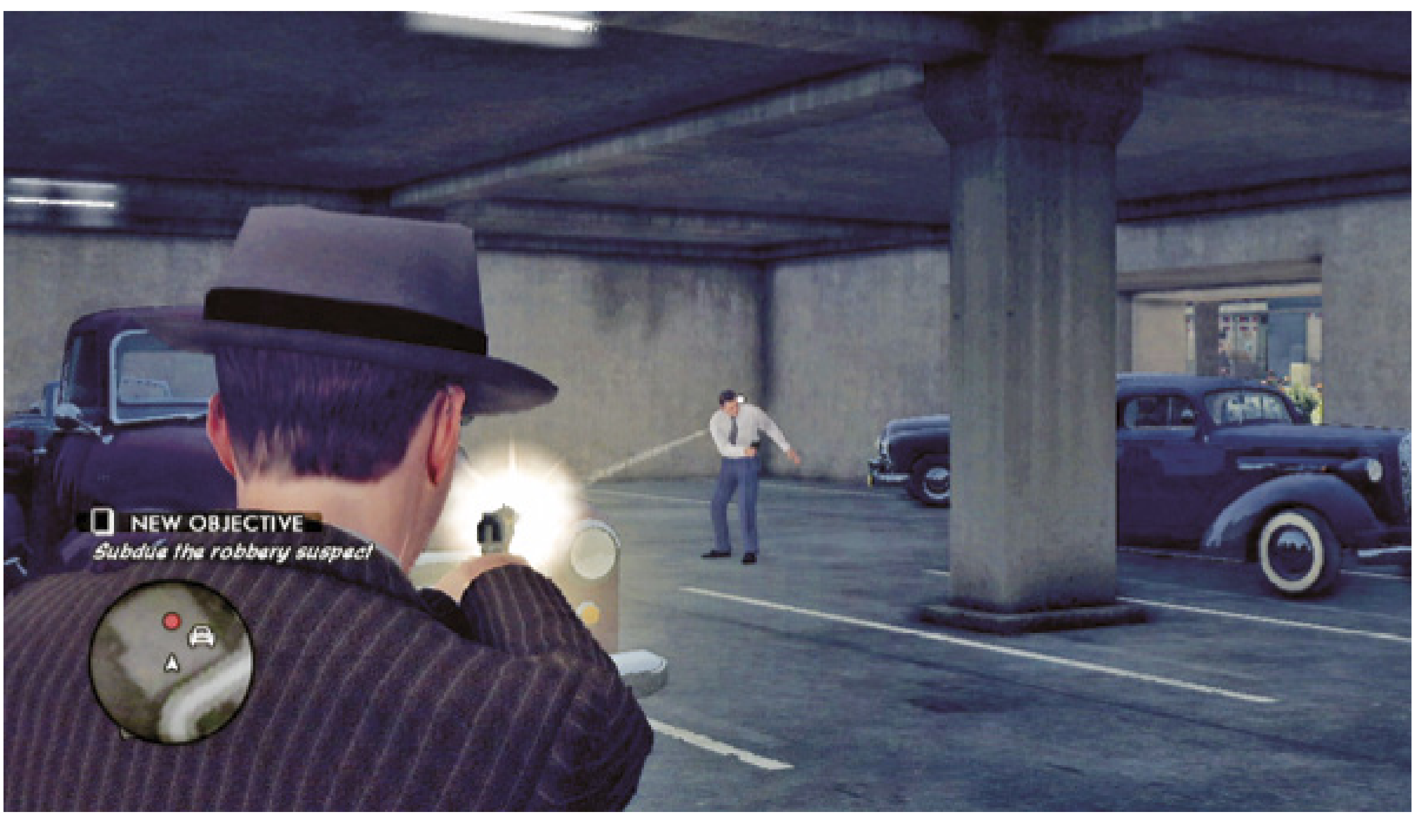
When you reach the intersection of Union and Rockwood Street ㉒, you see a middle-aged Caucasian male holding an Asian man at gunpoint. The victim refuses to hand over what the robber demands and takes a bullet for his stubbornness. You are out of your car and chasing the robber almost as soon as the victim's body hits the ground.

### PURSUE THE ROBBERY SUSPECT.



Follow the robber as he runs into a backyard, through a privacy fence opening, and into the nearby alley heading right. If you lose sight of him, the pedestrians in the alley point in his direction. Cut through the backyards, following the robber to the next road.





The robber pauses when he reaches the driveway of the house across the street. He's armed, and he shot someone, so you can draw your weapon and try a shot here. If you miss, he runs into an open garage of a building behind this house, where again he pauses and gives you another opportunity to shoot.

### SUBDUE THE ROBBERY SUSPECT.

If you chase the robber beyond the large, dark garage, he will turn and fire at you just before trying to escape the structure. Gun him down quickly before you become another victim.

ROCKSTAR GAMES PRESENTS

# L.A. NOIRE

Homicide

## 23: Thicker Than Water

KGPL reports two 459 (burglary) suspects sighted in the vicinity of the trolley station on Lucas Avenue, between Court and Colton.

### Objectives

- Pursue the suspects.
- Apprehend the suspects.

### Fail Conditions

- Suspect escapes.

## TIME AVAILABLE: 07:00–19:00.

### DRIVE TO THE CRIME SCENE.

When you arrive at Lucas Avenue at Court and Colton ㉓, you witness an argument between a Bonnie & Clyde-like couple about whether or not they should have iced some folks they just robbed. When they spot you moving in on them, they flee in their hotrod and the chase begins.

### PURSUE THE SUSPECTS.

Follow the vehicle out of the parking lot and through the alley across the street. Stay as close as possible so your partner can shoot out of the passenger window at the fleeing car's tires. To give your partner a decent shot, you must keep the vehicle in your partner's field of view. So keep that car to the right of yours as much as possible.

The hotrod sticks to the alleyway until the robbers see the opportunity to cut through a construction site. Once they're through that winding course, the suspects head left on 1st Street, then make the first left and up an embankment at the end of the next intersection. Do your best to avoid hitting trees when performing this jump.

### APPREHEND THE SUSPECTS.

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After cutting a few corners and entering Lucas Ave, the suspects veer into an alley on the right. It's narrow and tough to navigate with its sharp right angles. But if you've managed to follow them closely so far, you're doing well. The suspects reach the end of their run just beyond this alley as they collide head-on with a truck! Get out and make the arrest.

Homicide

# 24: Killer Bandits

KGPL reports an ambulance shooting, 943 South Broadway at Levine's Liquor Store.

## Objectives

- Subdue the robbery suspects.

## Fail Conditions

- Phelps or Galloway dies.
- Suspect escapes.

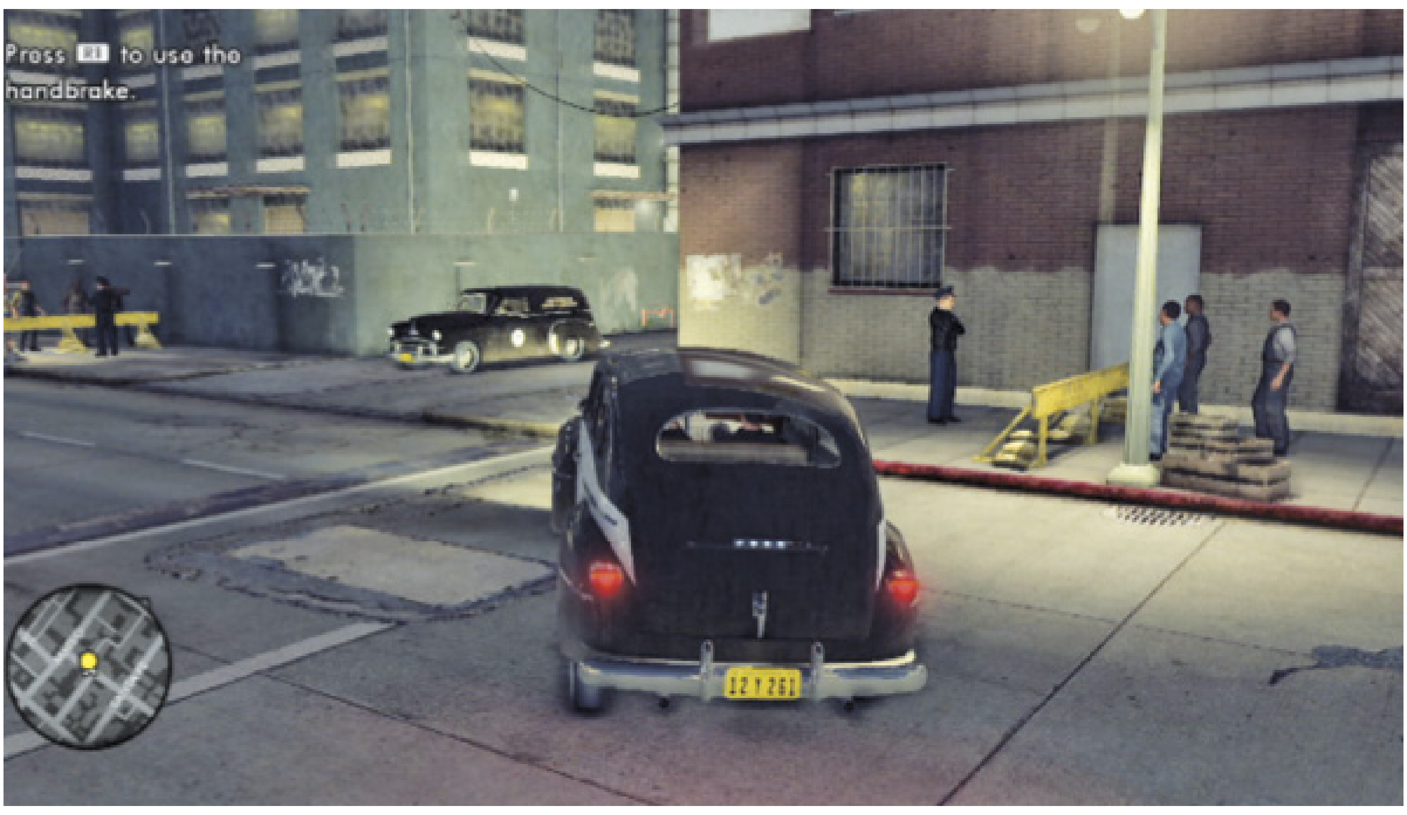
## TIME AVAILABLE: 08:00–16:00.

### DRIVE TO THE CRIME SCENE.

When you get to Levine's Liquor Store ㉔, you find the assistant shopkeeper shot dead on the ground behind the counter. Two robbers entered the store and the employee went for the shotgun under the counter. He missed. They didn't. Now the suspects are fleeing on foot. During the cinematic, the two robbery suspects are spotted in an alley near the scene of the crime.

### SUBDUE THE ROBBERY SUSPECTS.

From the start, you find yourself covered up against the corner of a building. You're looking down the alley at one suspect near a dumpster, who's ready to return fire; the other is fleeing deeper into the alley, attempting to make a vehicular escape.



Press [illegible] to use the handbrake.

It's pretty much impossible to gun down the running man before he enters the truck, so concentrate all your firepower on the closest suspect until he's dead. Once the second suspect enters the distant truck, begin aiming at the driver's head and shooting repeatedly. Use an automatic aim (first shot from cover) to quickly find the driver in the truck, then continue shooting until he also bites the dust.

Homicide

# 25: Bowling Lane Robbery

KGPL reports a 211 (armed robbery) in progress at 9th and Grand at Rawling's Bowling Alley.

## Objectives

- Subdue the armed suspects.
- Subdue the remaining suspect.
- Subdue the hostage taker.

## Fail Conditions

- Phelps or Galloway dies.
- Suspect escapes.
- Hostage dies.

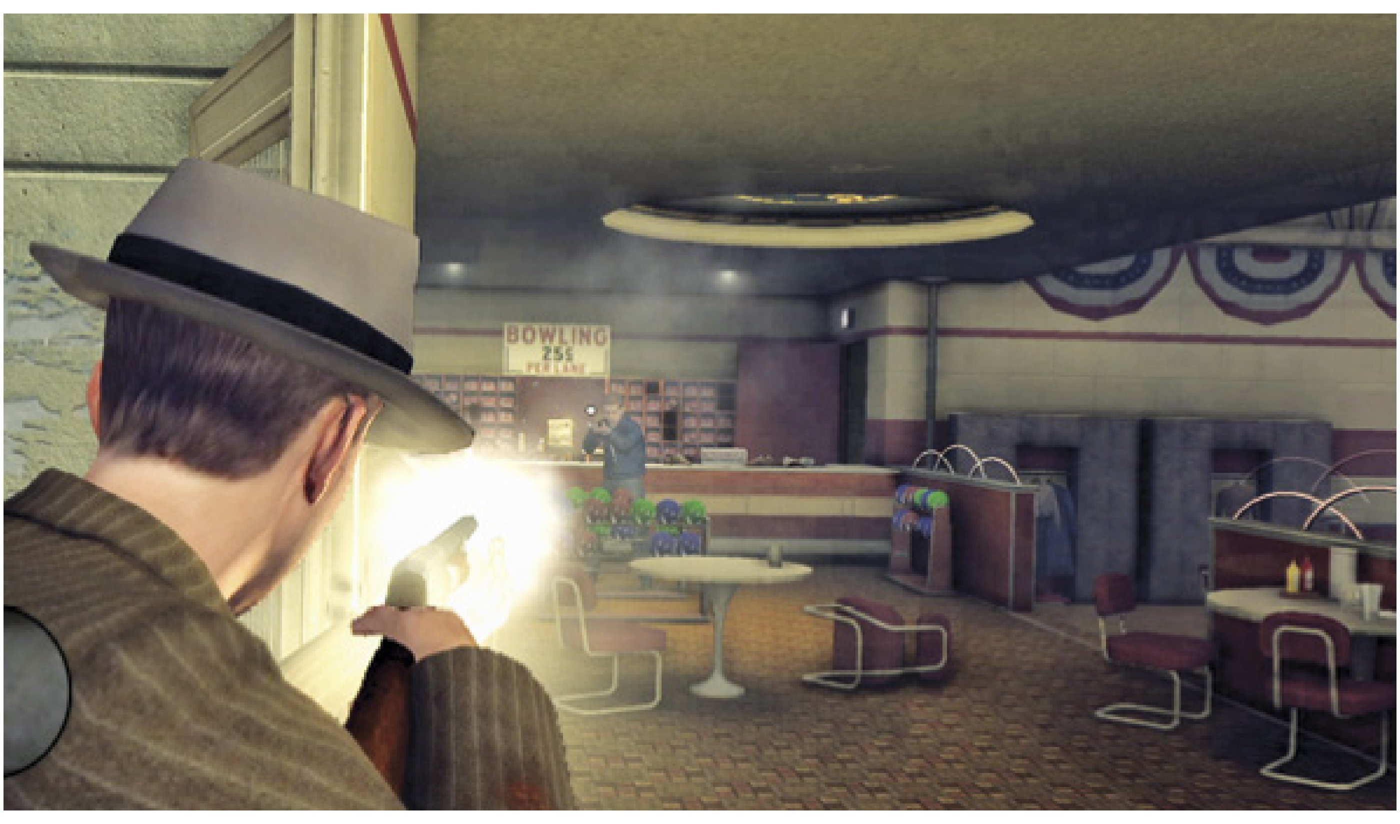
## TIME AVAILABLE: 08:00–16:00.

### DRIVE TO THE CRIME SCENE.

When you arrive on the scene at Rawling's Bowling Alley ㉕ , an armed suspect carrying a shotgun is seen clearing customers out of the bowling alley.

### SUBDUE THE ARMED SUSPECTS.

You begin this mission covered behind your patrol vehicle as the shotgun-toting suspect you saw in the opening cinematic comes running out the front door. Gun him down, take his shotgun, and then cover outside the entrance.



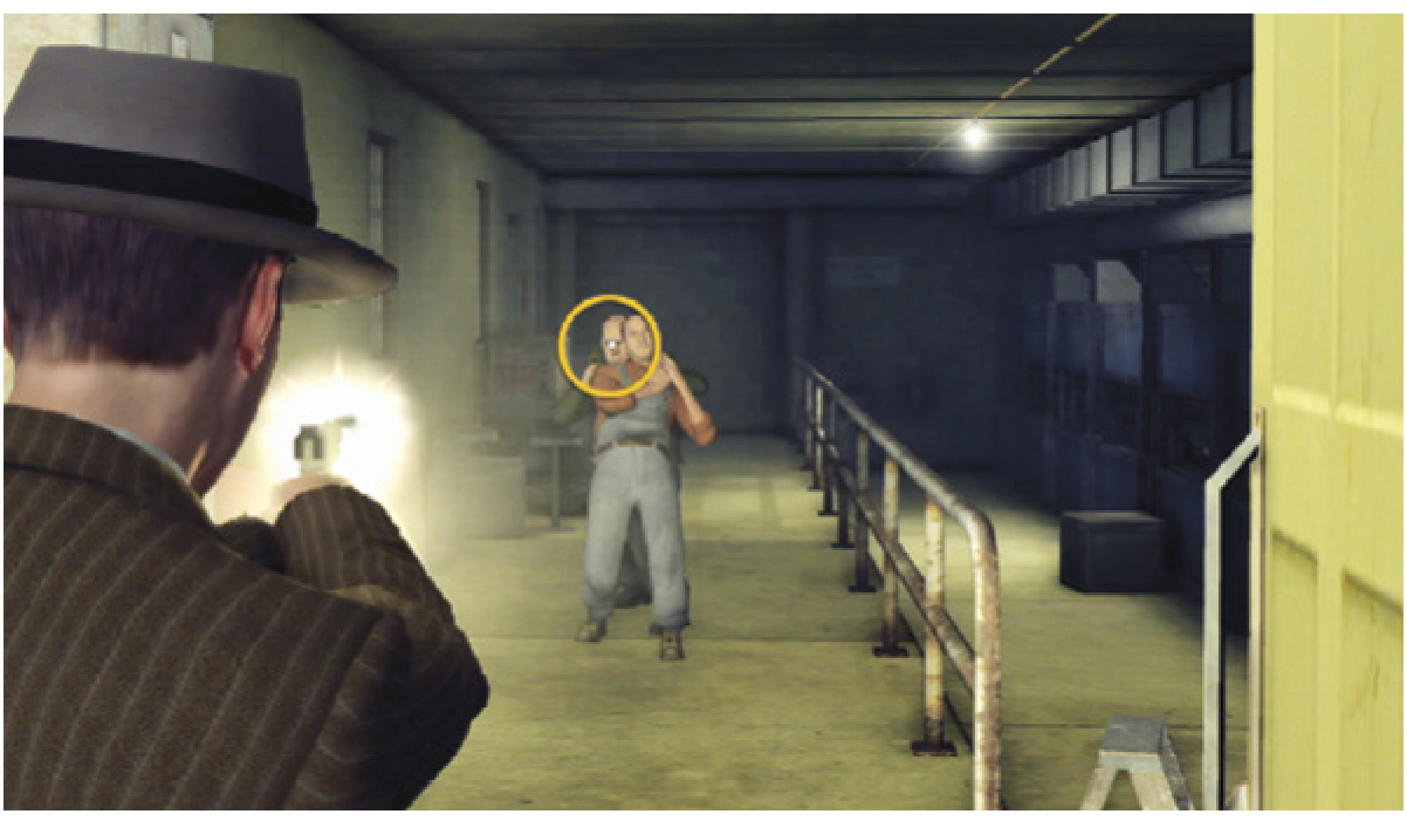
Look for the enemies by spotting red blips on the mini-map. Swing out from cover and shoot the gunman near the bowling lanes, inside the doorway and just to the right. Release your cover stance and enter

manual aim. While aiming, slowly enter the bowling alley as you face the shoe counter, inside and to the left. There are two gunmen in this location. If you're quick enough, you can gun down both men and avoid a hostage situation.

### SUBDUE THE REMAINING SUSPECT.

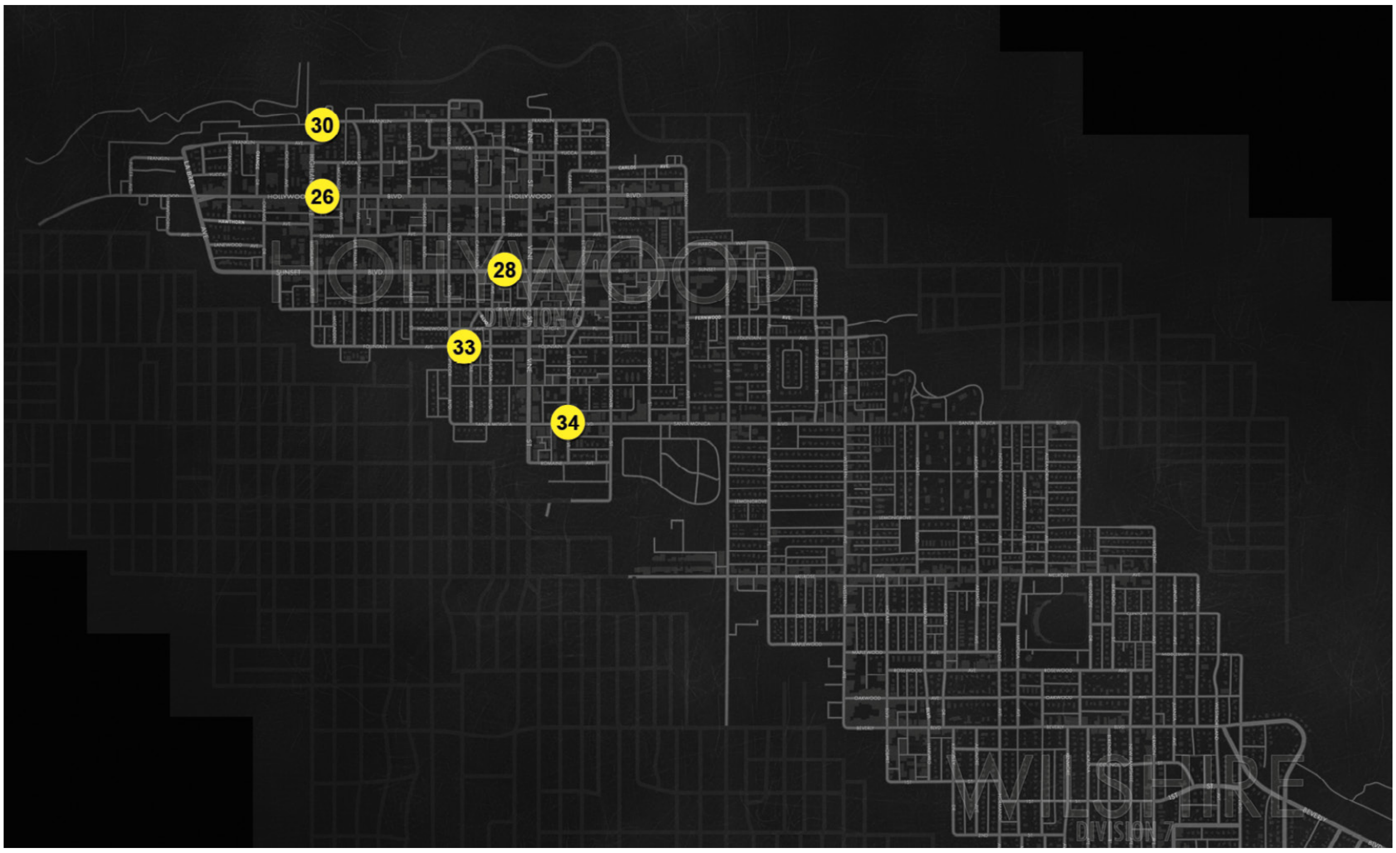
If the man behind the counter lives, he'll run down a connecting hallway. When control returns to you, run and leap over the counter to chase him. A cinematic shows the fleeing gunman take a hostage in the pin setting room.

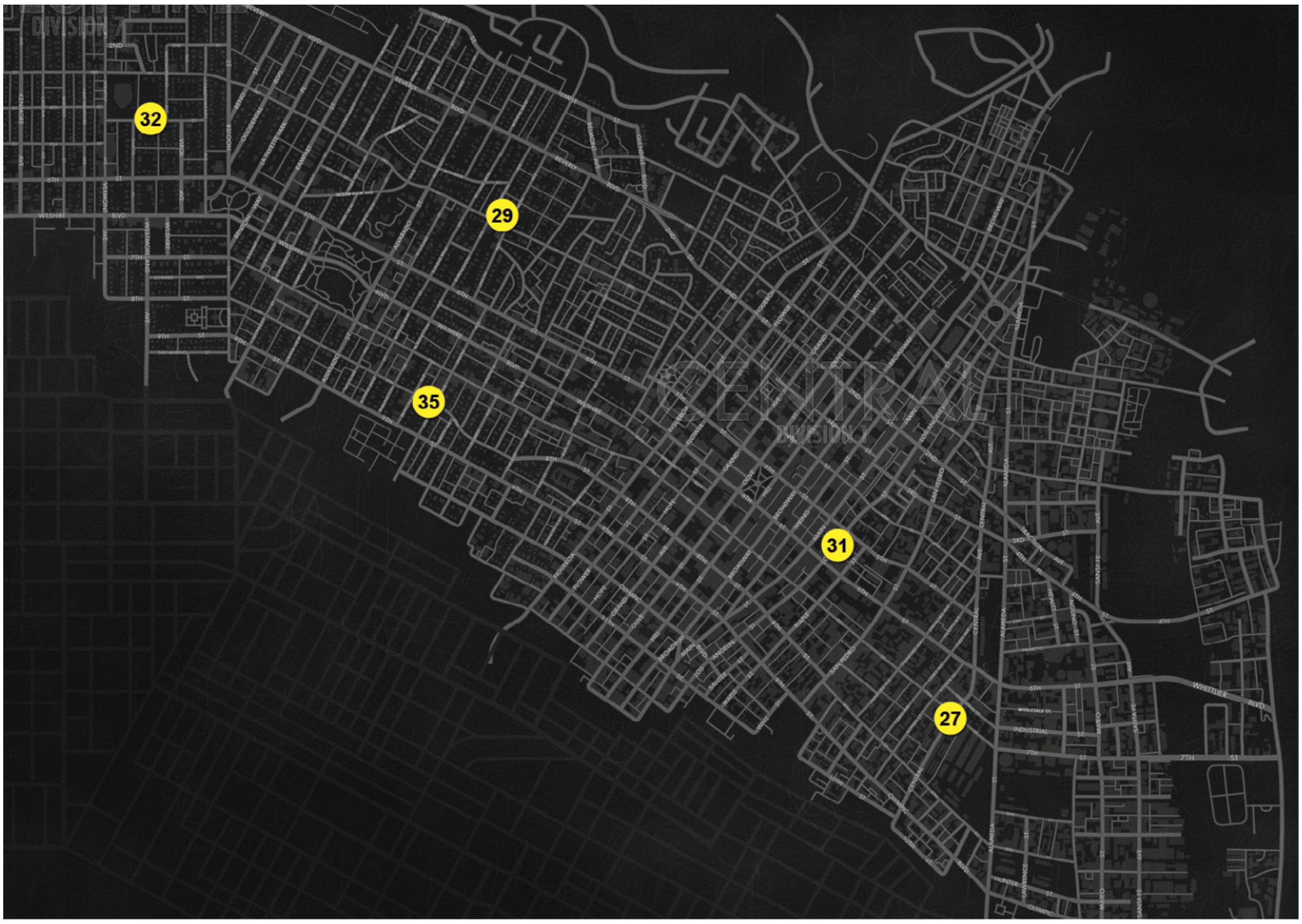
### SUBDUE THE HOSTAGE TAKER.



To defeat the suspect without harming the hostage, do not adjust your aim after the cinematic lead-in. In the first instant of the challenge, the gunman puts his head into view to the right (your left) of the hostage's head. As soon as this happens, shoot. The gunman goes down.

## Map

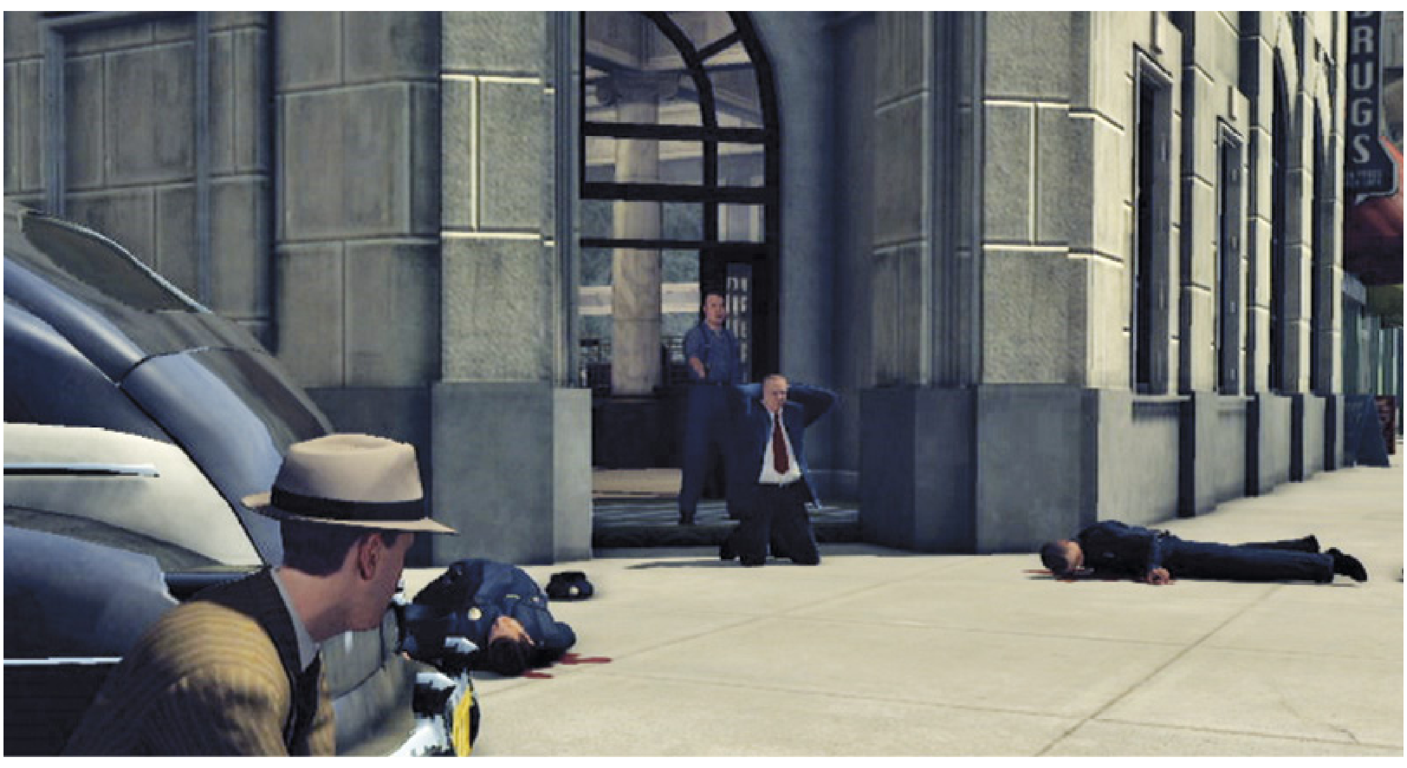

30
26
28
33
34
HOLLYWOOD
DIVISION
WILSHIRE
DIVISION 7


DIVISION 7
32
29
35
CENTRAL
DIVISION 1
31
27

Vice

# 26: Commies

KGPL reports a 211 (armed robbery) in progress and shots fired at the corner of Hollywood and Highland at Hollywood First National Bank. The 211 suspects have taken several hostages.



## Objectives

- Subdue the hostage taker.
- Subdue the armed suspects.

## Fail Conditions

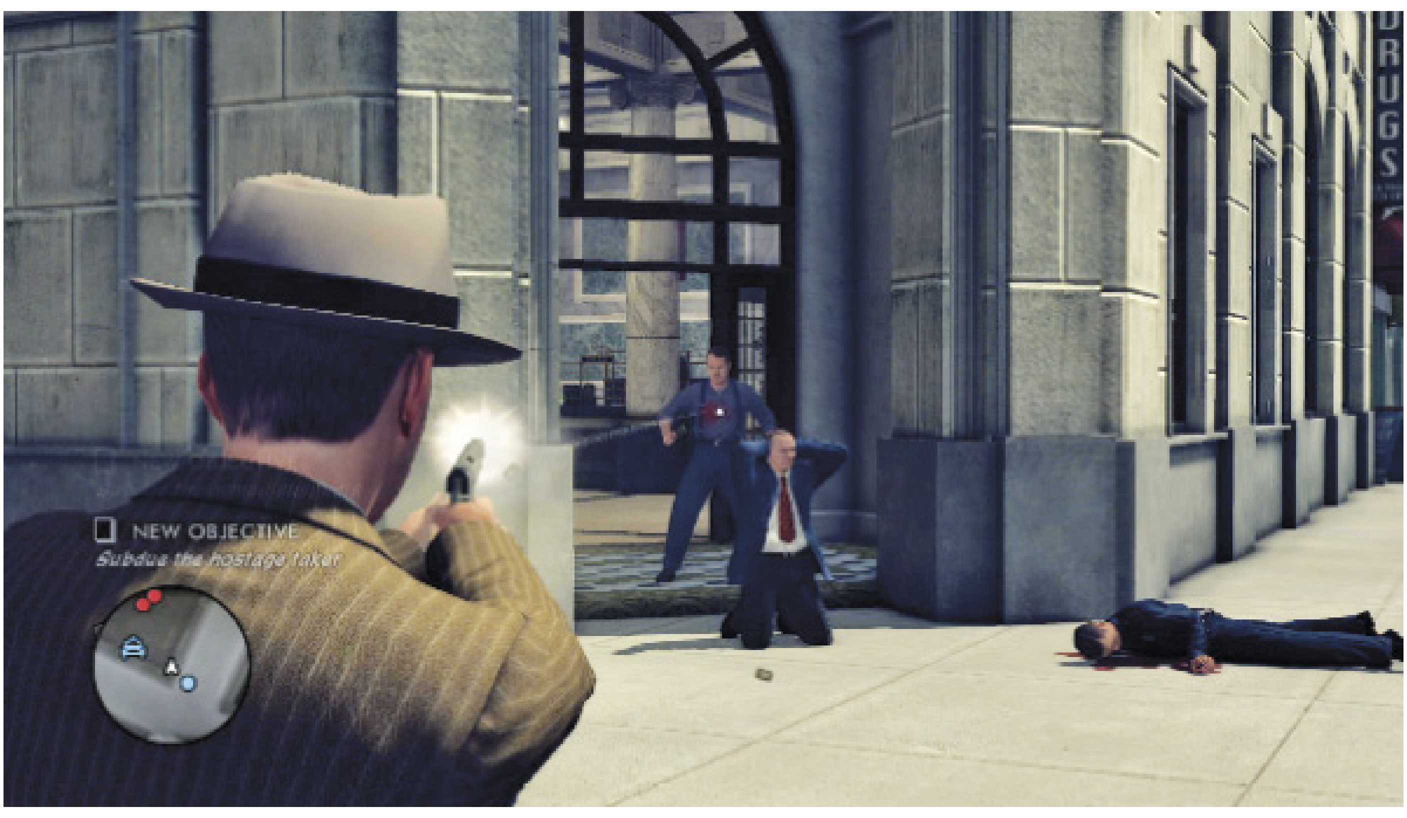
- Phelps or Earle dies.
- Hostages are injured or killed.

## TIME AVAILABLE: 08:00–16:00.

### DRIVE TO THE CRIME SCENE.

When you arrive on the scene at Hollywood First National Bank ㉖, a gunman is holding a hostage at the main entrance. Three cops are lying on the sidewalk and street. The reporting officer tells you three guys tried to knock the place over and got jumped. Now they've got a half dozen patrons and staff for insurance: two inside covering the hostages, plus the charmer at the front door. He won't negotiate and he'll kill the hostage if you don't put him down.

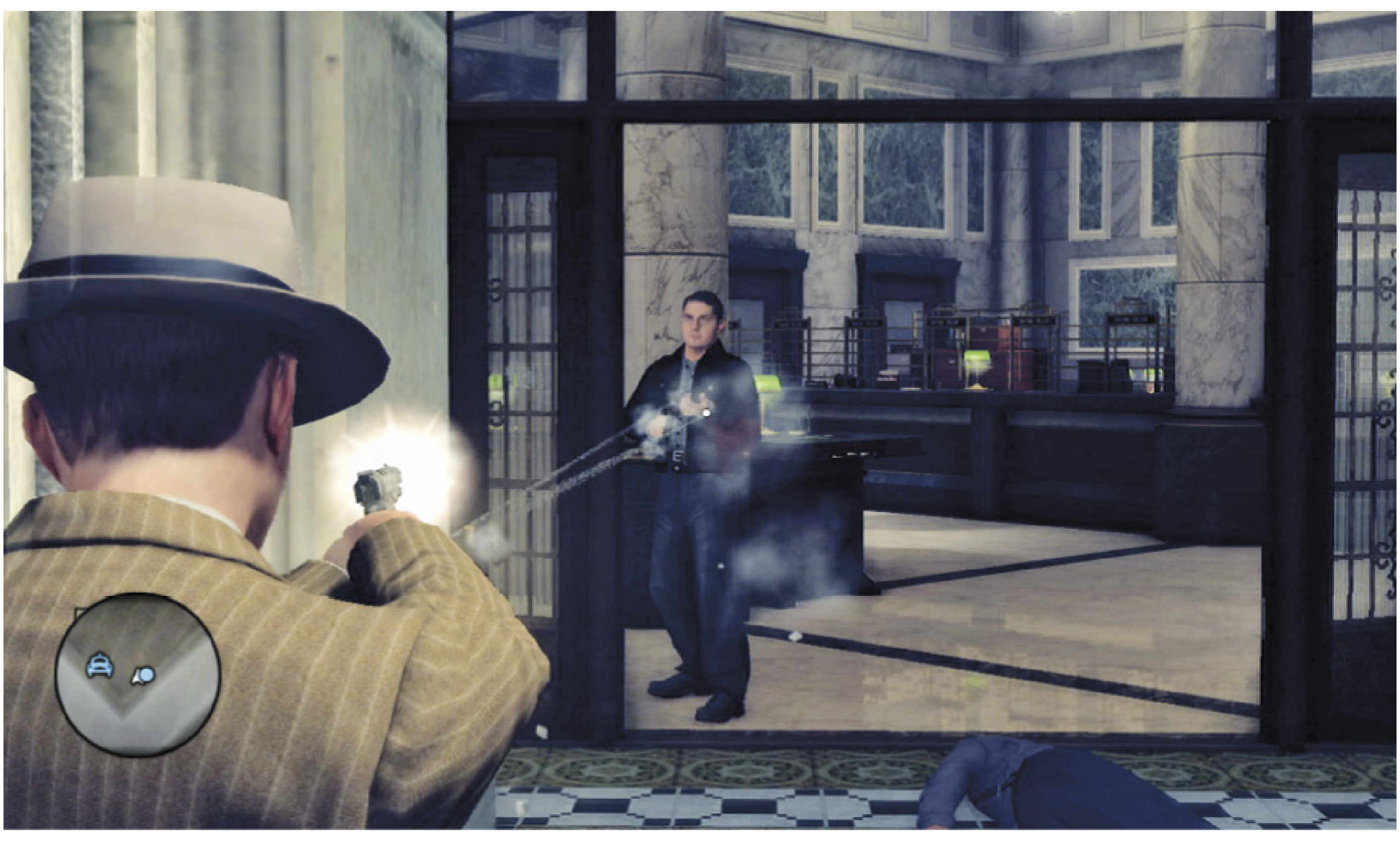
### SUBDUE THE HOSTAGE TAKER.



You begin the case crouched down and covered behind your patrol car. From cover, swing out and auto-aim, then fire on the hostage taker. With the suspect down, the remaining hostages flee the building, leaving the remaining gunmen inside with no insurance. Take a more powerful weapon out of the trunk of the patrol car you were covered behind.

### SUBDUE THE ARMED SUSPECTS.

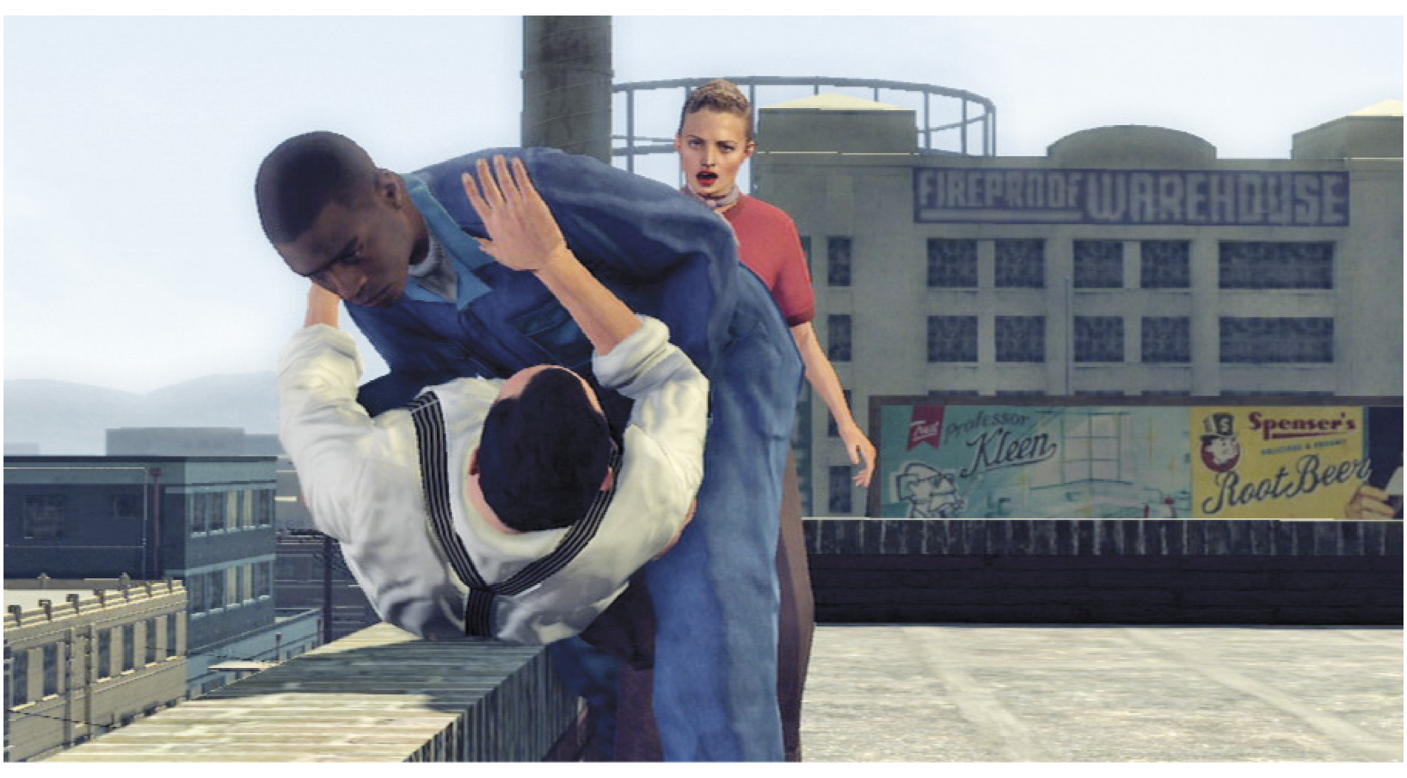
Move up to the entrance of the bank and cover along the left side exterior column. Gun down the armed suspect behind the teller counter. After dropping that gunman, wait where you are until the last gunman creeps into view from the left interior. Then swing out from cover and shoot him to complete the case.



Vice

## 27: Fatal Plunge

KGPL reports a 415 (disturbance) at the corner of Central Ave and 7th.



### Objectives

- Reach the roof.
- Apprehend the suspect.

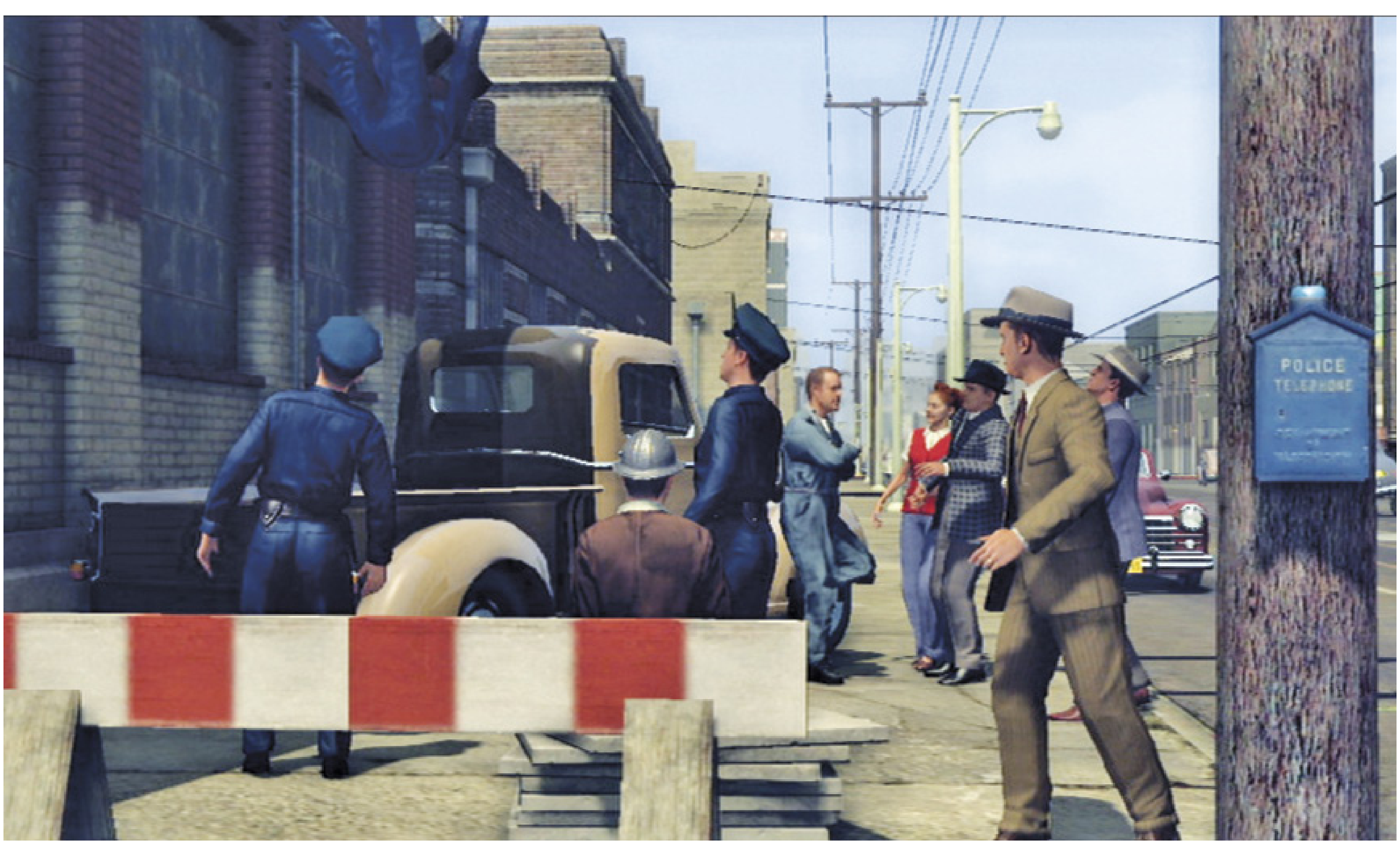
### Fail Conditions

- Phelps or Earle dies.
- Suspect is allowed to escape.

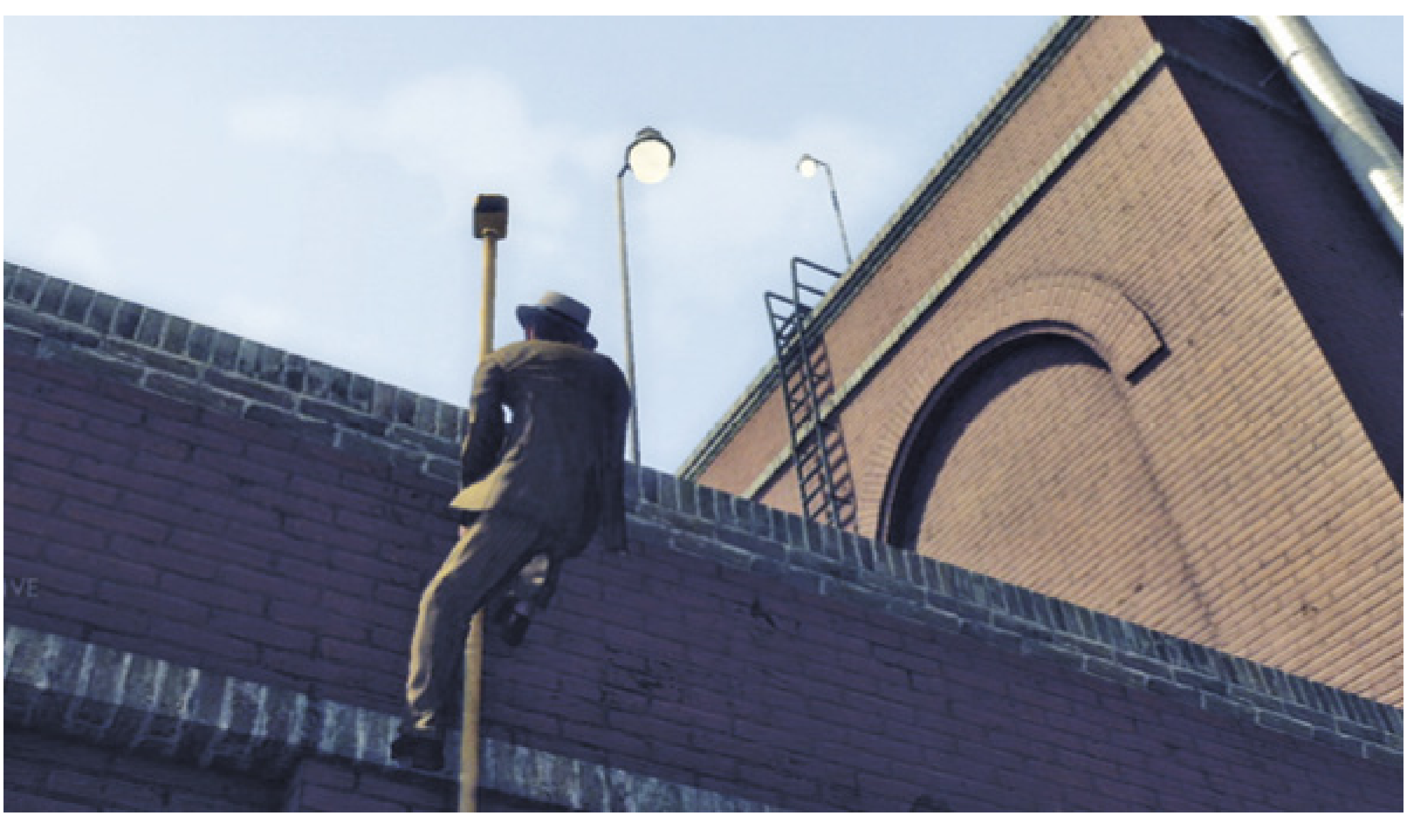
## TIME AVAILABLE: 08:00–16:00.

### DRIVE TO THE CRIME SCENE.

When you arrive on the scene at the corner of Central and 7th ㉗, you witness a rooftop altercation. Two men fight over a woman. The struggle escalates and gets dangerously close to the edge of the roof. Finally, the new lover is pushed over the ledge and falls to his death right in front of the L.A.P.D. officers gathered below.



### REACH THE ROOF.

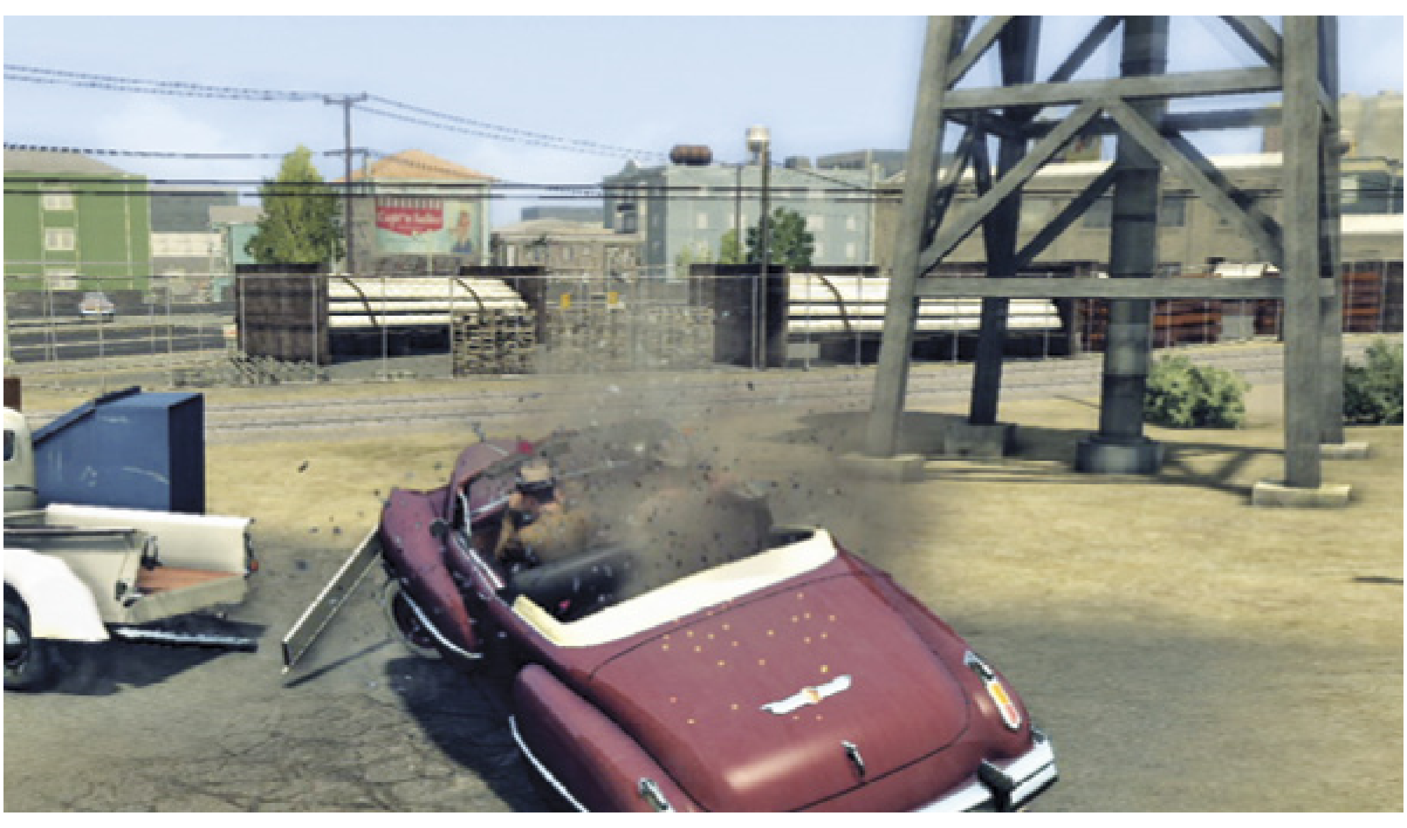


To get to the rooftop, scale the pipe near your starting position, then climb the ladder on the wall to the right when you reach the top. This takes you to the rooftop where the fight occurred. Once there, Dudley Lynch (bartender at Ray's Café from "A Marriage Made in Heaven") and his love interest (Shannon, also from the same case) comfort each other. When Dudley sees you cresting the rooftop, he throws Shannon aside and takes off running.

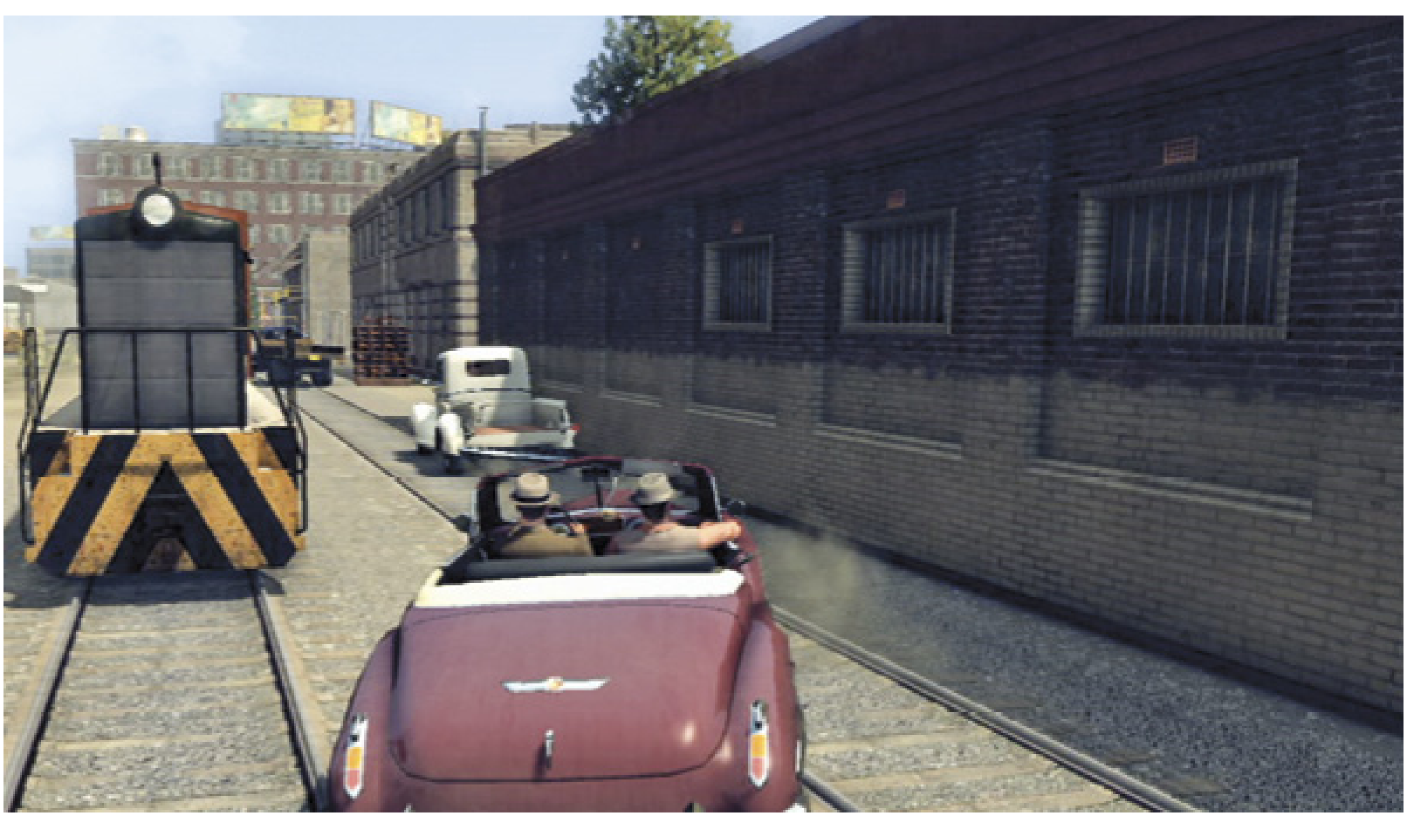
### APPREHEND THE SUSPECT.

Follow Dudley off the rooftop by sliding down the ladder to the left. As you descend, the suspect enters a white pickup truck. Run after the truck to the street; your partner will drive up and open the door of your police car and the vehicle chase begins.

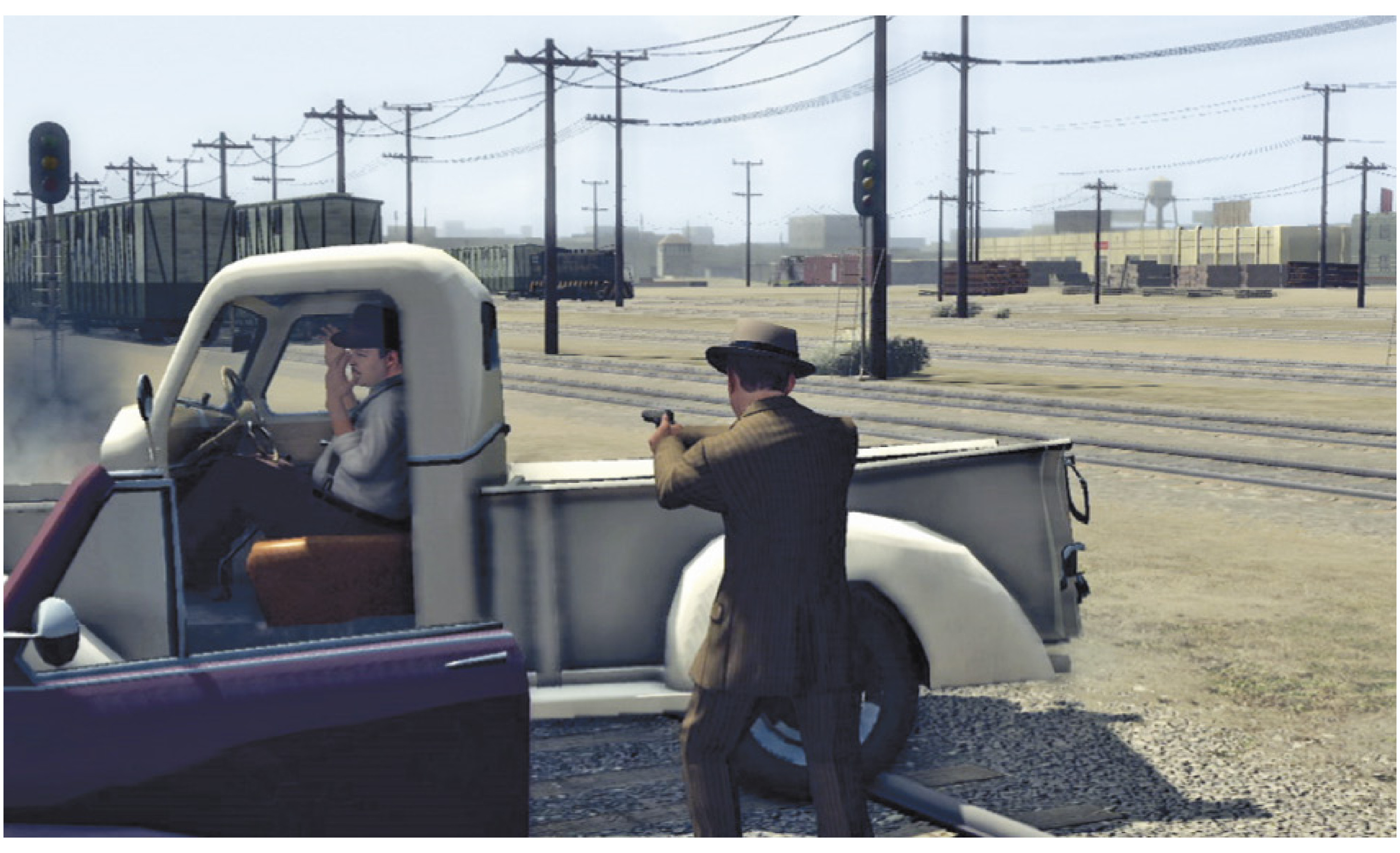
There's only one outcome and to reach this you must follow the truck to the end of the line. You can smash and bump the vehicle all you want, but it will do no good; it just keeps going until the inevitable happens.



So instead of trying to ram the vehicle, which often causes you to either wipe out or miss a sharp turn, just concentrate on following the suspect's every move very closely. If you lose sight of him for a second, look for the red blip on the mini-map to help orient your vehicle to get him back into view.



Dudley cuts through alleys and train yards in an attempt to lose you. In the second train yard, veer right to avoid being hit by an oncoming train. Also make sure you're on the correct side of it to continue the chase without obstruction. Dudley makes a sharp right to reach Santa Fe just after this incident.



The suspect then veers right into the final train yard and tries to make a break for the flood control channel, but is stopped by a speeding train. Follow the carnage to make the arrest and end the case.

## Vice

# 28: Against the Odds

KGPL request you look for the detective at the scene of a possible 484 (theft) at the bookmakers at Sunset and Ivar.

## Objectives

- Find an incognito hiding place.
- Tail the suspect.
- Subdue the armed suspects.

## Fail Conditions

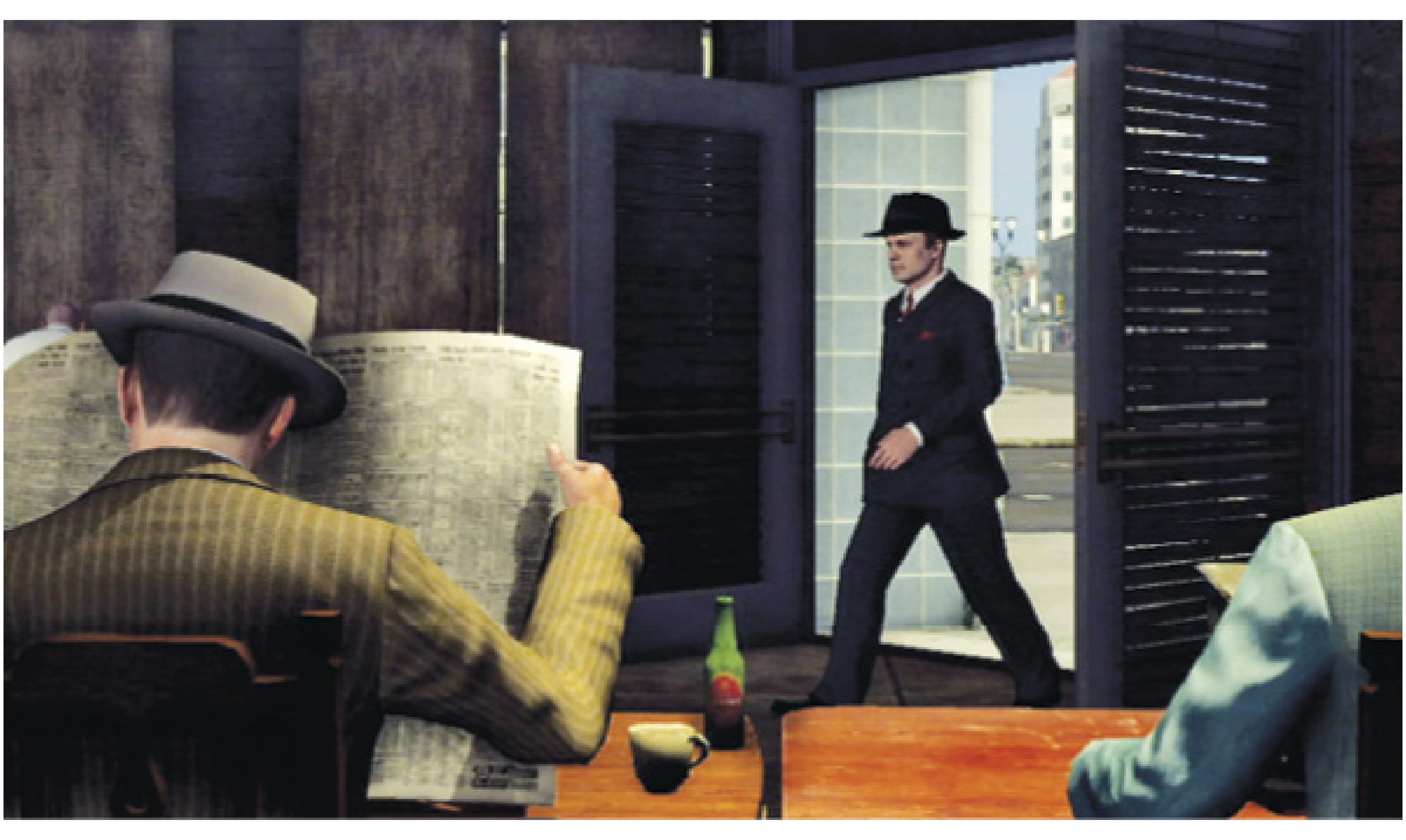
- Phelps or Earle dies.
- You leave the area.
- Suspect is allowed to escape.
- Suspect spots Phelps while being tailed.
- Suspect is killed before meeting his boss.

## TIME AVAILABLE: 08:00–16:00.

### DRIVE TO THE CRIME SCENE.

When you arrive at the bookmakers ㉘, the detective on the scene reveals that a bagman named Rampley is going to put a mint on some horse running in the fifth. He says they don't care about Rampley so much as they want his boss. Your job is to get Rampley to lead you to the big guy.

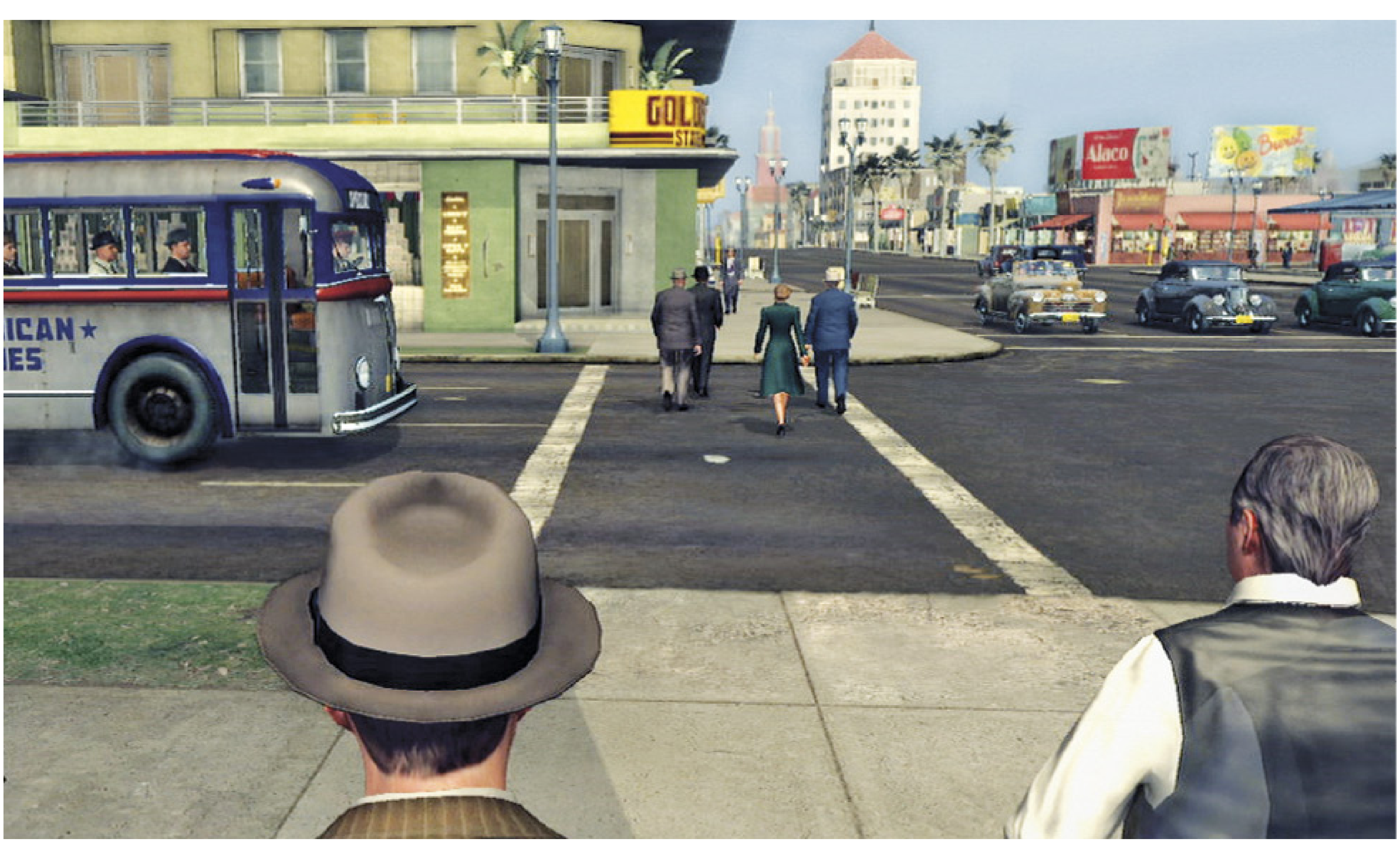
### FIND AN INCOGNITO HIDING PLACE.



Notice the empty table with a newspaper. Approach it and press the indicated button to sit down and go incognito—Phelps holds the paper high to conceal his identity.

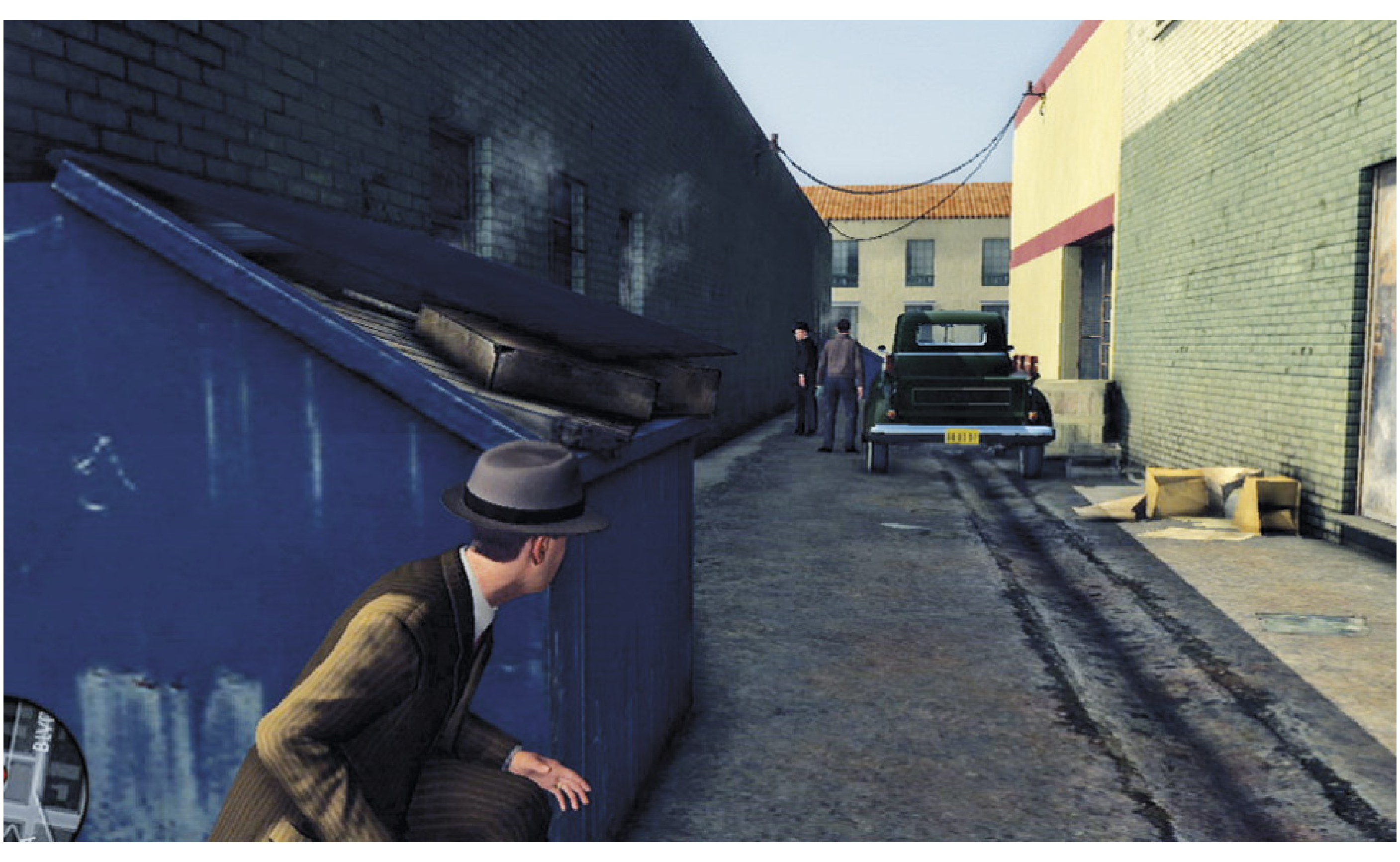
### TAIL THE SUSPECT.

Wait there until you see Rampley enter and lay down a grand on Cavalcade in the fifth. When the suspect leaves the building, get up from the chair and walk to the doorway. Rampley is indicated as a red blip on the mini-map. From the doorway, you can see him crossing the street, heading west; he's the guy in the black suit and black hat.

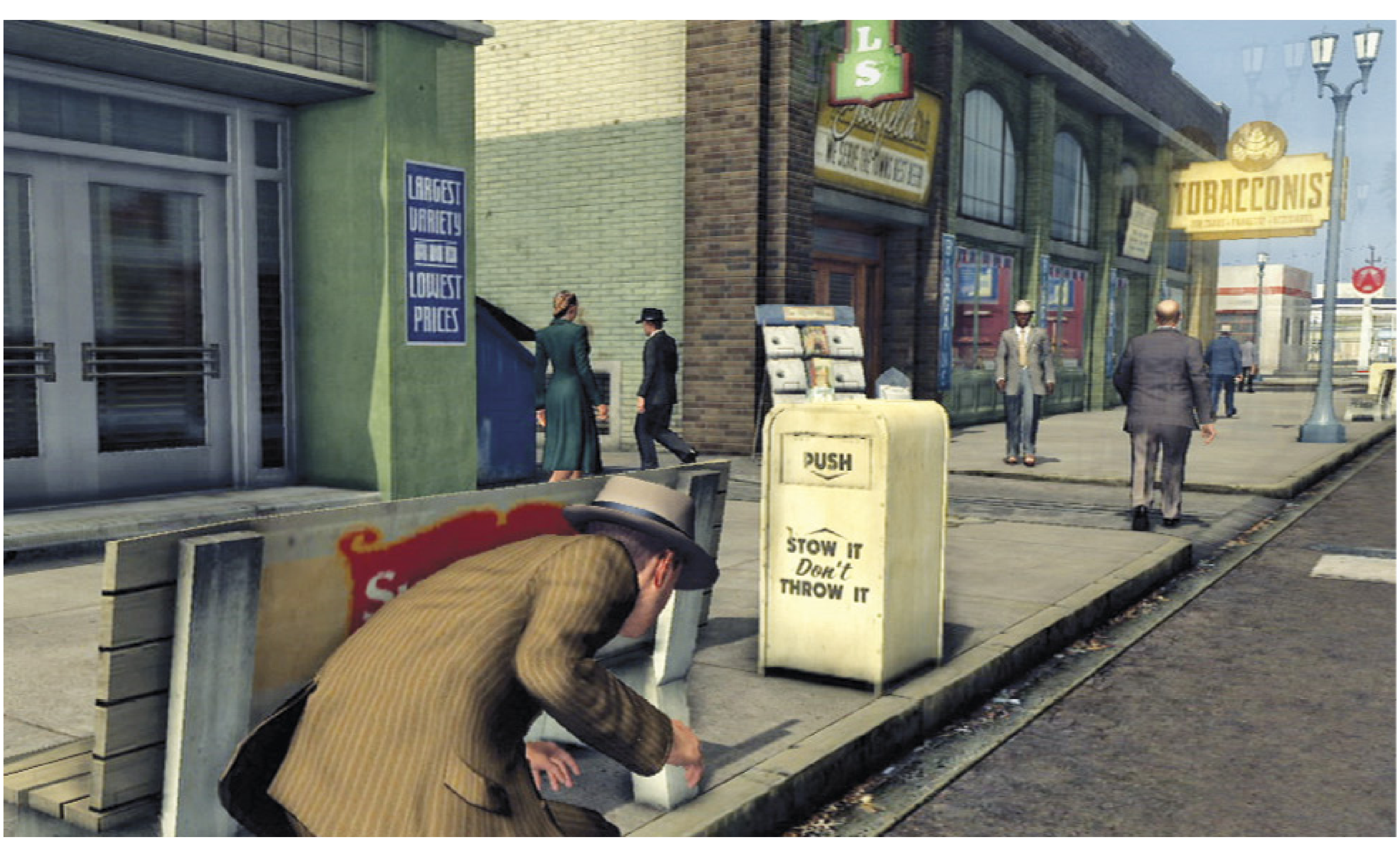


As soon as he rounds the next corner (past the green building), run across the street and cover against the corner of the building to keep your eye on Rampley as he continues west on the sidewalk.

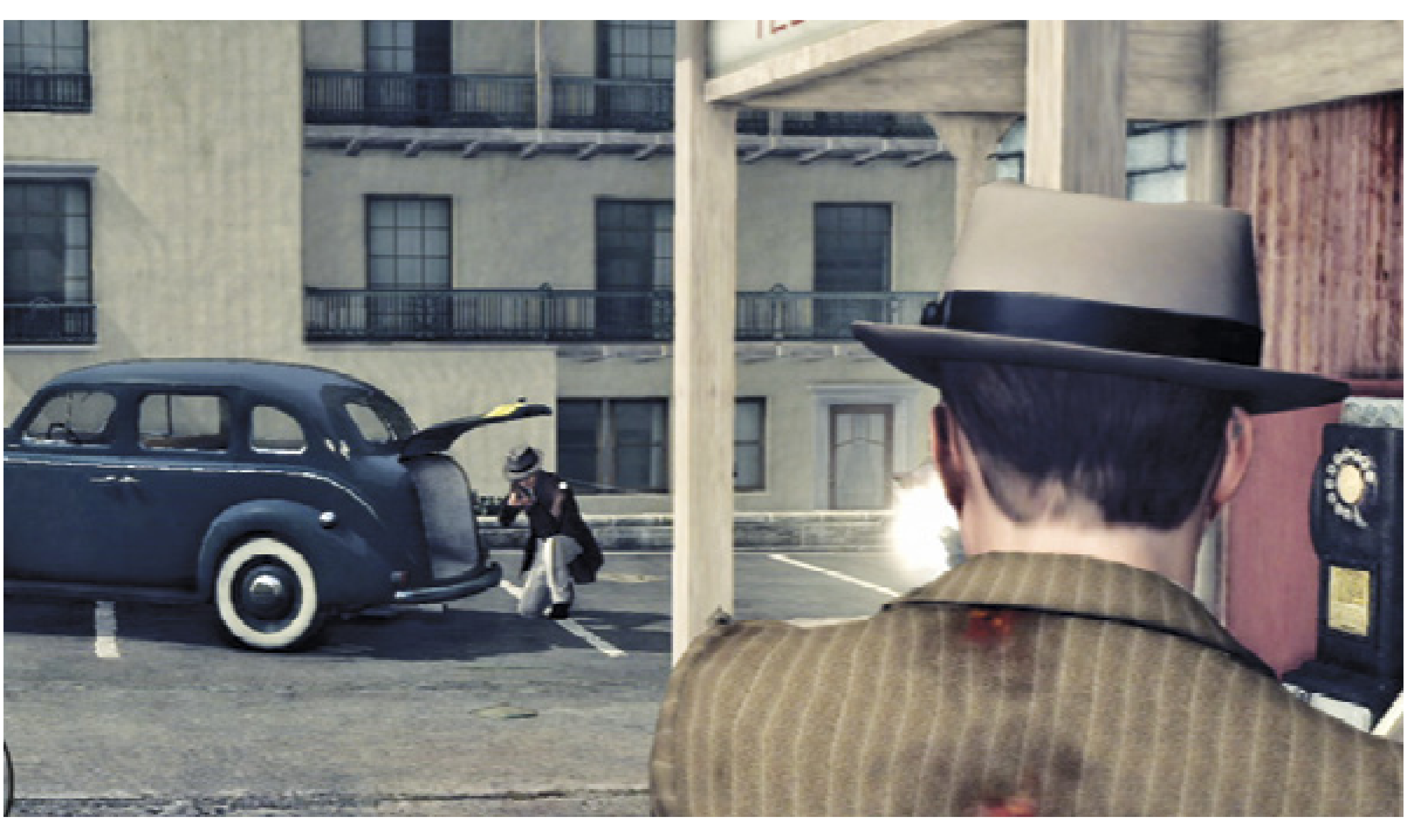
Rampley stops at the next alley entrance to the left, then strolls into the alley after looking back your way a couple of times. When Rampley enters the alley, move up and cover behind the blue dumpster at the alley entrance. He walks past a man wiping down his pickup truck. Do not advance to the truck; remain behind the dumpster. Rampley will look back multiple times, and moving to the truck is risky and unnecessary.



Remain behind the dumpster as Rampley approaches the right corner in the alley. When he disappears around the next corner, run up to the same corner. This triggers a cinematic where Rampley meets his boss about the race bet. Phelps busts up the party and guns are drawn.

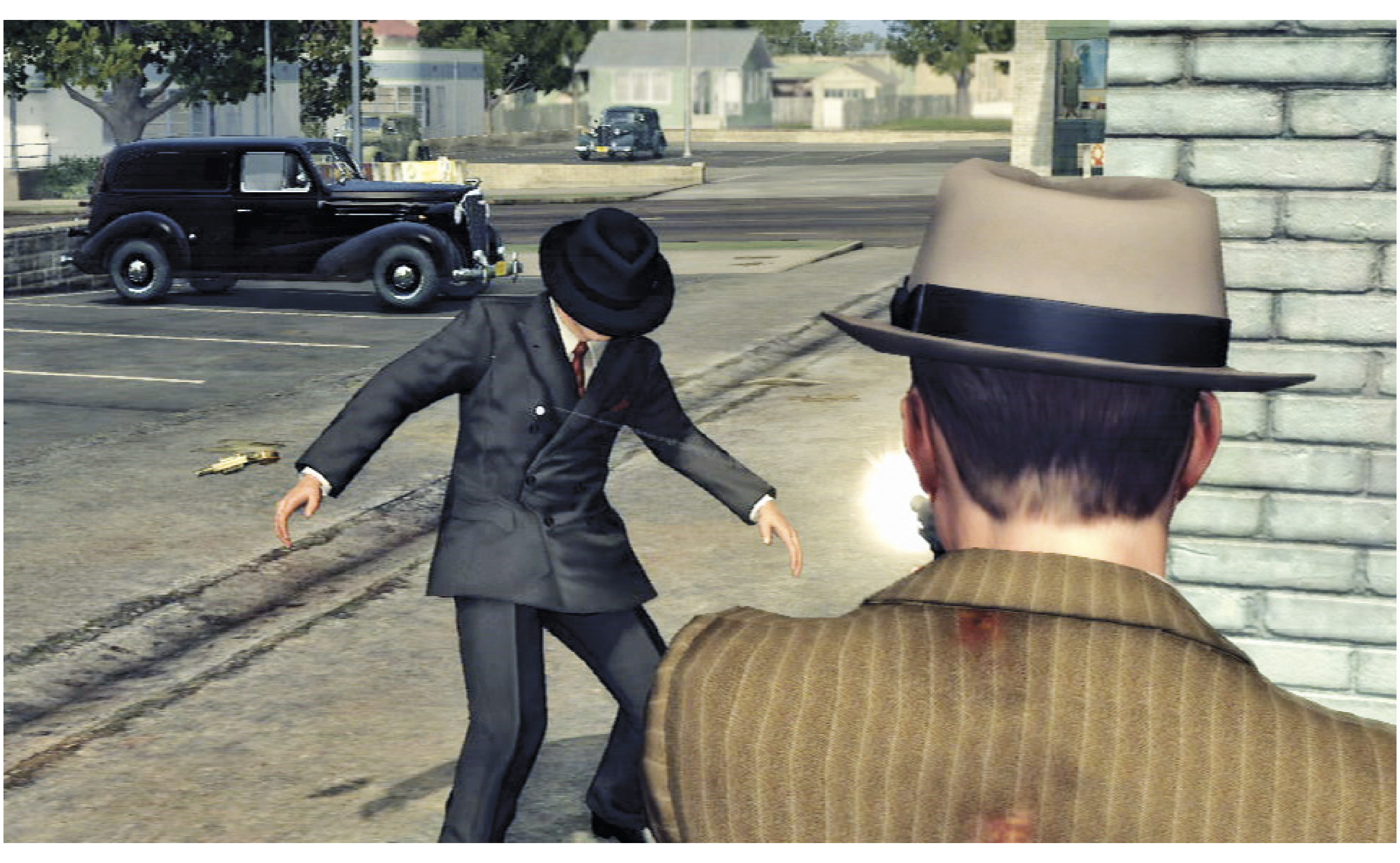


### SUBDUE THE SUSPECTS.



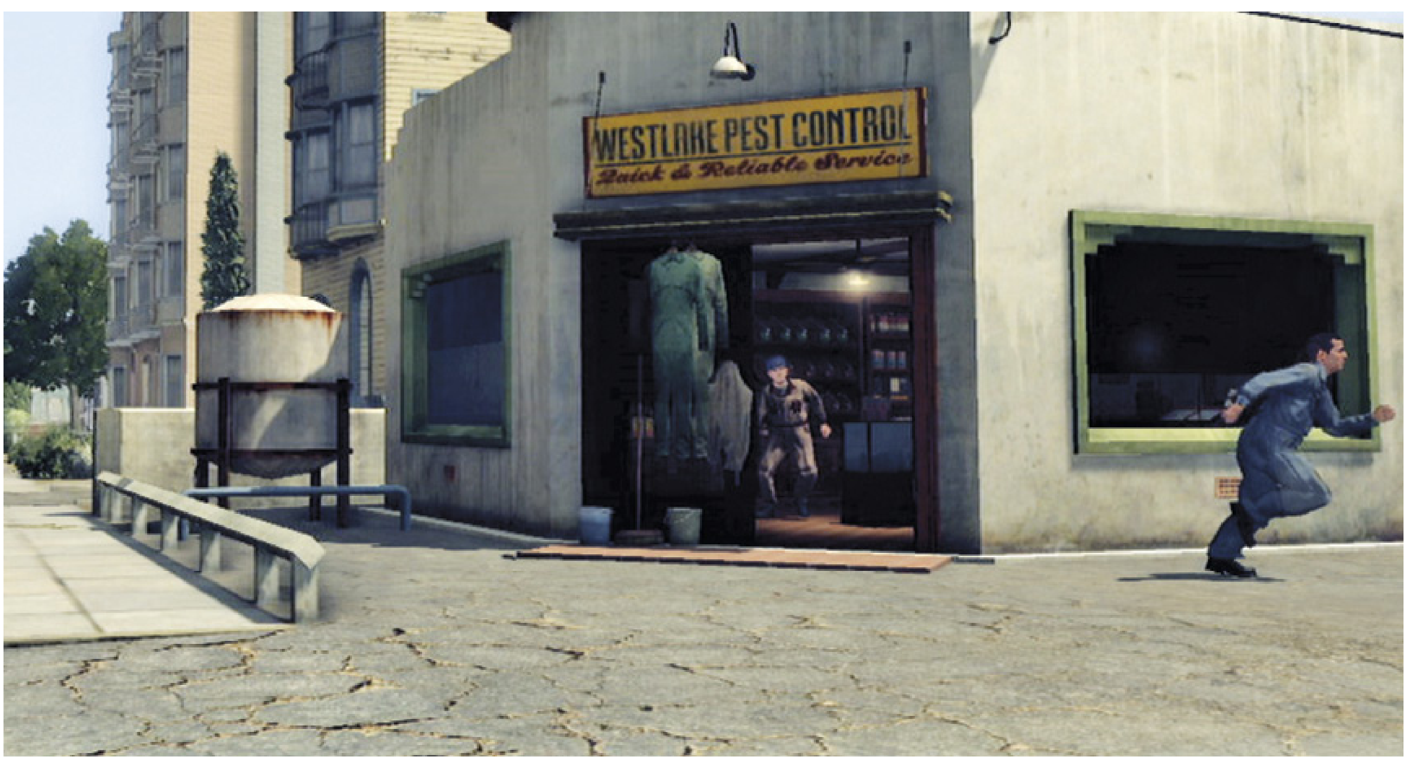
Rampley takes cover around the corner of the building on the right while the boss quickly takes cover behind his vehicle, making it impossible to gun him down before seeking cover for yourself. You have two choices: the blue dumpster on your left or the telephone booth on your right.

Concentrate your attack on the boss as he makes himself visible from behind his vehicle. Once he's dead, move slowly around the corner while aiming to reveal as much of Rampley as necessary to get in a shot. As soon as you spot him, gun him down before he repositions to get a better shot at you.



# 29: Daylight Robbery

KGPL reports a 211 in progress at Westlake Pest Control at 3rd and Union.



## Objectives

- Pursue the suspect.
- Subdue the suspect.

## Fail Conditions

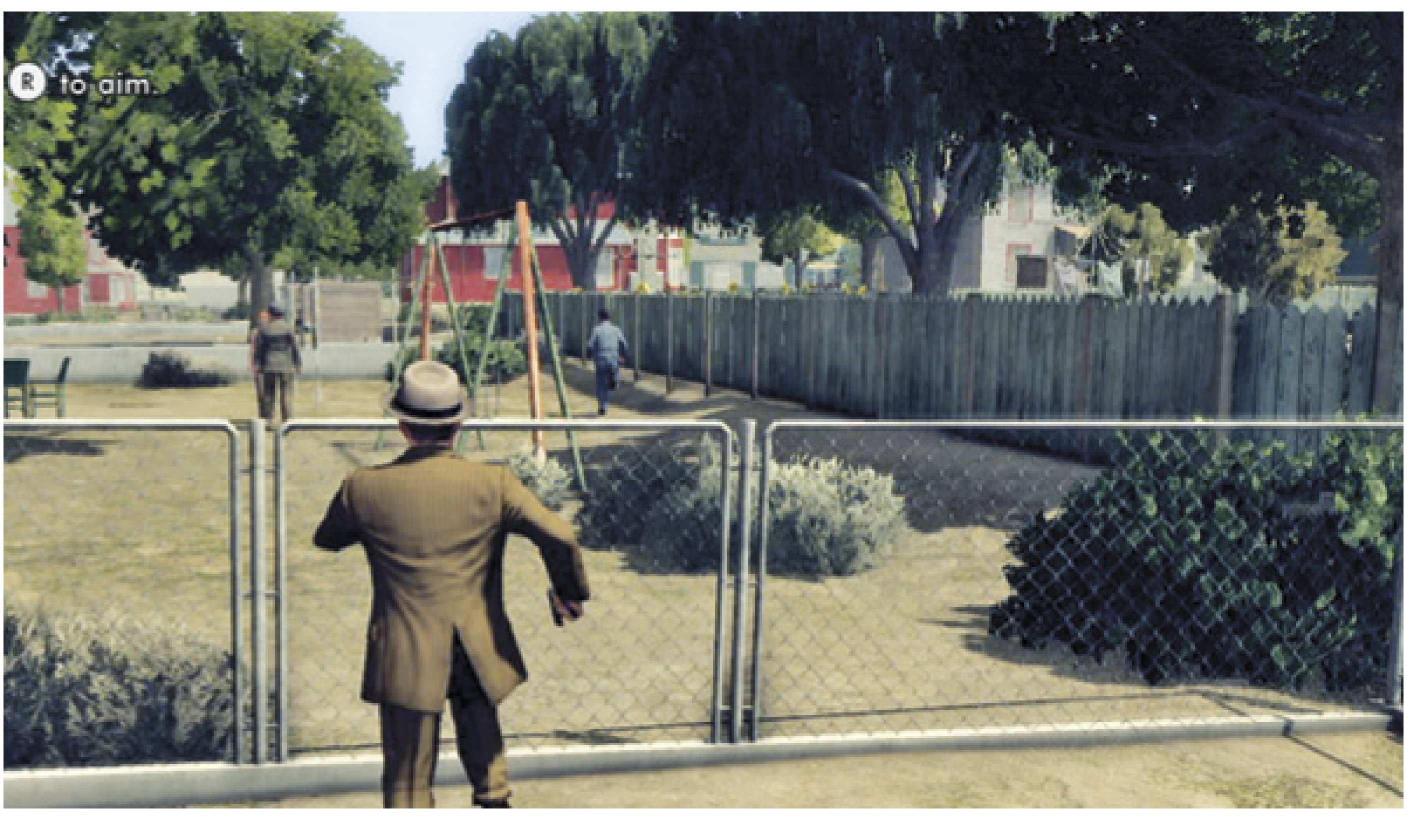
- Phelps or Earle dies.
- You leave the area.
- Suspect dies.

## TIME AVAILABLE: 08:00–16:00.

### DRIVE TO THE CRIME SCENE.

When you arrive at the pest control store ㉙, the robber is seen running out of the building, through the back lot and hurdling over a short concrete wall.

### PURSUE THE SUSPECT.



You are given the opportunity to use your gun in this chase, since the robber was armed and dangerous. Chase him over the short concrete wall behind Westlake Pest Control. Do not attempt to shoot the suspect or you'll fail the mission. A warning shot is acceptable.

Veer left through a yard and hurdle over a chain link fence. By now the suspect has turned right around a privacy fence—still no warning shot available. Veer right through another backyard and you'll spot him turning left, around a gray two-story house.

Follow the suspect as he cuts the corners of two blocks at a small intersection. Soon he steers between a dark gray house and a short brick wall. The suspect crosses the backyard and hops two consecutive fences to enter a nearby back yard.

### SUBDUE THE SUSPECT.

If you've chased him this long without being able to fire a warning shot, then the suspect runs directly into a pedestrian, which puts an end to his escape. Now you can catch up to him and begin a fistfight. Your partner grabs him from behind, allowing one good punch to the gut that ends the case quickly.

Vice

# 30: The Blue Line

KGPL reports that an officer needs assistance on the grounds of 1825 North Highland Avenue. Multiple suspects must be taken in custody. Suspects are armed and dangerous.

## Objectives

- Subdue the robbery suspects.

## Fail Conditions

- Phelps or Earle dies.

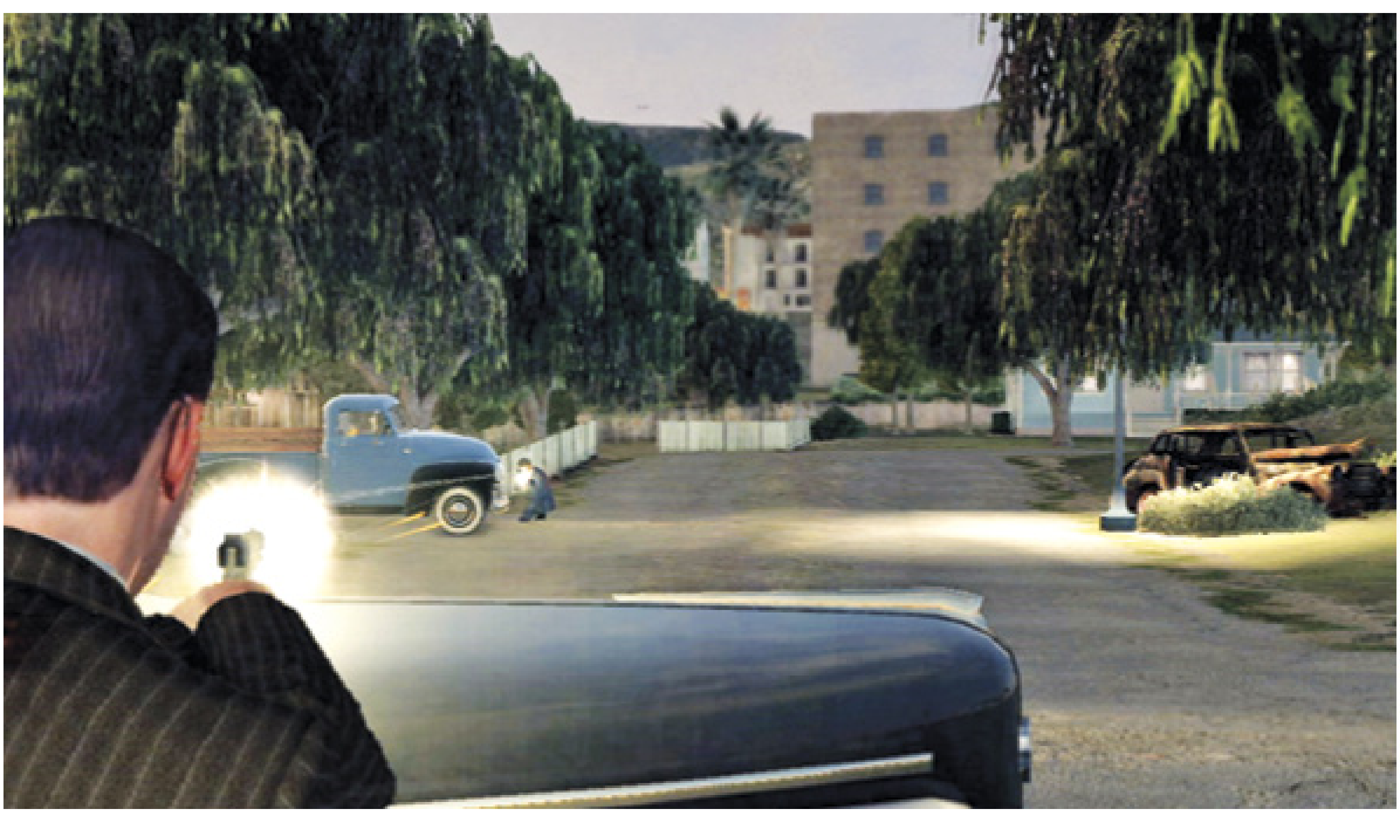
## TIME AVAILABLE: 08:00–16:00.

### DRIVE TO THE CRIME SCENE.

When you arrive on the scene ㉚, the reporting officer explains that the bank robbers who hit the Citizens National Trust and Savings last month are cornered at the end of the police-secured street.

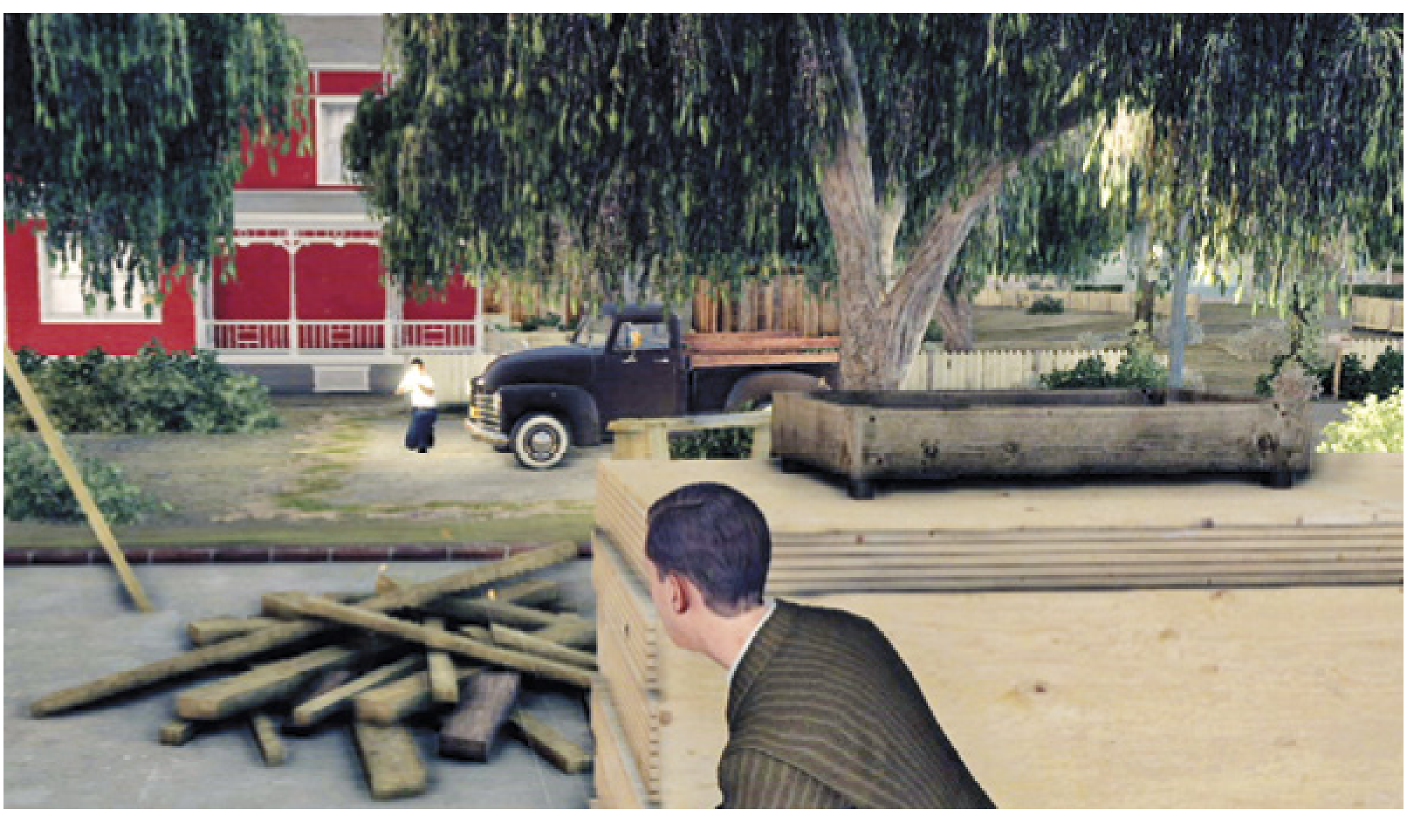
### SUBDUE THE ROBBERY SUSPECTS.

You begin this mission covered behind the front of a patrol cruiser with five hostile enemies gunning for you on the other side. Check their positions on the mini-map.



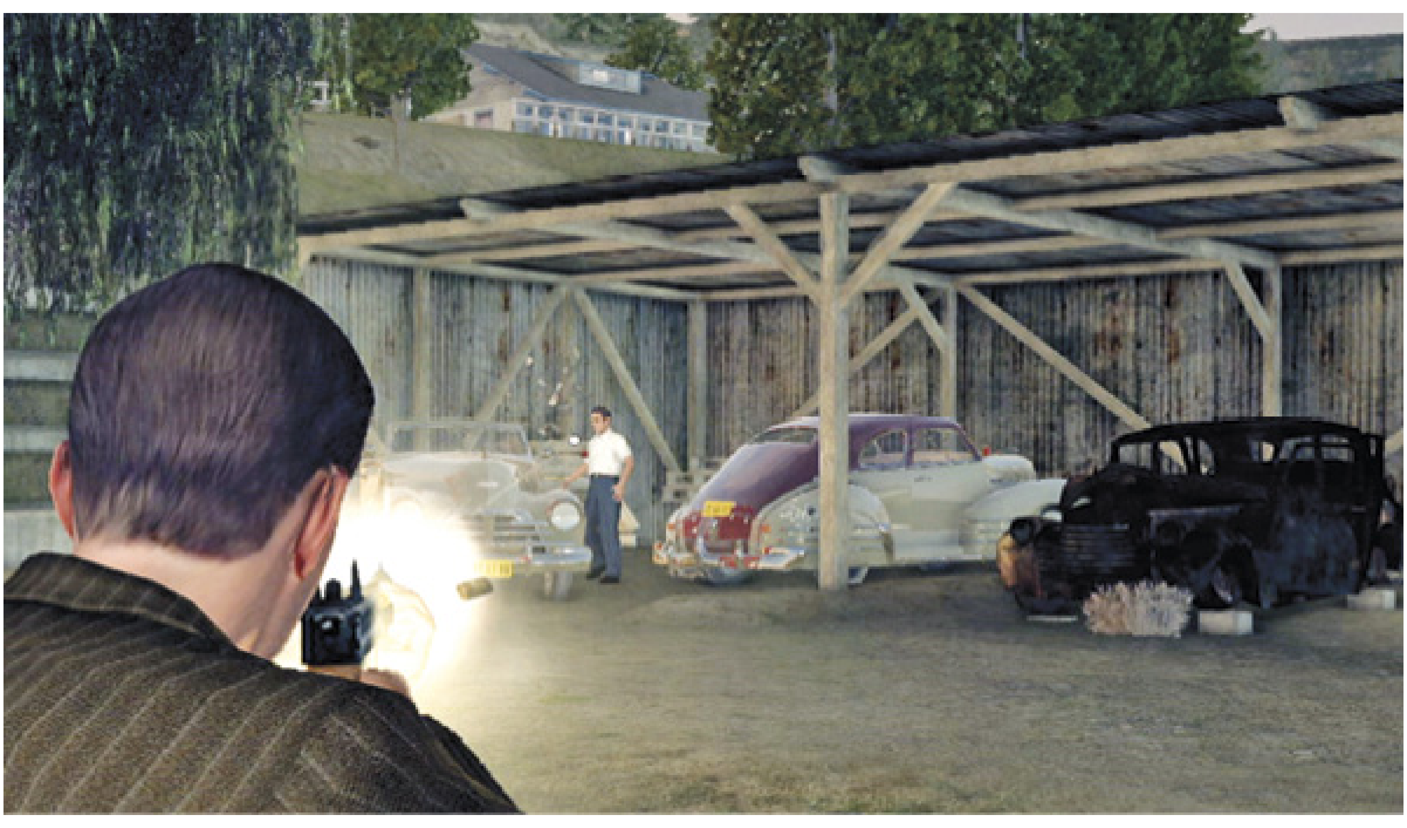
Pop up and shoot the gunman you saw in the opening cinematic behind the pickup truck. He is now the furthest enemy on the right. Grab a Thompson from the trunk of the patrol vehicle, then run left for the building framework where your support team fights.

Take cover behind the tall stack of wooden posts and pop out from around cover to shoot the gunman due north, covering behind a pallet of large bricks. With him down, proceed forward to cover behind the plywood pile or the same stack of bricks the last enemy was hiding behind.



From the left side of your cover, swing out and shoot the gunman to the north, covering behind the pickup truck parked near the red house. There are now two targets remaining.

Move up and cover at the right corner of the red house's side porch. Swing out and shoot the gunman on the right side of the house—he's covering near some large wooden crates. Spot the next closest gunman in the back yard near a shed. He can easily be gunned down from this same location. One enemy remaining.

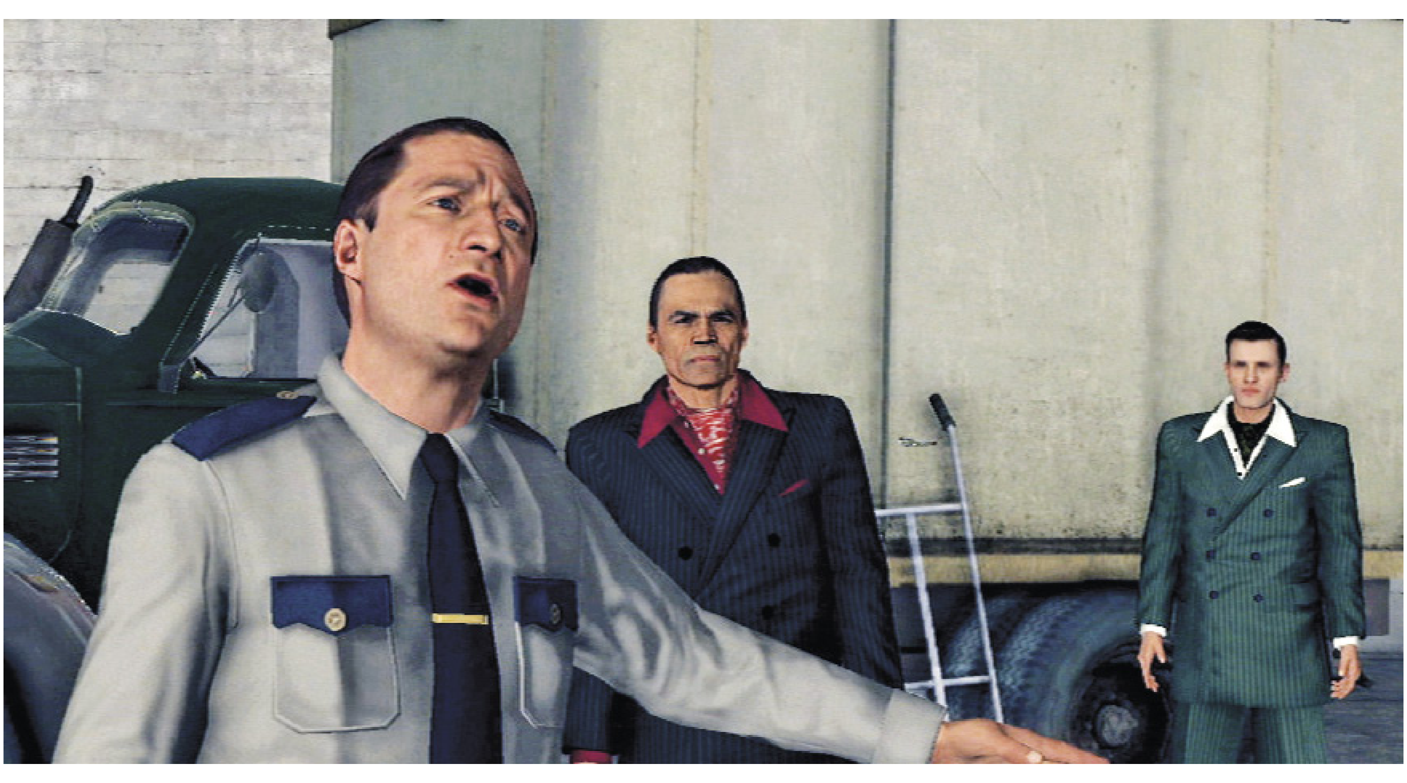


Pick up the dropped assault rifle from the gunman lying near the crates and approach the garage shelter in the back yard. The remaining gunman appears from between vehicles and jumps into the one facing you. Try to take him out before he enters the vehicle. If you miss, shoot him while he sits in the driver's seat. Continue firing on him until he wrecks. If he survives, he'll jump out and attack after colliding with a police car. If this happens, shoot him before he goes for a gun.

Vice

# 31: Zoot Suit Riot

KGPL reports a 459 at 539 South Los Angeles Street at the Valor Tobacco Company.



## Objectives

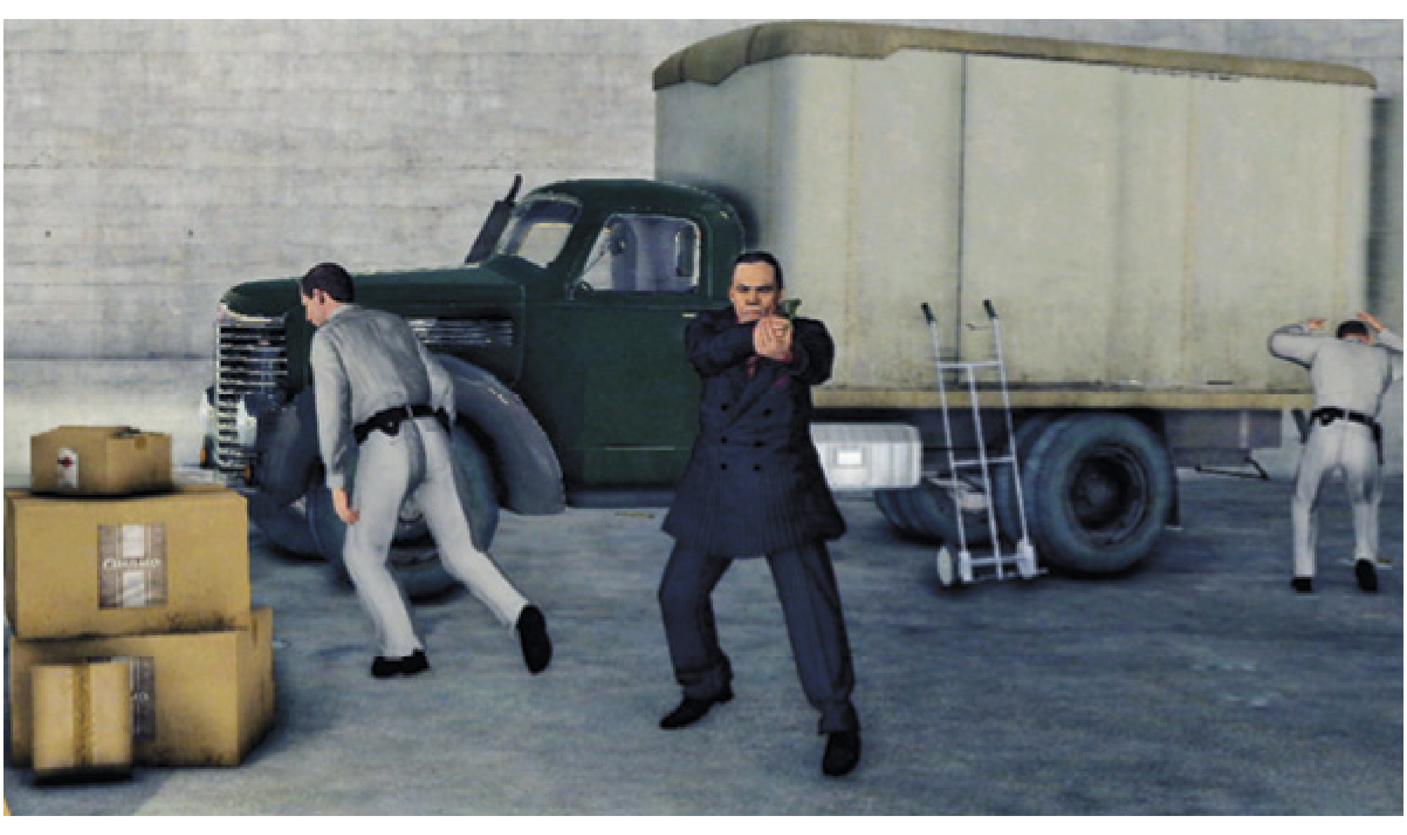
- Subdue the armed robbery suspects.

## Fail Conditions

- Phelps or Earle dies.
- Suspect escapes.
- Citizen injured.

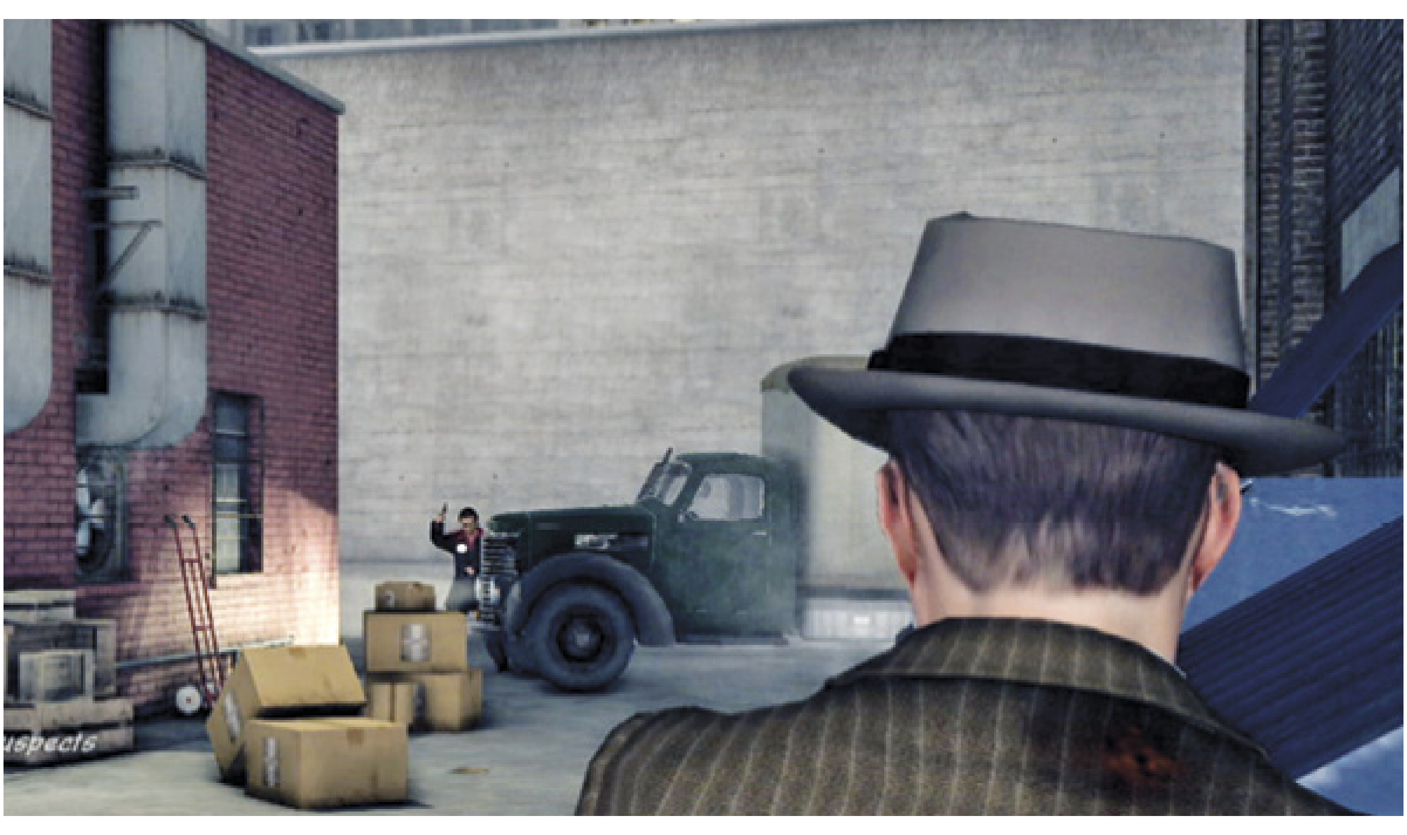
## TIME AVAILABLE: 19:00–07:00.

### DRIVE TO THE CRIME SCENE.

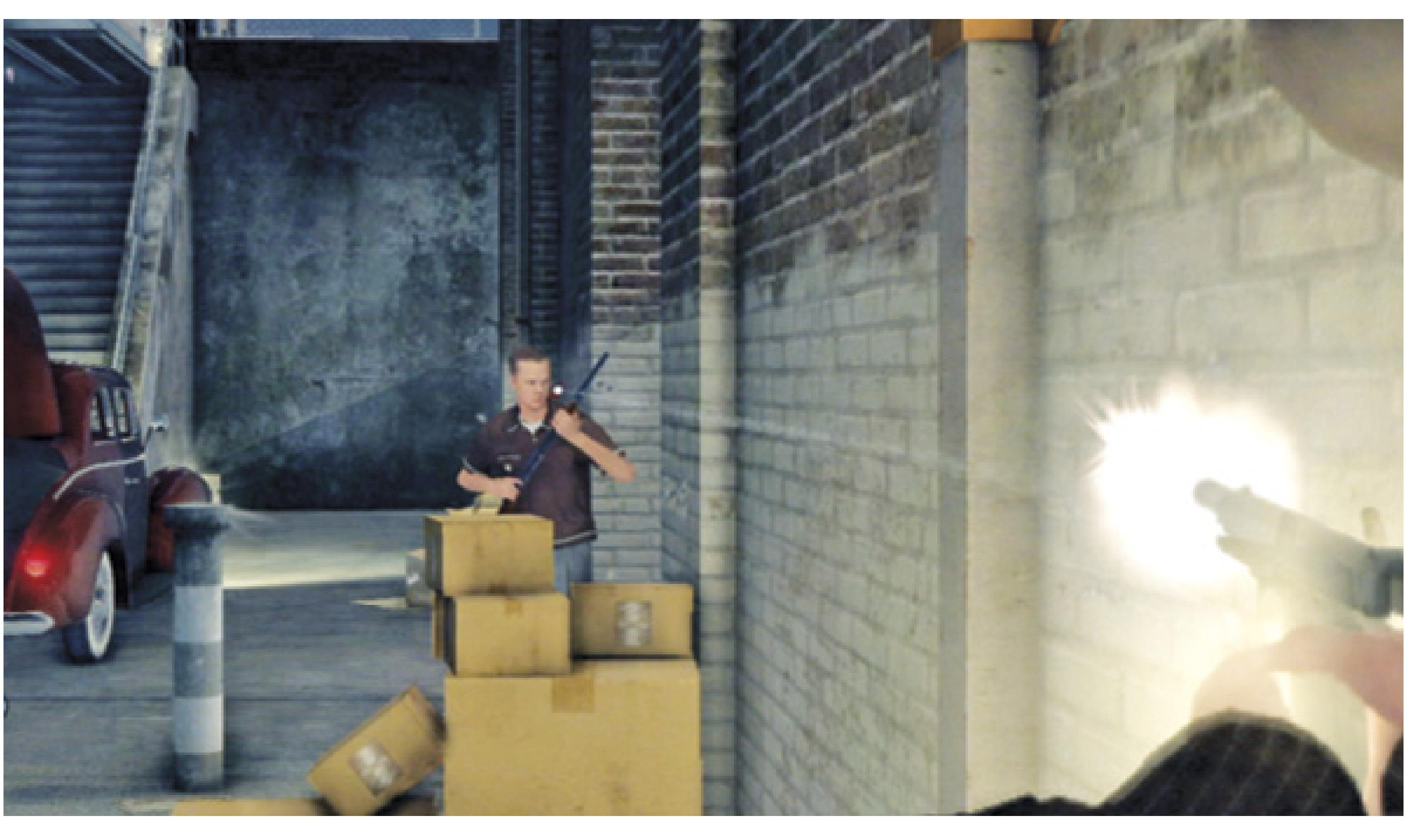


When you arrive at Valor Tobacco Company ㉛ , a uniformed security guard asks you to move along, emphasizing that you're on private property. When you announce "L.A.P.D". and state there was a burglary report, the guard tries to explain that the thugs in the nice suits are actually nightshift workers. The bad guys sense this conversation is not going well and one pulls a gun. That's when the violence begins.

### SUBDUE THE ARMED ROBBERY SUSPECTS.

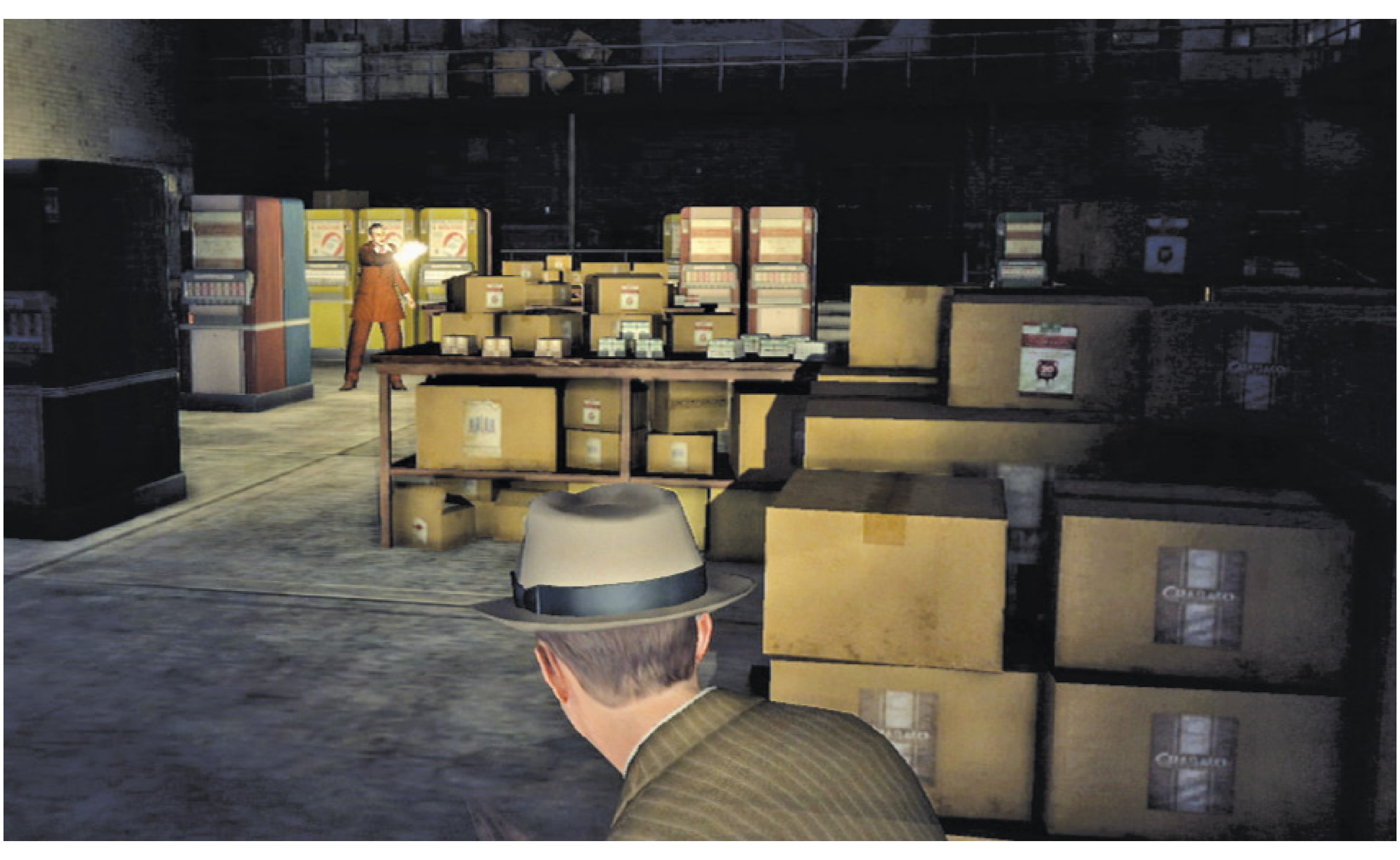


You're left vulnerable with no cover at the beginning of this challenge. Dart to the right to take cover behind the blue dumpster in the alleyway. Two enemies appear on the mini-map. Earle takes care of the first threat (the only one exposed and the guy who started the shootout).



The remaining gunman guards the entrance to the warehouse to your right. Roy pushes forward to find cover ahead.

Follow the right wall to the corner, then pop out and shoot the gunman near the entrance. If you miss, he'll run into the warehouse and join four other shooters. Note that one is up on a higher level (the red icon on the mini-map has an up arrow).

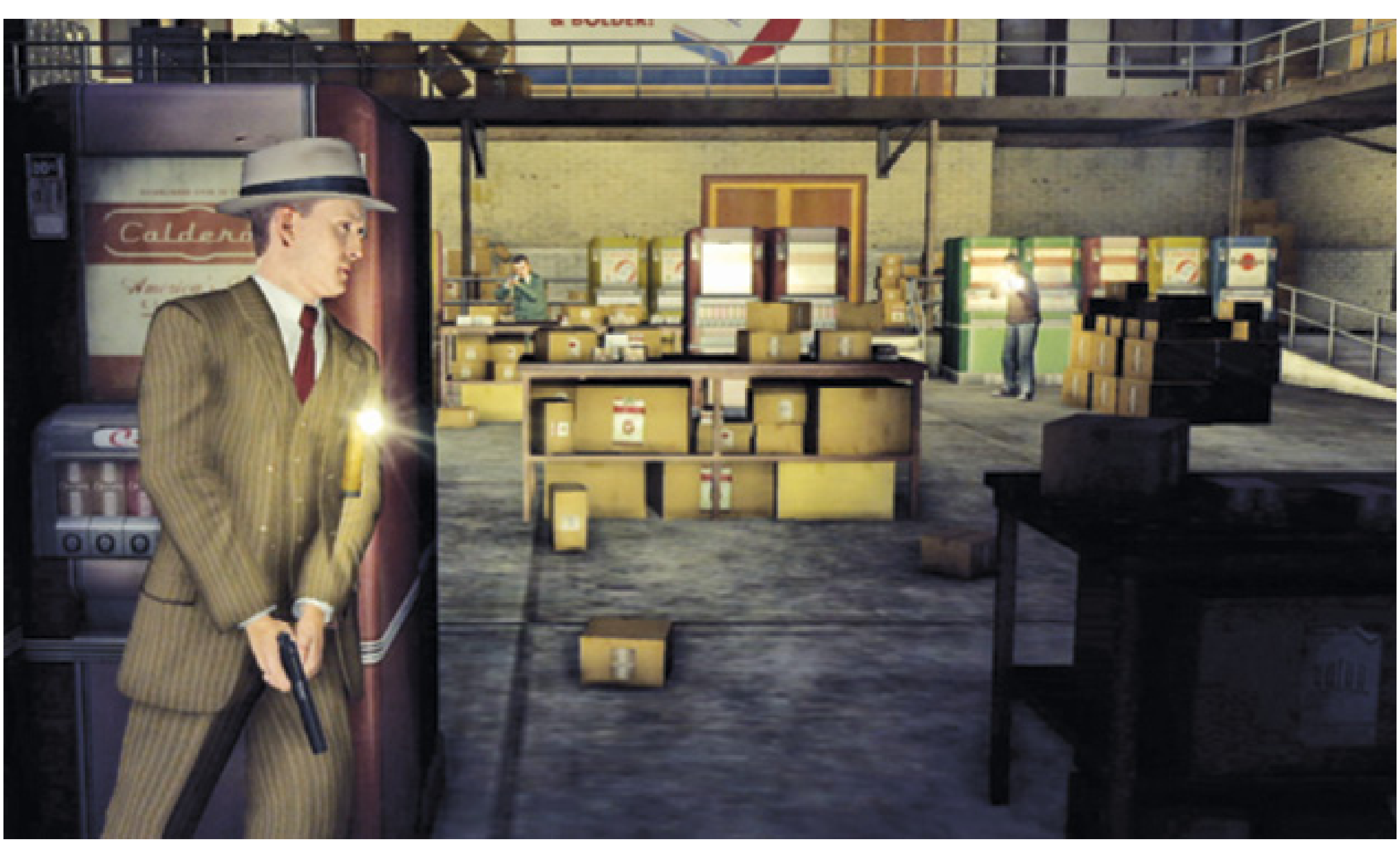


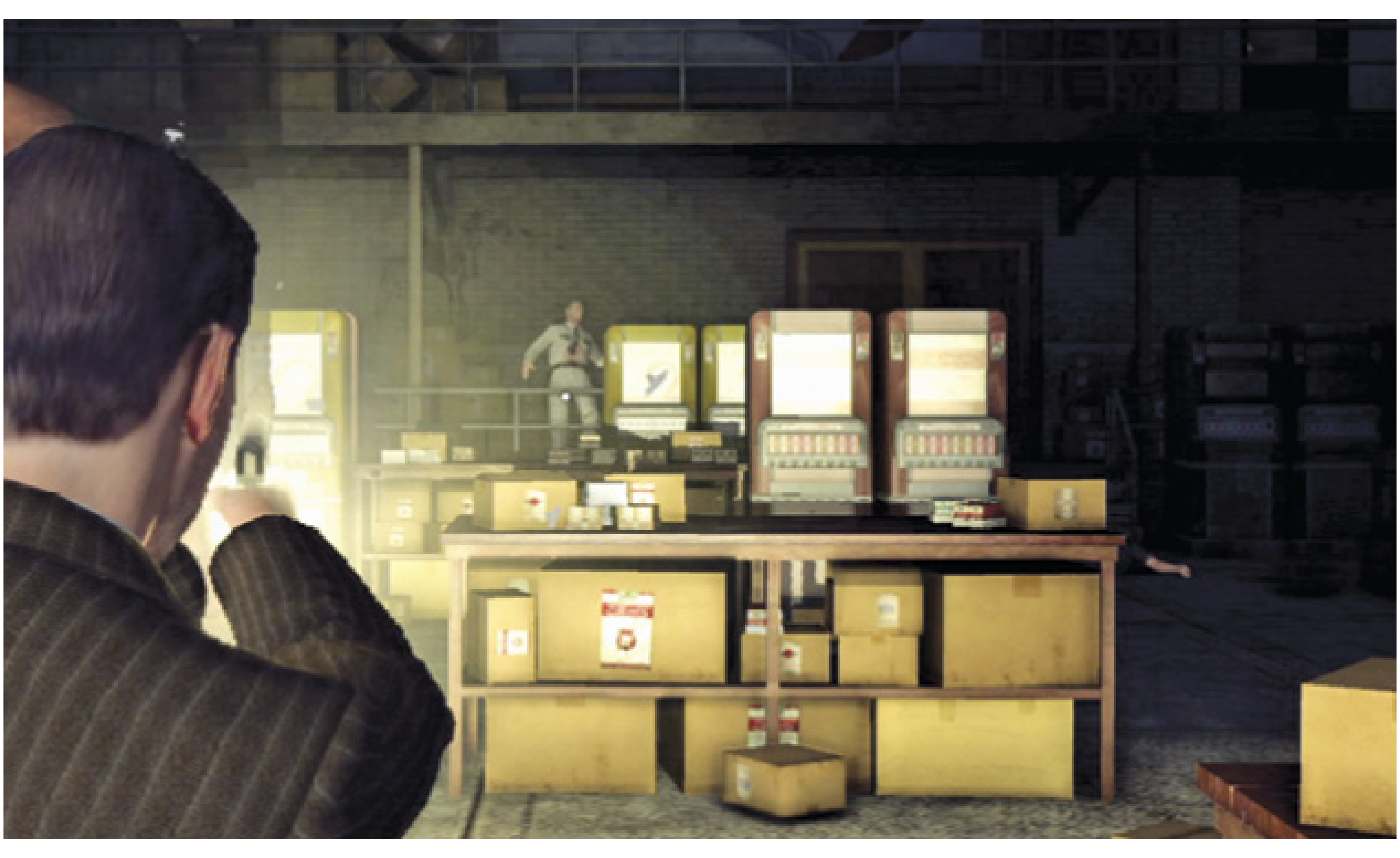
Enter the dark warehouse and cover behind the first stack of boxes. Move to the left side, then swing out and shoot the gunman on the left side of the lower warehouse.

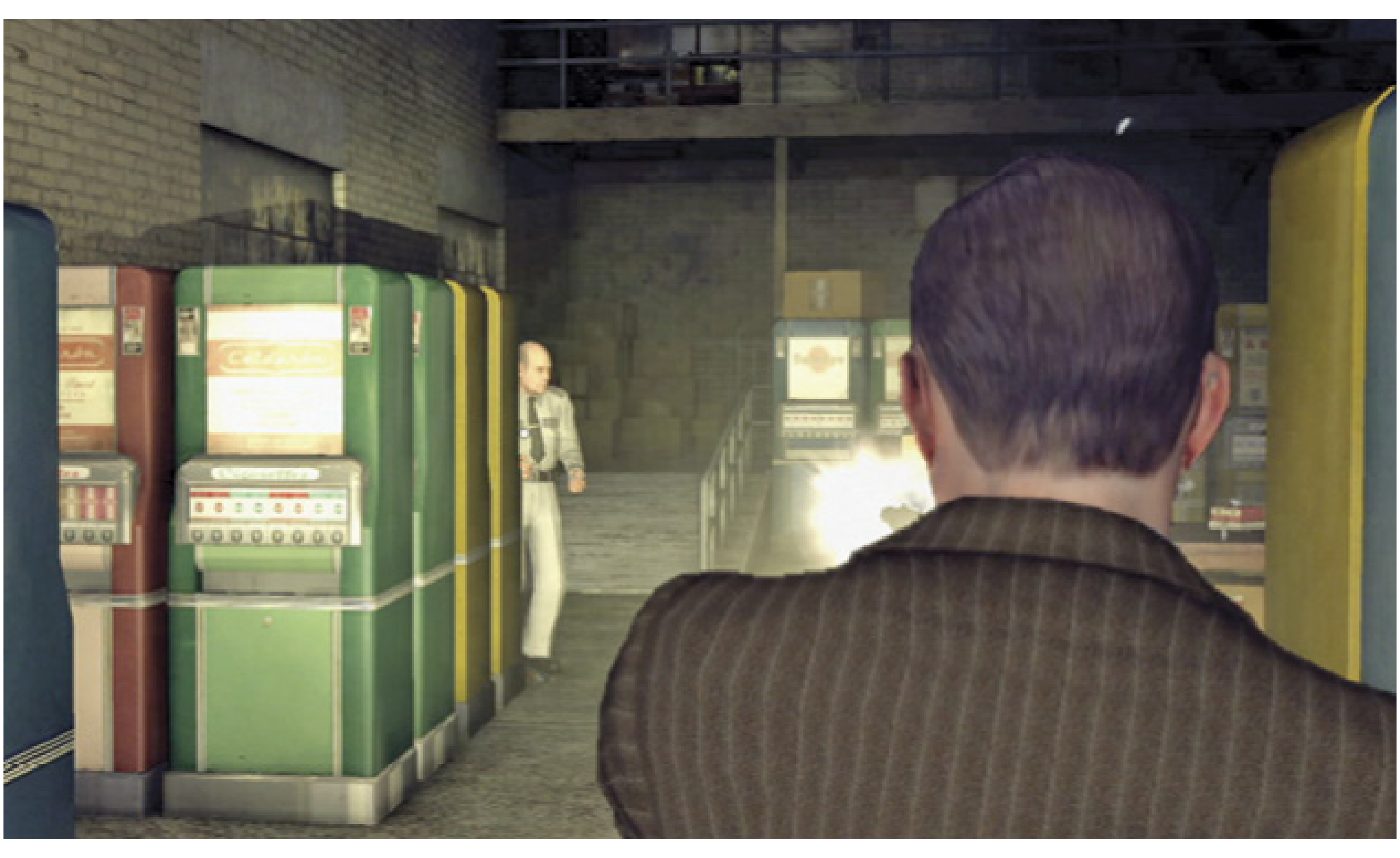
You should also see the second shooter on the left, toward the back of the room. Move in that direction and cover behind the row of slot machines to get a better angle on him.

From the slot machines, you should be able to spot two of the three gunmen remaining on this first floor of the warehouse. Use cover and gun them down carefully. The shooter on the top floor begins firing during this stage of the battle. When you return the favor, an additional guard arrives from the left on the lower floor. Your partner usually advances further inside at this point.

Hold your position on the row of slot machines and move from the left edge to the right edge to find an enemy moving out of cover. Eventually, they both make that mistake and pay for it. Proceed to the top floor and eliminate the remaining gunman to complete the case.







Vice

## 32: THe Badger Game

KGPL reports a 484 at 3155 West Fourth Street.

### Objectives

- Pursue the suspect.
- Apprehend the suspect.

### Fail Conditions

- Phelps or Earle dies.
- Suspect flees.

## TIME AVAILABLE: 19:00–07:00.

### DRIVE TO THE CRIME SCENE.

When you arrive at the scene ㉜, the victim explains to the reporting officer how some punks just jumped him while he was minding his own business. He directs everyone's attention to the nearby alley where they were last seen. After creating this false diversion, the victim/conman steals the nearby police cruiser!

### PURSUE THE SUSPECT.

The suspect has a considerable lead on you by the time you enter the nearest vehicle and begin the chase. Watch the red car icon on the mini-map to locate the fleeing vehicle, speeding west on 4th.

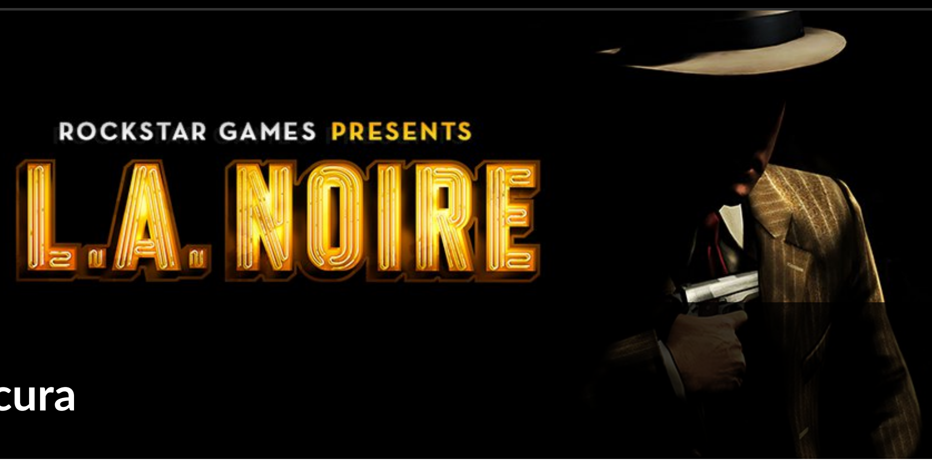
He veers right into the nearest alley to the right. Avoid the hard corner posts on the fence near the alley entrance. Also watch out for the garbage truck that pulls in from the right at the first intersection.

The suspect swerves out of the alley and turns left on 6th, then takes an immediate right on Shatto Pl. He turns right at the next intersection at Wilshire Blvd, then quickly turns left into an alley. He cuts through the back lot and drives through a crumbled area in a wall and jumps down to a small residential street.

The suspect then turns left on 7th, drives on the sidewalk for a while, cuts right into another open alley, and crosses the next street before smashing through a construction yard barrier.

### APPREHEND THE SUSPECT.

Follow him through the construction yard until he crashes into a large concrete foundation, then hop out of your vehicle and make the arrest. To beat this mission, you simply must keep up with the suspect and follow him to his own demise.



## Vice

# 33: Camera Obscura

KGPL calls attention to any unit about a citizen report of suspicious activity on a trolley car on Fountain Ave. The responding unit needs to see a woman about the 288 suspect (lewd conduct) on the Angeleno Heights trolley currently stopped near Fountain and Bronson.

## Objectives

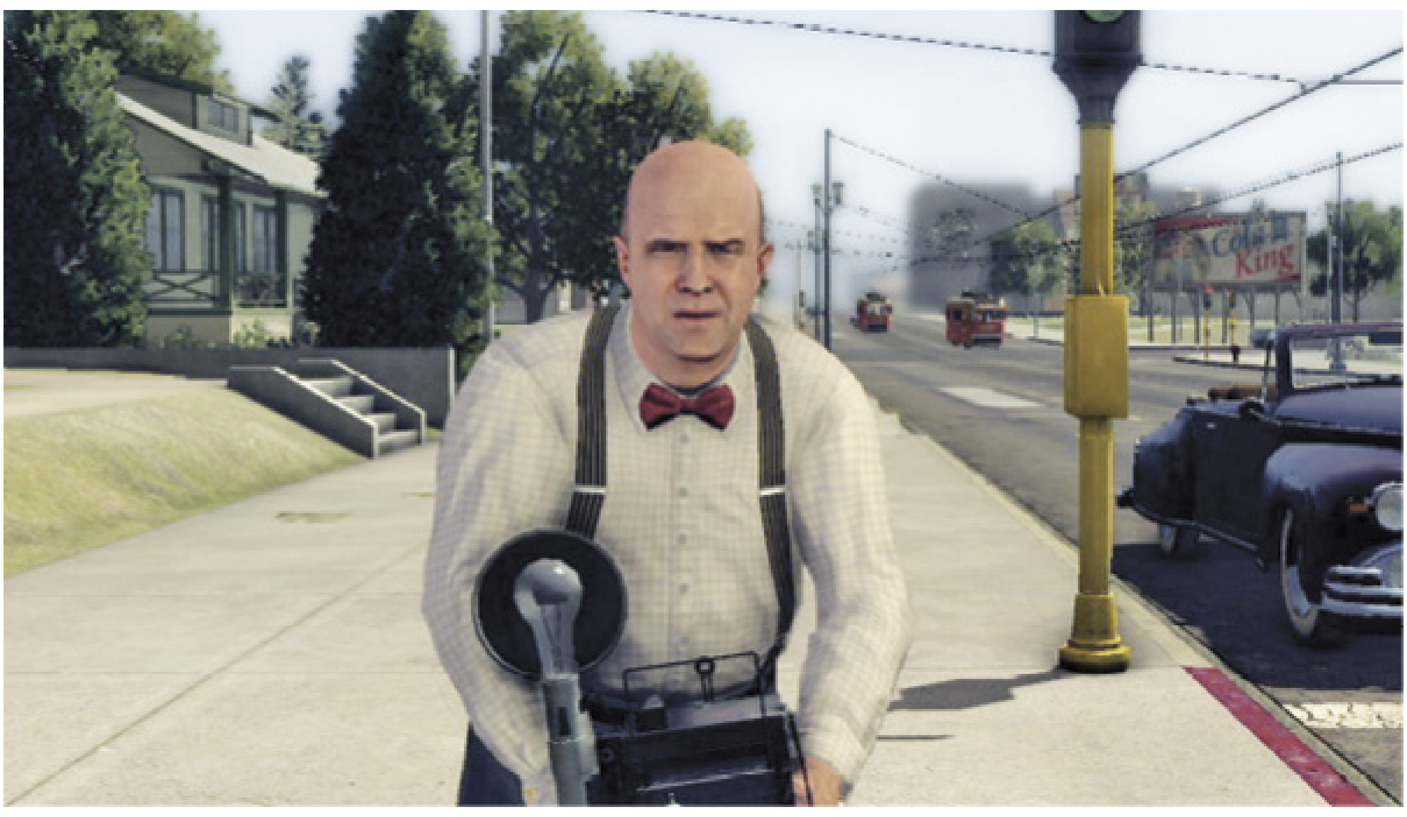
- Pursue the suspect.
- Apprehend the suspect.

## Fail Conditions

- Phelps or Earle dies.
- Suspect escapes.

## TIME AVAILABLE: 19:00–07:00.

### DRIVE TO THE CRIME SCENE.



When you arrive at Fountain Ave ㉝ , you find two women on a park bench recovering from a lewd act on the trolley. A pervert with a camera was taking indecent photos of one of them. She quickly identifies him, as he's caught in the act harassing another innocent passerby on the next corner.

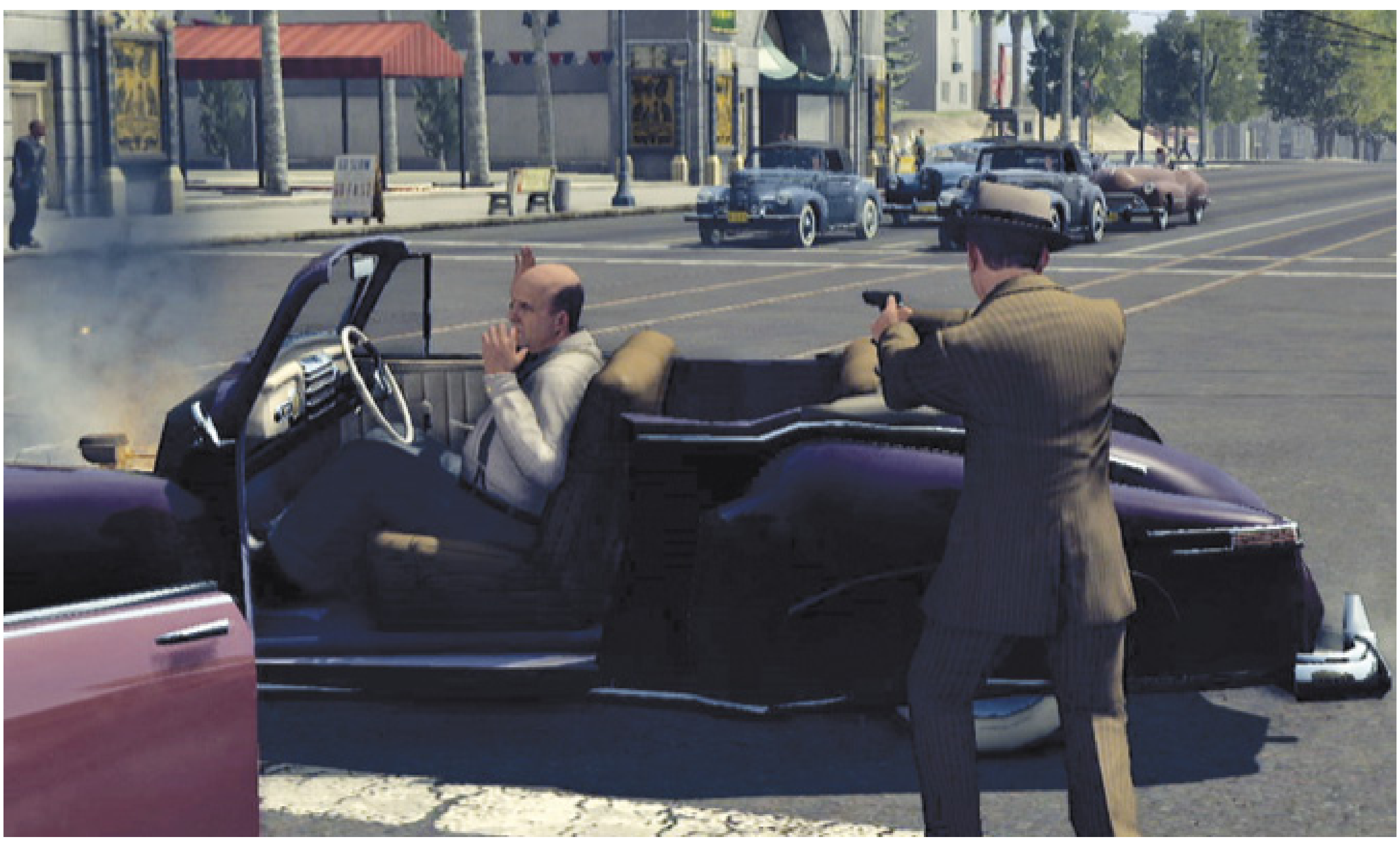
### PURSUE THE SUSPECT.

The suspect then jumps into his vehicle and flees. Chase the pervert as he takes the first left, heading north on Cole St. He cuts a corner and veers left on Ivar Ave. You can either follow him through the park benches or take a less risky route by driving legally through the intersection.

He turns left on Sunset just long enough to veer right through a diner parking lot to reach Cahuenga Blvd. He drives on this road for a city block, then he veers left into a large parking lot. From there, he veers right around the first row of buildings.

The reckless suspect proceeds down Selma Ave and takes a sharp left through a courtyard after passing Seward St. He jumps a row of steps and continues through the Crossroads of the World, turning right onto Sunset Blvd.

### APPREHEND THE SUSPECT.



Next, he swerves right on Orange Drive. The suspect is struck by another vehicle and is then subsequently hit by a speeding trolley car as he attempts to cross Hollywood Blvd. Now pinned between the two vehicles, he has nowhere to run. Jump out of the vehicle and approach him to make the arrest.

Vice

# 34: Secret Keepers

KGPL wants you to report to the security guard that apprehended a suspect at the Southern California Auto Club at 6201 Santa Monica Blvd.

## Objectives

- Locate the suspicious individual.
- Pursue the suspect.
- Apprehend the suspect.

## Fail Conditions

- Phelps or Earle dies.
- Commie is allowed to escape.
- Commie is killed.

## TIME AVAILABLE: 08:30–17:40.

### DRIVE TO THE CRIME SCENE.

When you arrive at the auto club ㉞, the apprehended suspect turns out to be a reporter that's been doing a feature for The Examiner. The patron he was following is a suspected communist under investigation by the feds. The reporter says he's in the back parking lot.

### LOCATE THE SUSPICIOUS INDIVIDUAL.

The suspect does not appear on the mini-map until you exit the building. Once outside, enter the first possible right into a driveway that leads to the auto club's rear parking lot. The suspect is spotted as he gets into his nice vehicle and drives off. Enter the nearest available ride—a Delahaye 135MS Cabriolet—to give chase. If you have not yet unlocked this hidden vehicle, it's unlocked now!

### PURSUE THE SUSPECT.

Follow the suspect closely as he peels out of the lot. Pursue him through several alleyways and twists and turns.

The suspect takes a sharp right onto Afton Place. After a few blocks, he follows it up with a sharp left onto Gower. A block further and he speeds right onto El Centro, quickly followed by a left veer through a parking lot behind the Palladium (looks like an airplane hangar).

### APPREHEND THE SUSPECT.

The suspect continues to race through a few parking lots until he smashes into the side of a building on Vine St. Get out of your vehicle and approach him to make the arrest.

Vice

# 35: Bad Date

KGPL requests you meet the officers reporting a 187 (homicide) in the alleyway at Union and 7th. The suspect is still at large.

## Objectives

- Investigate the crime scene.
- Pursue the suspect.
- Subdue the suspect.

## Fail Conditions

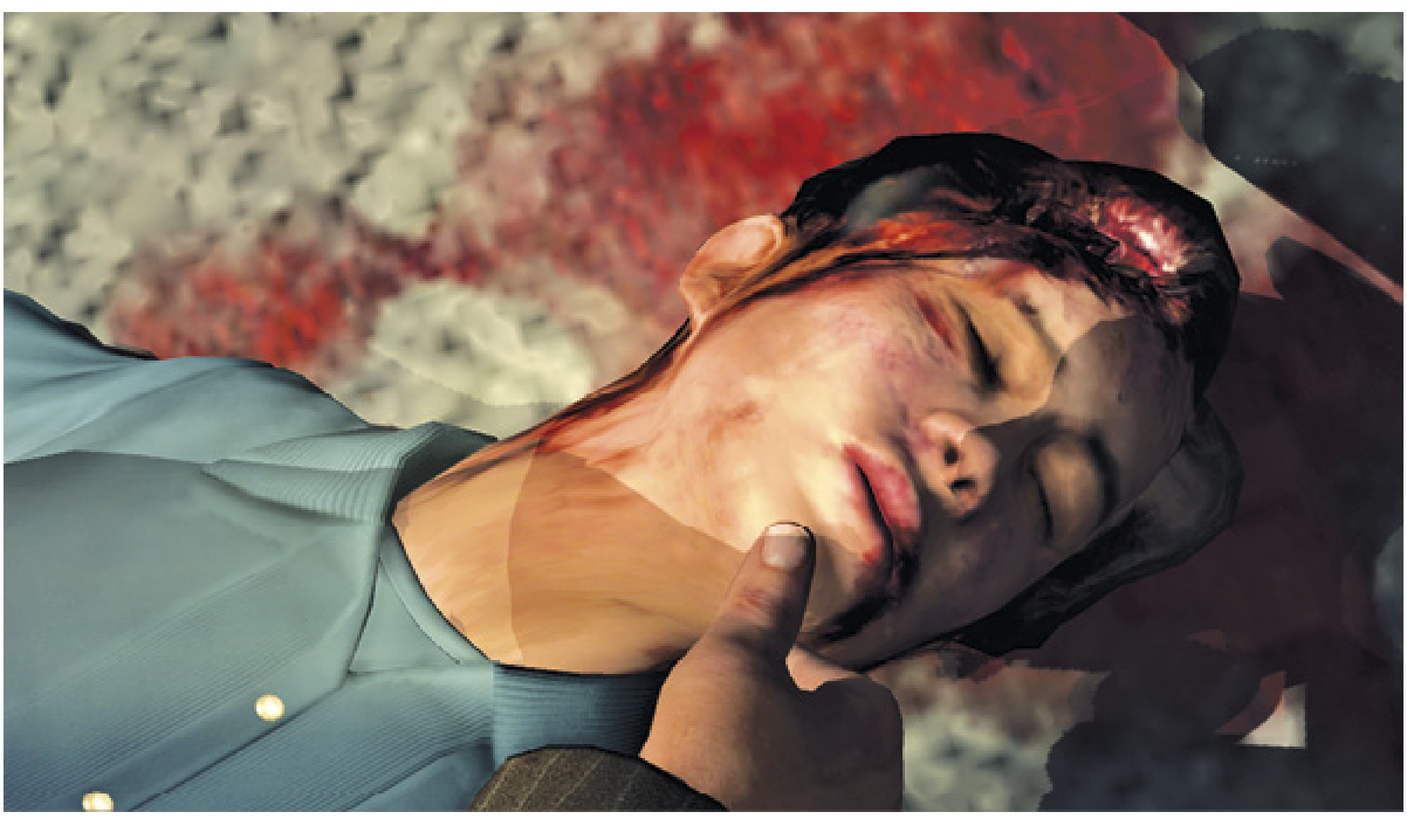
- Phelps or Earle dies.
- You leave the area.

## TIME AVAILABLE: 21:00–05:00.

### DRIVE TO THE CRIME SCENE.

When you arrive at the scene of the homicide ㉟, the reporting officer says the dead lady was last seen falling out of a bar with some goon. He got fresh, she got shy, he got angry. Witness has him in his late forties, six foot, light shirt, dark trousers. The body is still warm so the suspect must be close by.

### INVESTIGATE THE CRIME SCENE.



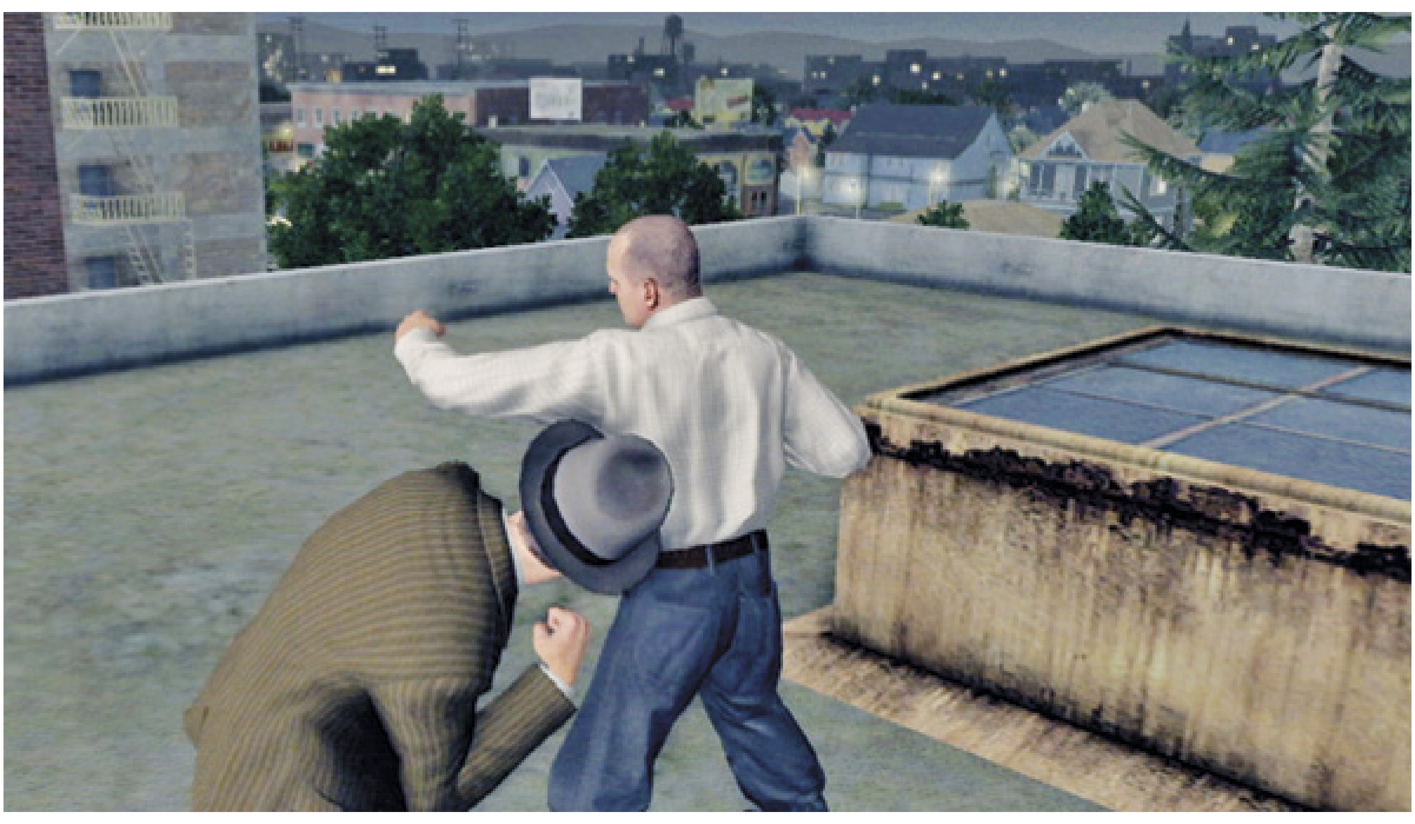
Examine the body to discover a clue that indicates the murderer's location. You can check out both arms and the head (where the clue is hidden). Move the victim's head as far as you can to the right to inspect the wound on the left side: Blunt force trauma.

Next, examine the bloodstain on the ground where Earle is hovering. The bloody footprints show the suspect heading up to the rooftop. Climb the gutter on the back wall to reach the rooftop and find the suspect climbing another ladder to a higher level.

### PURSUE THE SUSPECT.

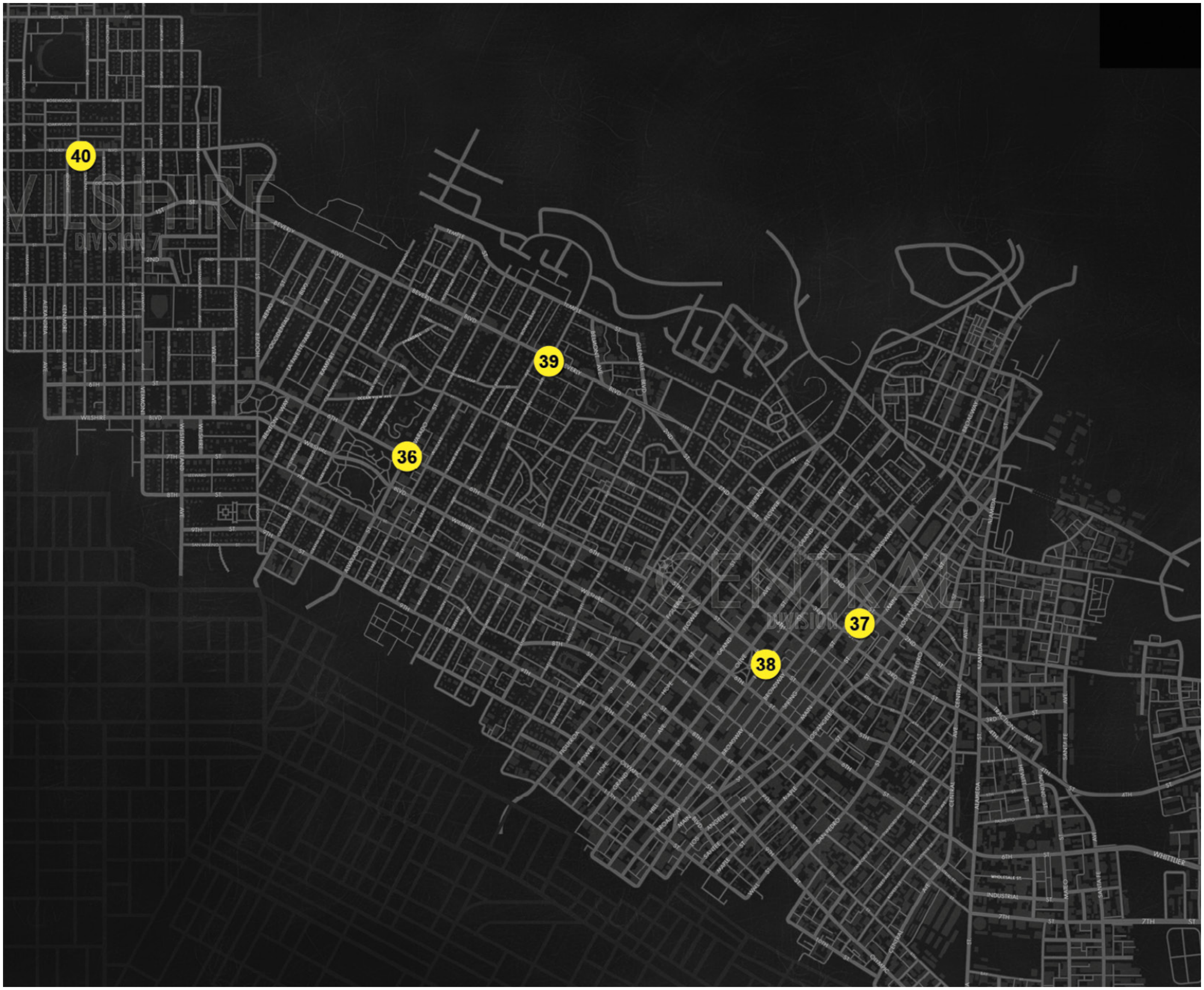
Follow him up and search the rooftop until you find the hiding suspect to initiate a fistfight.

### APPREHEND THE SUSPECT.



Your opponent is tough, so dodge as many attacks as possible and always follow a successful dodge with a counter punch. The suspect is likely to hit the ground a few times before he becomes dazed enough for a successful grapple attack. Every time he falls, attempt to make the arrest to curtail the battle.

## Arson
# Map


40
WILSHIRE
DIVISION 7
39
36
CENTRAL
DIVISION
37
38

Arson

# 36: Accident Prone

KGPL requests you meet the reporting officer at the scene of a hit-and-run felony at the intersection of 6th and Alvarado.

Shoe
Slingback

## Objectives

- Locate the hit and run suspect.
- Subdue the hit and run suspect.

## Fail Conditions

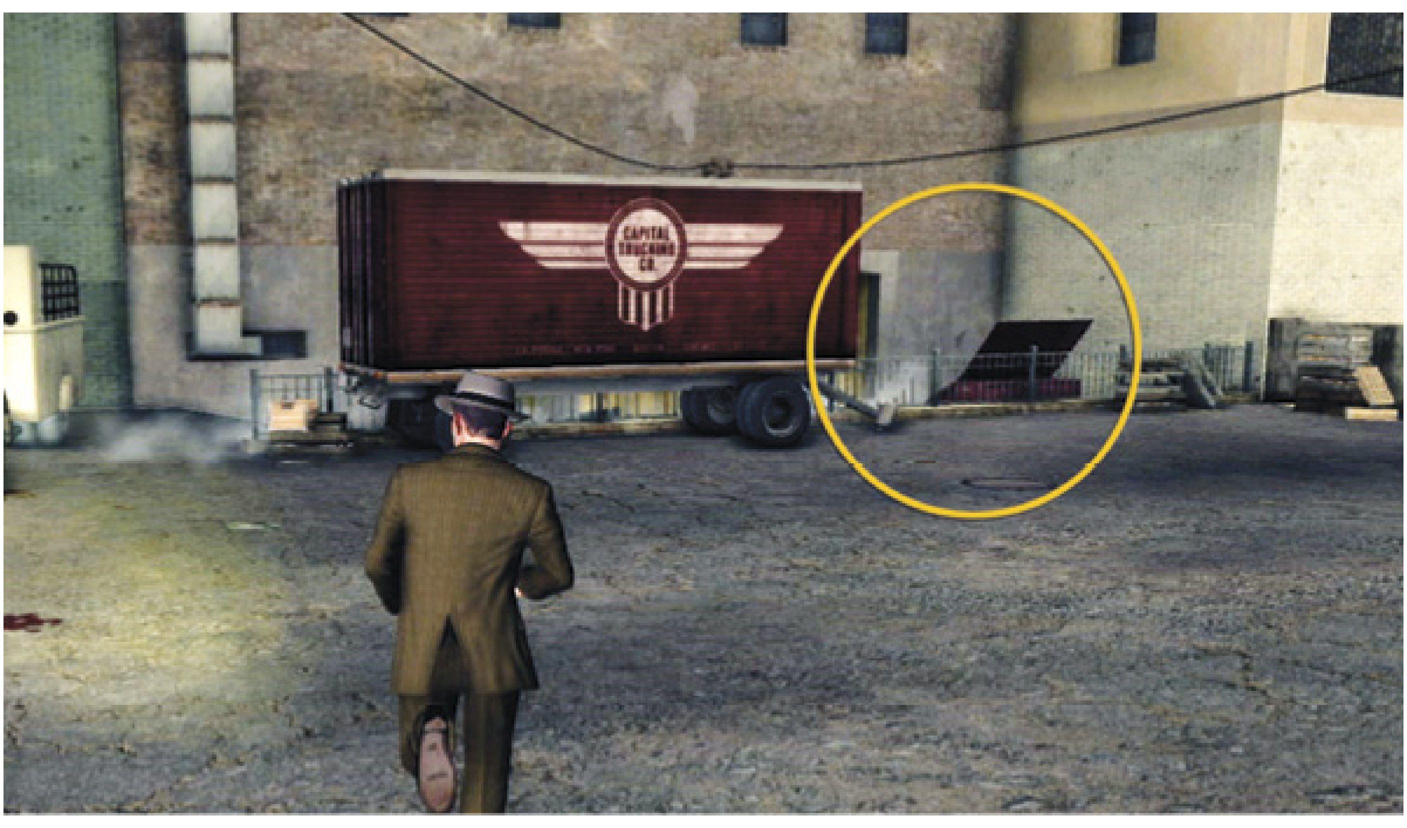
- Phelps or Biggs dies.
- You leave the area.

## TIME AVAILABLE: 19:00–07:00.

### DRIVE TO THE CRIME SCENE.

When you arrive at this hit-and-run crime scene at Fancy Shoes ㊱ on Beverly and Heliotrope, the reporting officer says it should be easy to find the offender; he left his car behind and hoofed it! Before the cinematic ends, a witness says he saw the guy run into a nearby alley.

### LOCATE THE HIT AND RUN SUSPECT.



Run forward and veer left into the first alley. The hiding suspect is in the first clearing, down the exterior stairwell, behind the red transfer trailer. Find him, then subdue him!

### SUBDUE THE HIT AND RUN SUSPECT.

Your partner is likely to assist in this fistfight. Dodge attacks and throw punches until you're prompted to perform a grapple attack, then do this to finish him off and make the arrest.

Arson

# 37: Paper Sack Holdup

KGPL reports a 211 at the Bank of Arcadia at 253 Main Street.

## Objectives

- Pursue the suspects.
- Apprehend the suspects.

## Fail Conditions

- Phelps or Biggs dies.
- Suspect escapes.

## TIME AVAILABLE: 19:00–07:00.

### DRIVE TO THE CRIME SCENE.

When you arrive at the bank at 253 Main Street ㊲ , an officer reports that two guys made off with about 10 grand in a paper sack. The drunken bum claims he witnessed the robbers' escape and points to the nearby parking lot.

### PURSUE THE SUSPECTS.

After the cinematic, you and your partner run to the nearby parking lot to find the robbers breaking into a Cadillac. You commandeer a nearby Voisin C7, which can more than hold its own against the suspects' car.

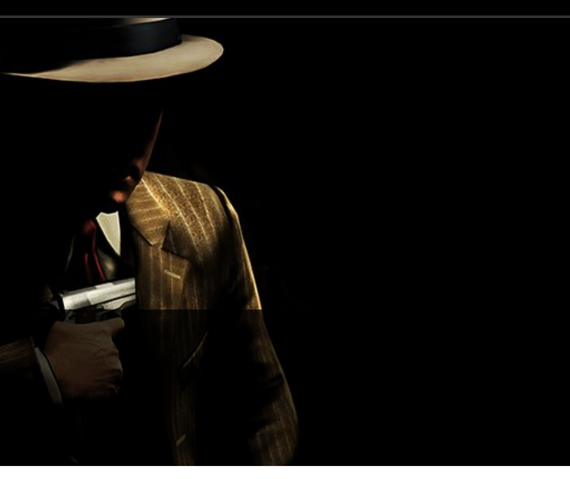
The robbers begin their escape by speeding out of the parking lot and heading south on Spring St. They immediately veer right into another parking lot to try to lose you in a nearby alley.

Stay close so your partner can take his shots. Drive directly behind the fleeing vehicle. Don't try to get beside the suspect; the alleyways are too narrow.

Out of the first set of alleyways, the robbers turn right onto 4th St and remain there just long enough to cut into the next alley on the right. When they exit this alley, you have a great chance to slam into the left side of their vehicle as they turn sharply to the left onto Olive.

### APPREHEND THE SUSPECTS.

This collision opportunity arises again as they snake to the right, then to the left, through the next two intersections. These three back-to-back opportunities are usually more than enough to allow you to stop the vehicle and make your arrest. If not, you can follow them off the embankment on 4th Street, jumping over Flower St. Upon landing, all sorts of vital car parts are lost, along with any chance for them to escape. Make the arrest.



# 38: Café Holdup

KGPL radios your 211 at Boos Brothers Café at 522 South Hill Street.

## Objectives

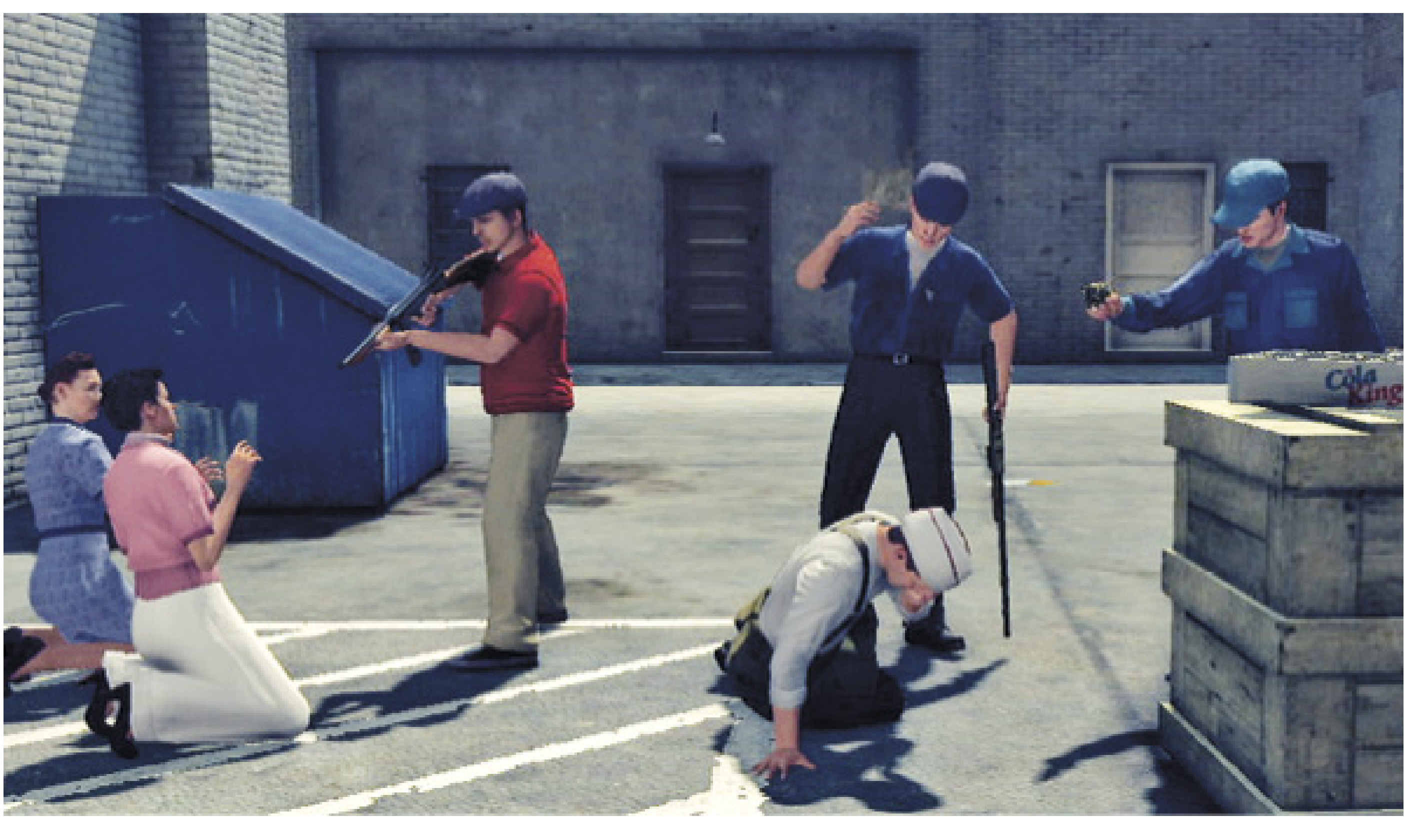
- Subdue the robbery suspects.
- Subdue the hostage taker.

## Fail Conditions

- Phelps, Biggs, or the hostage dies.
- You leave the area.

## TIME AVAILABLE: 08:00–18:00.

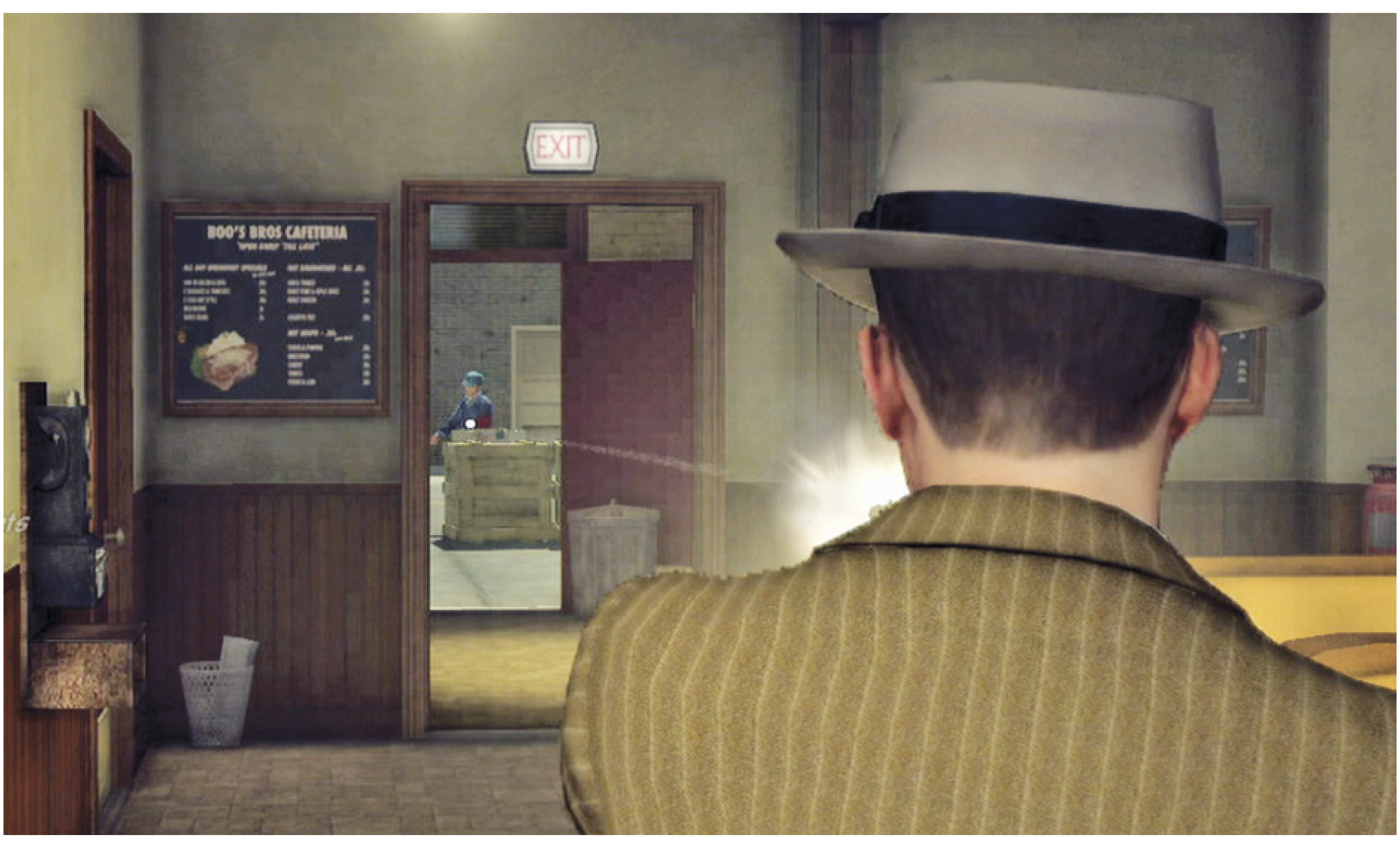
### DRIVE TO THE CRIME SCENE.



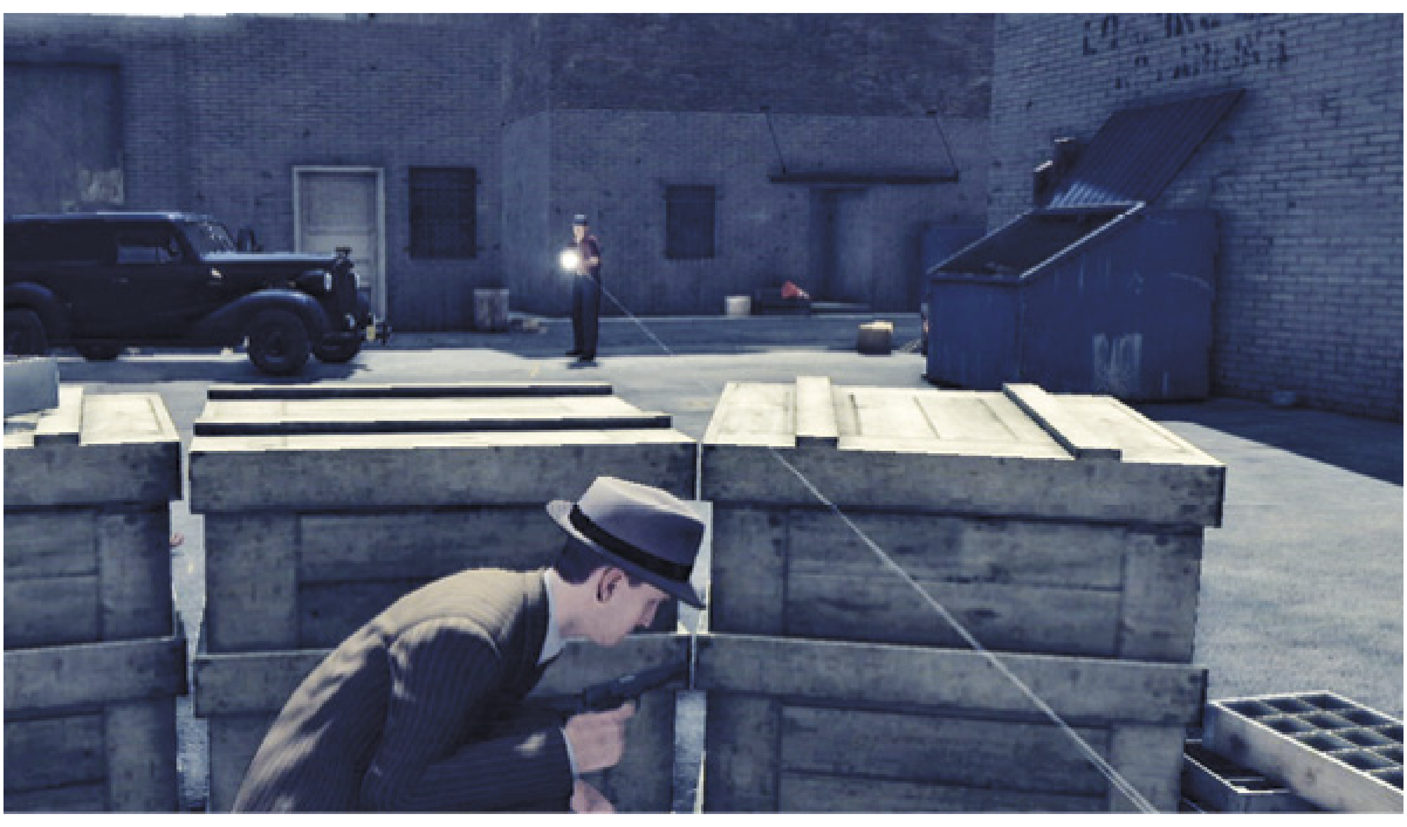
When you arrive at the café ㊳, you find an employee lying near the entrance, suffering from an apparent gun wound. Seconds later, you hear the suspects in the back parking lot through the opened back door. One of them points a gun at an employee and gives them five seconds to hand over the money. Subdue this thug before he shoots the hostage.

### SUBDUE THE HOSTAGE TAKER.

Don't worry about the well-being of the customers in the holdup. You have a clear shot at the hostage-taker through the back door. Shoot him. The other suspects scramble after your kill shot. You have only five seconds to take the gunman down and rescue the hostage.



### SUBDUE THE ROBBERY SUSPECTS.



As you run out the back door to take cover behind the line of nearby crates, a single vehicle pulls up and brings the support of one additional gunman (now a total of three enemies).

When the opportunity arises, pop up from cover and shoot the enemy to the far right, covering behind a dumpster. Then do the same to the gunman to the left, behind the blue dumpster. With the biggest threat out of the way, concentrate your fire on the gunman behind the vehicle. That's a wrap—forget the ambulance; order body bags.

Arson

# 39: Bus Stop Shooting

KGPL requests you meet the officer at the Greyhound Bus Station at Beverly and Union.

## Objectives

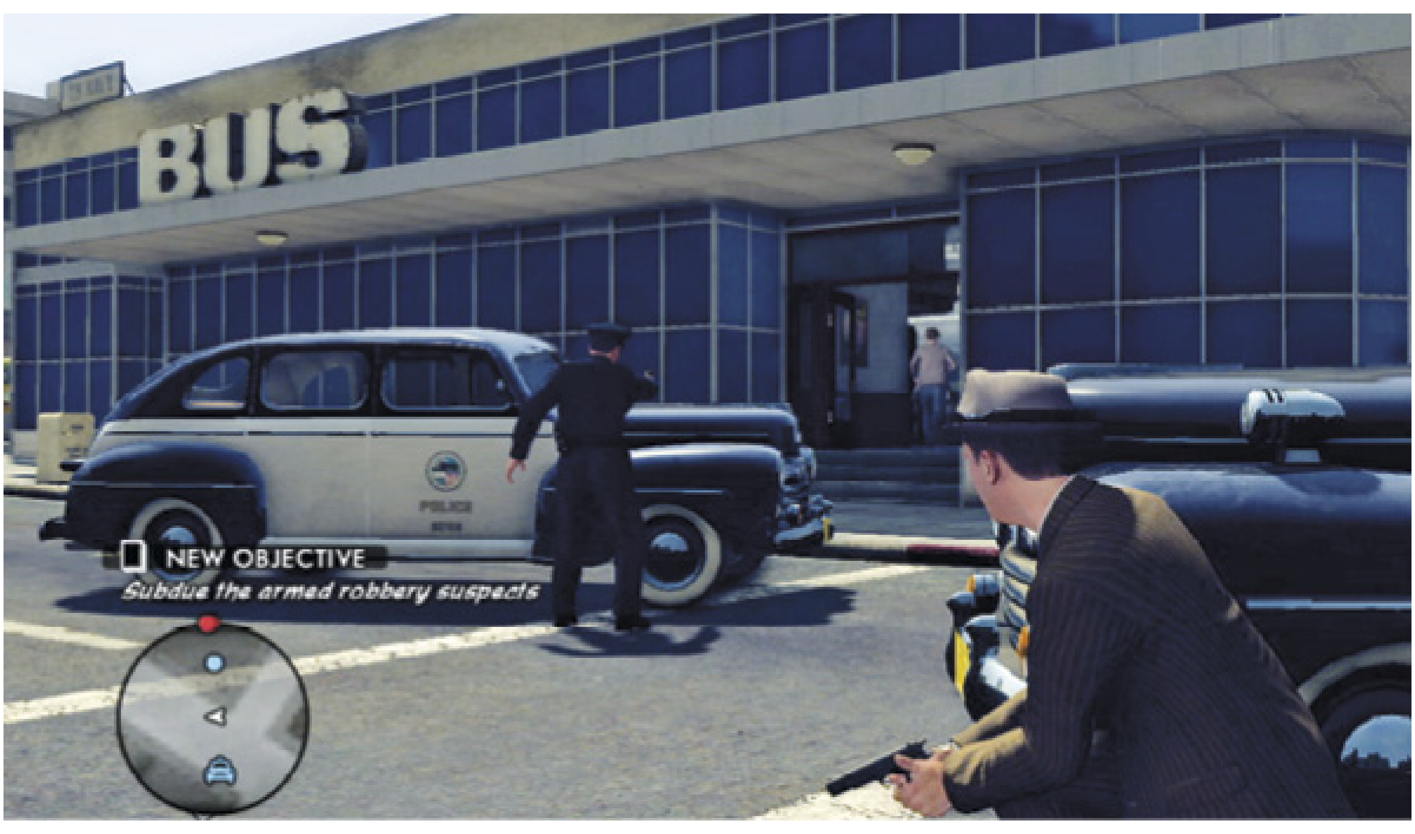
- Subdue the armed robbery suspects.
- Pursue the remaining suspect.
- Apprehend the remaining suspect.

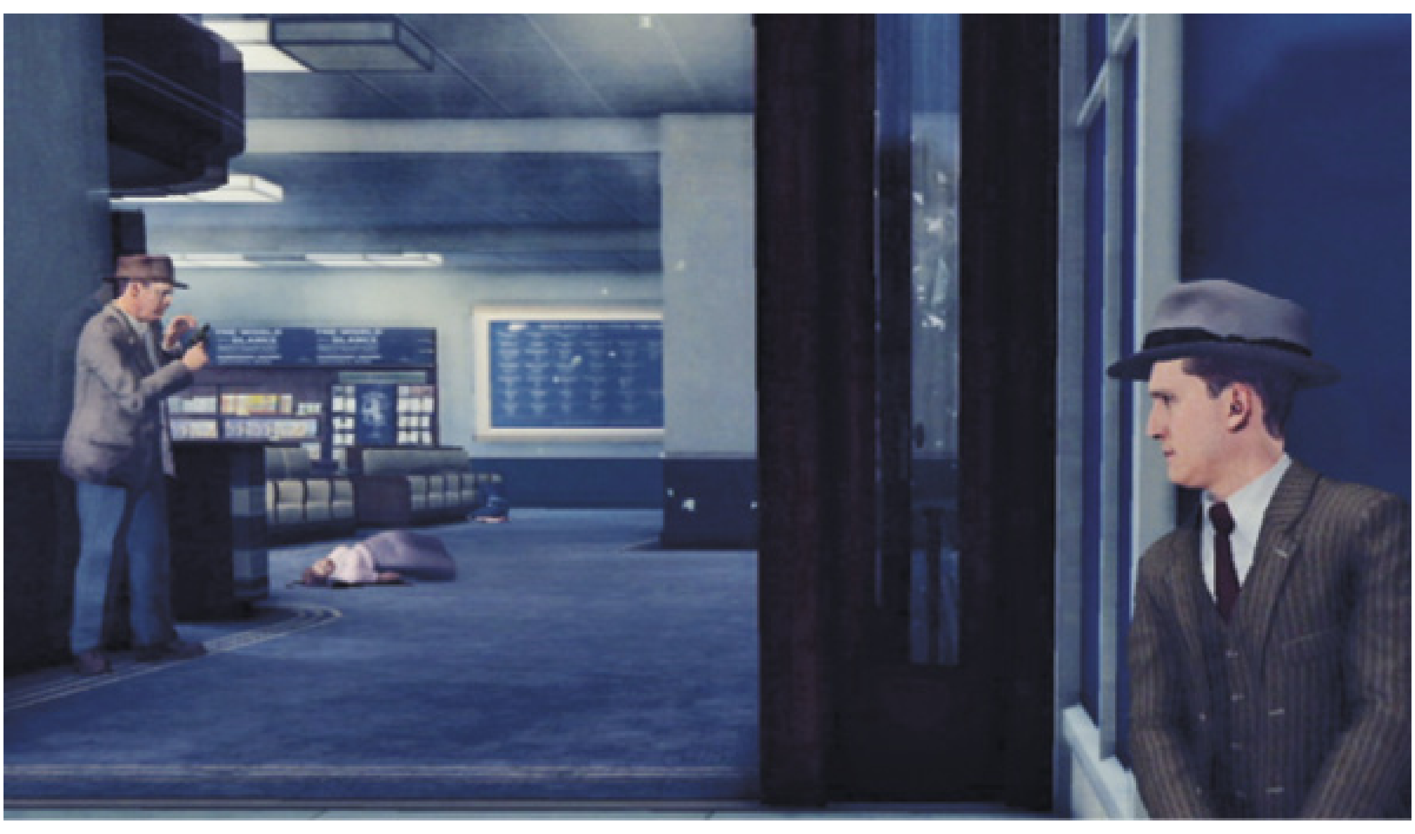
## Fail Conditions

- Phelps or Biggs dies.
- Suspects escape.
- Civilian dies.
- You leave the area.

## TIME AVAILABLE: 08:00–16:00.

### SUBDUE THE ARMED ROBBERY SUSPECTS.

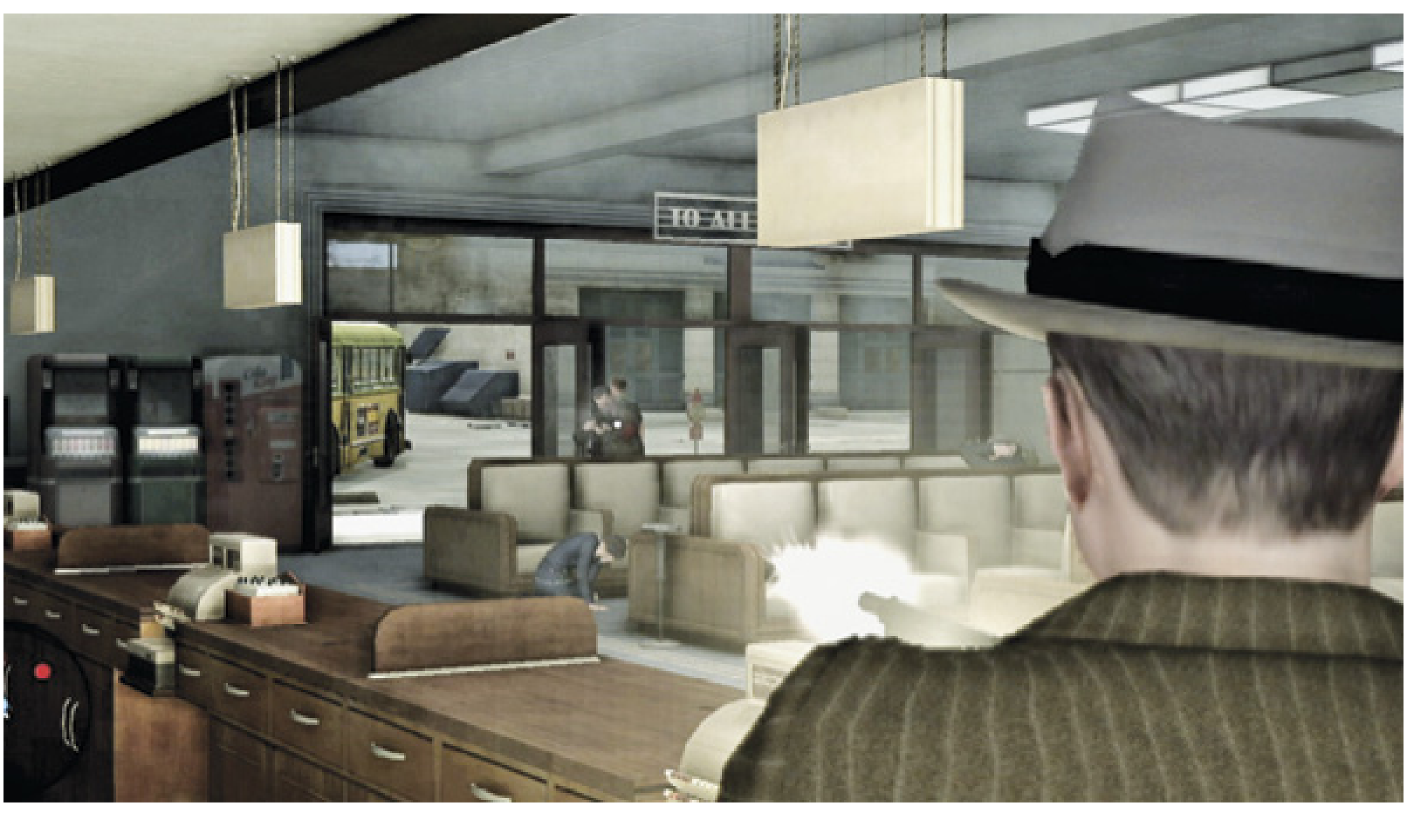




When you arrive at the bus depot ㊴, the officer at the scene says the stickup boys lost their heads and a girl got shot. He explains that time is of the essence. There are still people inside.

### PURSUE THE REMAINING SUSPECT.

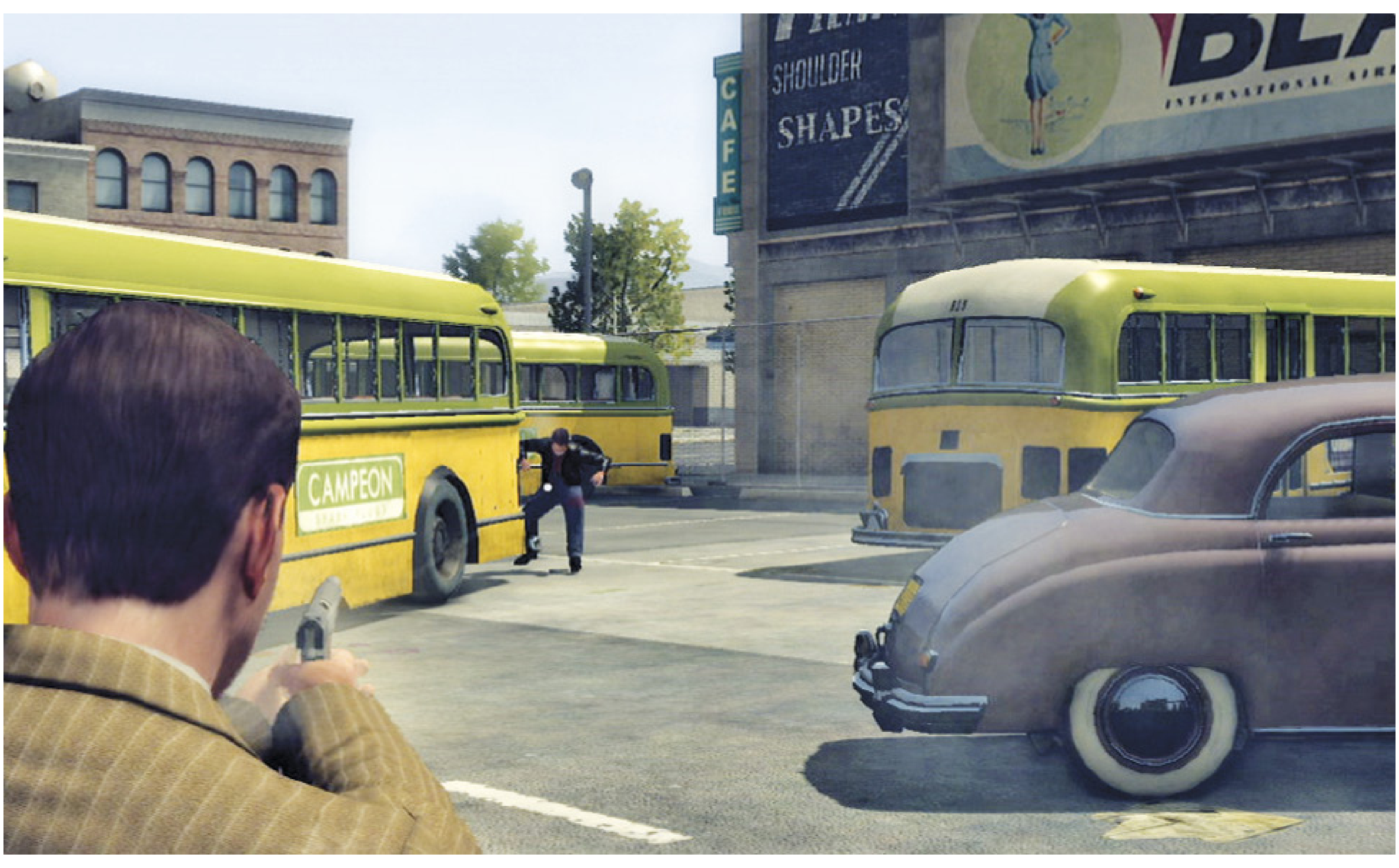
You begin the case crouched down behind a police cruiser. Take a more powerful weapon from the trunk, then run for cover behind the bus depot entrance. Three suspects appear on the mini-map; one of them is visible inside the building when standing near the entrance. Gun him down!



Next, move up to the inside left wall and work your way up to the corner to get a visual of the next gunman in the seating area. Pop out from cover and shoot him. The final suspect runs into the bus parking lot in the back. Pursue him.

### APPREHEND THE REMAINING SUSPECT.

A support vehicle pulls up outside. You now have two gunmen to deal with in the back lot. Do as the hiding suspects do and use the buses for cover as you search. Swing out and shoot the suspects from cover.



Arson

# 40: Hot Property

KGPL requests any unit in the vicinity respond to a citizen's report of a 459 (burglary) in progress at 38 North Catalina.

## Objectives

- Pursue the suspect.
- Apprehend the suspect.

## Fail Conditions

- Phelps or Biggs dies.
- Suspect escapes.
- You leave the area.

## TIME AVAILABLE: 08:00–16:00.

### DRIVE TO THE CRIME SCENE.

When you arrive at 38 North Catalina Street ㊵, you discover a burglary attempt in progress. A medium build, middle-aged, white male is trying to break and enter into a residential home. When he spots you approaching, he takes off running and quickly enters his pickup truck to escape.

### PURSUE THE SUSPECT.

The chase begins with the suspect heading north on Catalina. He veers slightly right through the first intersection to cut through a parking lot ahead, then enters an alleyway to the left.

Stay close to the side of his vehicle to give your partner a shot opportunity at the pickup's tires.

Just through the Oakwood intersection, the suspect veers right through a residential alley, turns left around the first house, and uses the driveway to reach Rosewood where he then turns left. You can choose not to follow him as he takes this route around the house. Instead, try to remain on the same road and join him again as he cuts through the nearby diner parking lot.

### APPREHEND THE SUSPECT.

After circling the corner house, he cuts right through the Joe's diner lot, steers around the place, and turns left on Mariposa. At this point he usually collides with a large delivery truck; if not, it's up to Phelps and Biggs to disable the pickup truck. Once the suspect is immoblized, jump out of your vehicle and make the arrest.